

*Thursday,
2/1 –
Welcome to
February!!!*

Our goal today will
be to say, “I Can
Identify Woolf’s
Writing Choices”

Last Context
Presentation

Debrief

Introduction to Virginia
Woolf

“Kew Gardens”

Debrief

What one word would you use to the context material from our presentations?

 When poll is active, respond at PollEv.com/boasc
 Text **BOASC** to **37607** once to join

Only One Answer Per Person Please



136th Birthday on 1-25-18

VIRGINIA WOOLF

"No need to hurry.
No need to sparkle.
No need to be anybody
but oneself."

-Virginia Woolf



VIRGINIA WOOLF (NÉE STEPHEN)
25 JANUARY 1882 – 28 MARCH 1941

What do you think of
when you hear the words
“Victorian” and
“modern”?



Victorian England

-
- The Victorian period formally begins in 1837 (the year Victoria became Queen) and ends in 1901 (the year of her death).
 - 1830 is usually considered the end of the Romantic period in Britain, and thus makes a convenient starting date for Victorianism.
 - Similarly, since Queen Victoria's death occurred so soon in the beginning of a new century, the end of the previous century provides a useful closing date for the period.

Victorian England: Stuffy & Rigid?

- The common perception of the period is the Victorians are “prudish, hypocritical, stuffy, [and] narrow-minded”
- The middle-class, which at the time was increasing both in number and power.
 - Many members of this middle-class aspired to join the ranks of the nobles, and felt that acting “properly,” according to the conventions and values of the time, was an important step in that direction.
- Another important aspect of this period is the large-scale expansion of British imperial power, despite the loss of the valuable American colonies.

“In or about December,
1910, human character
changed.”

Virginia Woolf





1882-1941

- Life spans two World Wars and the collapse of the English empire
 - Second half of 19th century: Darwin & Freud change thinking
-

Virginia Woolf in the Stephen Family

Father, Leslie Stephen, was an eminent Victorian literary critic and an agnostic. Woolf herself was anti-religious. Educated Virginia at home.

Mother, Julia Stephen, a noted Victorian beauty

Sister Vanessa: painter and leader of the English avant-garde

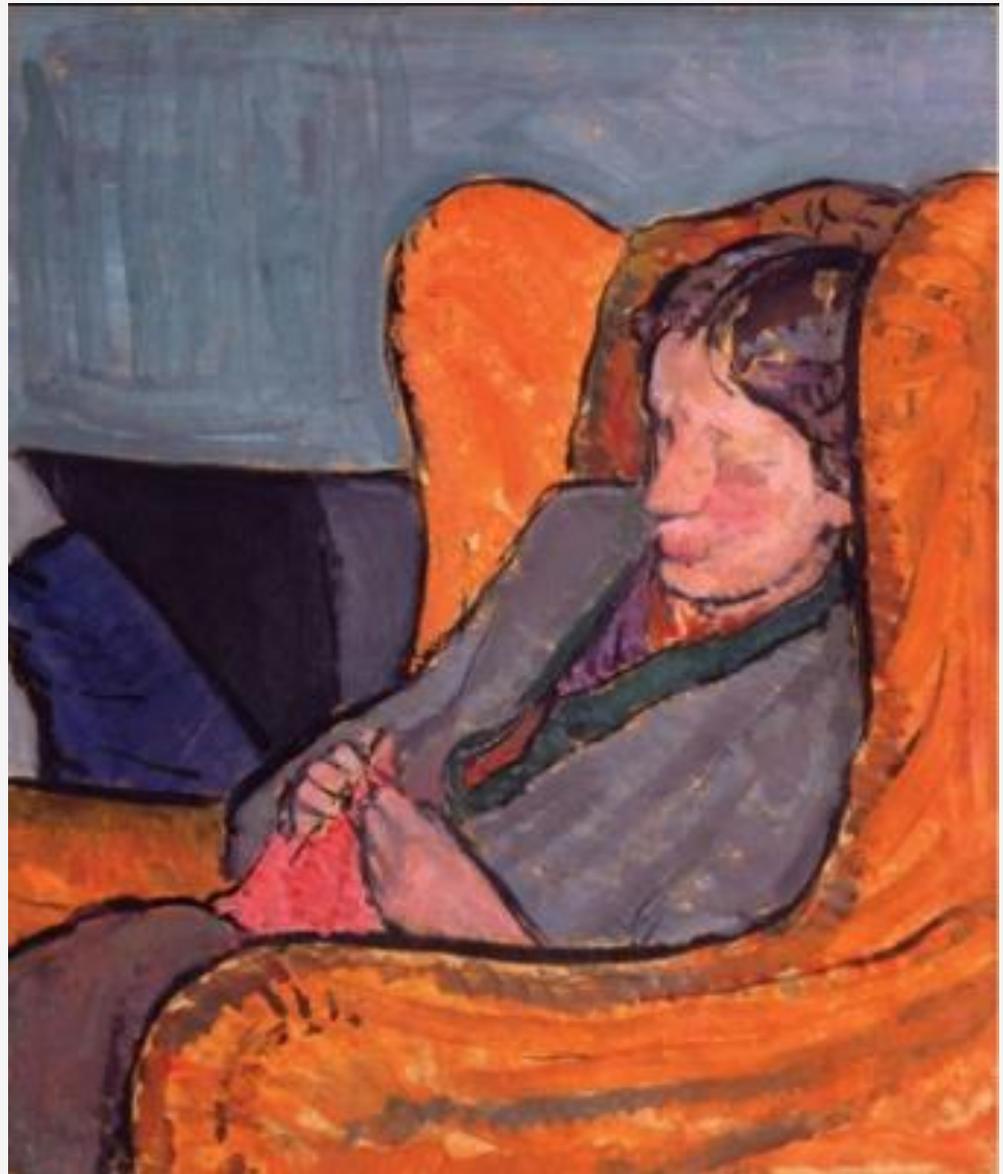


*VIRGINIA
WOOLF,
VANESSA
BELL, AND
ADRIAN
STEPHEN
WITH THE
FAMILY
DOG.:*



*Vanessa Bell, Portrait
of Virginia Woolf by
Vanessa Bell, 1912
National Portrait
Gallery, London*

- Suffered a series of nervous breakdowns beginning in 1904, the year her father died
 - Died of suicide by drowning
-







*ANGUS DAVIDSON,
DUNCAN GRANT,
JULIAN BELL AND
LEONARD WOOLF.
SEATED ARE
VIRGINIA WOOLF,
MARGARET
DUCKWORTH, CLIVE
AND VANESSA BELL
IN THE GARDEN AT
CHARLESTON, CIRCA
1930*

The Bloomsbury Group

- Virginia married Leonard Woolf in 1912
 - She and Leonard founded Hogarth Press, which became a successful business.
 - The Bloomsbury group 'lived in squares...and loved in triangles'.
- 

Between the Wars

Her major creative and critical work was done

Meanwhile, rise of fascist and socialist dictatorships on the Continent

Her Theory of the Novel

- She is a woman applying herself to a genre dominated by men
- Believed a woman novelist had to create her own form
 - Felt Jane Austen was one woman who had done that
- Believed the conventional commercial novel had become a cliché
- Wanted to convey consciousness: emotion, thought, insight; particularly feminine consciousness

Woolf's Style

Prediction: You will hate this book.

Didn't care about writing something like what had been written over the last 100 years

Wanted to include what those novels had left out

Aiming at something NEW...and she achieved it

- Trying to make linear sentences do what a photo or movie or painting might do much more easily...convey the sense of a multitude of thoughts, feelings and actions taking place all at once



Woolf's Style

Woolf's Style

Stream-of-consciousness

Emulates a painter trying to reproduce an exact moment in time fully

To The Lighthouse: collective stream-of-consciousness.

One voice flows into another



*DANCING AT THE MOULIN DE GALETTE - RENOIR, 1876
MUSEE D'ORSAY*



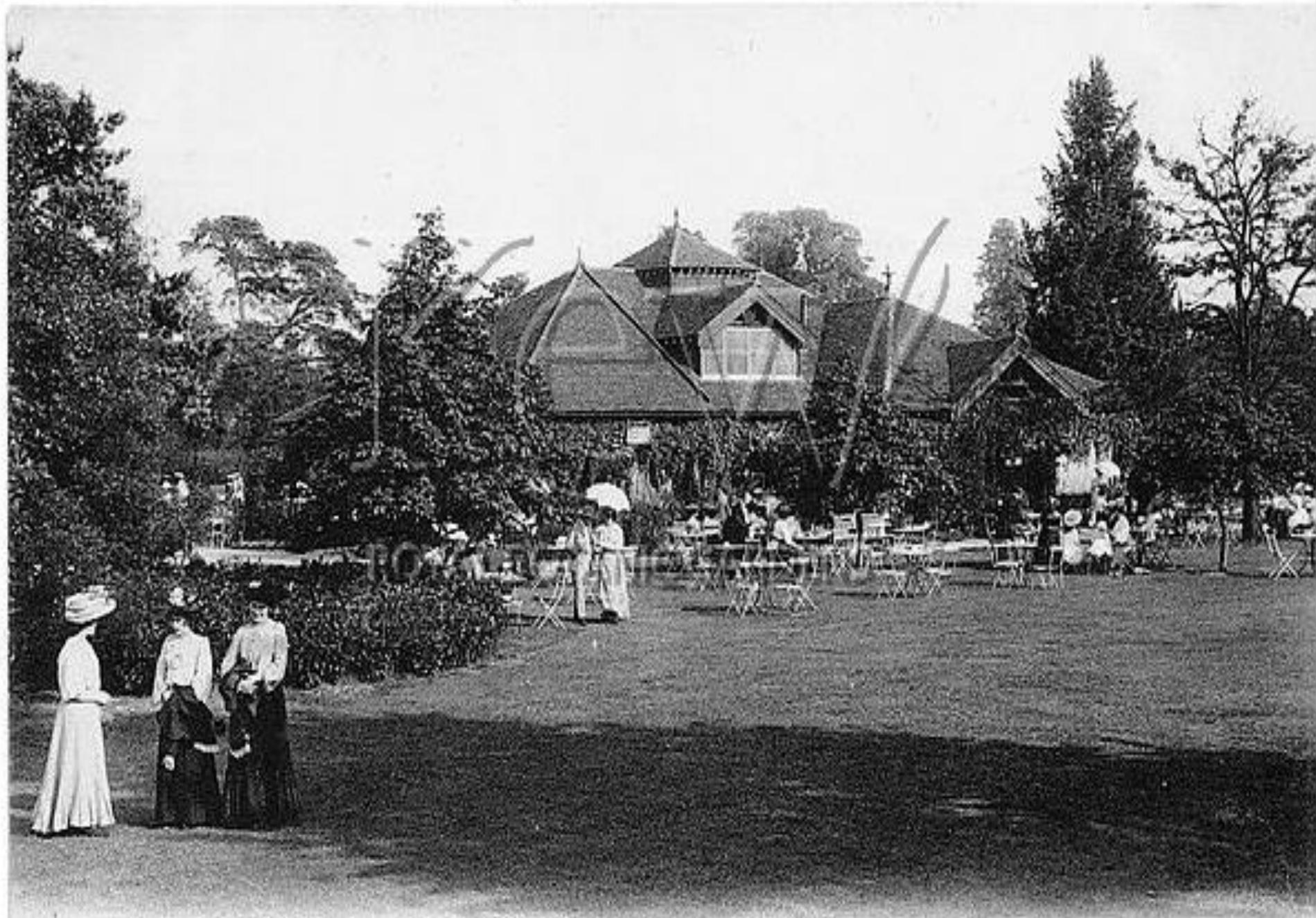
KEW GARDENS



Kew Gardens

- **Kew Gardens** is the world's largest collection of living plants.
- Founded in 1840 from the exotic garden at Kew Park in the London Borough of Richmond upon Thames, UK, its living collections include more than 30,000 different kinds of plants, while the herbarium, which is one of the largest in the world, has over seven million preserved plant specimens.
- The library contains more than 750,000 volumes, and the illustrations collection contains more than 175,000 prints and drawings of plants.
- It is one of London's top tourist attractions.



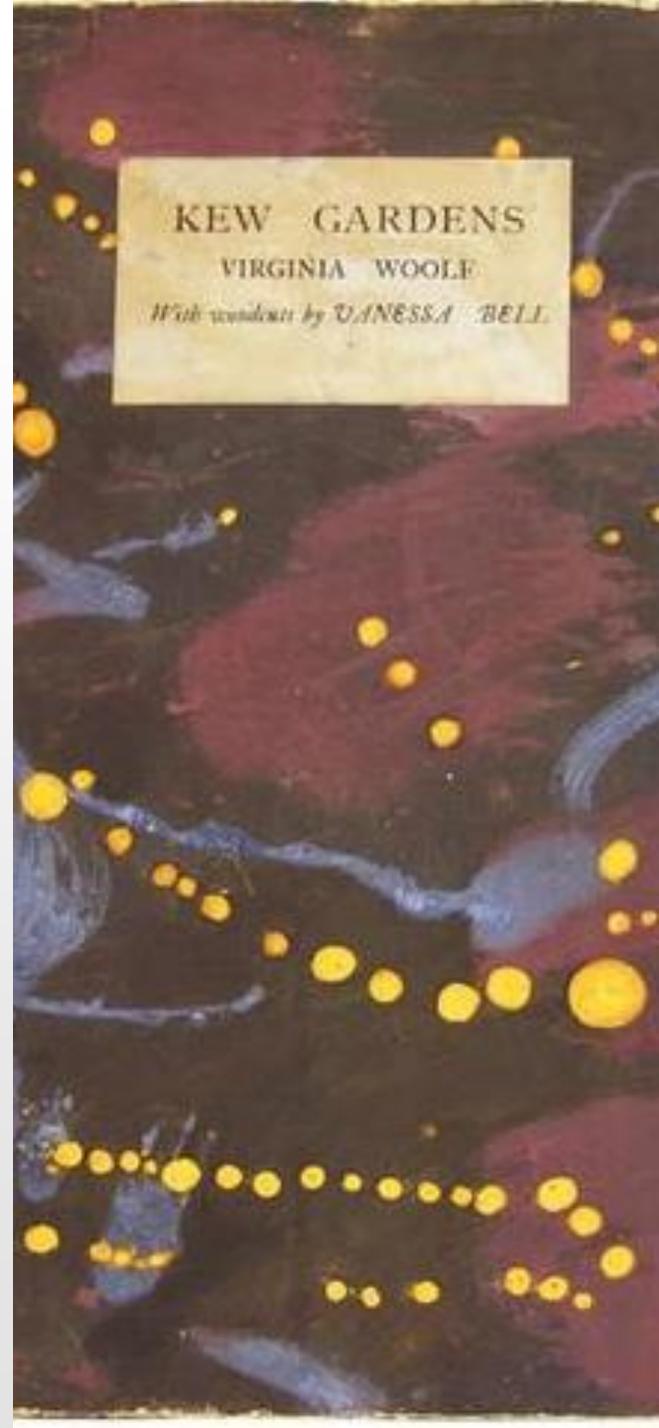


230 LONDON W. — Kew Gardens. — The Tea House. — LL.

“Kew Gardens”

Discussion Questions

1. Your impressions.
 2. If this is an experiment, what is Woolf experimenting with? What is she trying to represent?
 3. What stands out to you in the story?
 4. What is the point of view?
 5. What happens in this story?
 6. What themes or ideas can you find in it?
-





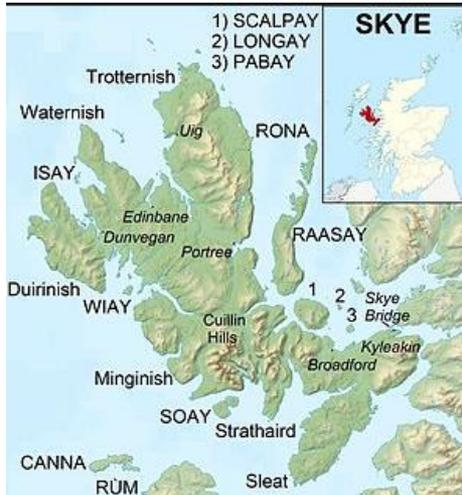
Mr. Leonard Woolf



Mrs. Virginia Woolf

A brilliantly gifted husband and wife who write and publish their own books

WOOLF: DAY 2



Woolf's Concerns in *TTL* (1927)

- **Time:** moving away from being bound to a strict sequence of events (so no more plot line).
 - **Structure of the Novel**
 - **Section 1** of *To the Lighthouse* (“The Window”) takes place on one evening, between 6:00 PM and dinner. In that time we meet an entire family and their guests, but spend most of our time in their minds. (205 pp.)
 - **Section 2:** “Time Passes”. 10 years pass. Primary characters: the house itself and time. (25 pp.)
 - **Section 3:** “The Lighthouse.” Influence of memory on our lives: how the present can be displaced by the past. One day. (80 pp.)
- 



*A novel of
ideas*

- How much tolerance do humans have for truth? Who faces reality and who avoids it?
- How are men and women alike and different?
- What is the role of the artist in society?
- Is marriage essential for a full life?
- How do we balance our need for solitude with our need for society?
- How does nature influence us?
- What is love?



Modernist Novel

- Modernists argued that the novel needed to be more than popular entertainment
- Examples of modernists you have read:
 - F. Scott Fitzgerald (*The Great Gatsby*)
 - Robert Frost & Walt Whitman
 - Mark Twain (*Huckleberry Finn*)
 - Charlotte P Gilman (“The Yellow Wallpaper”)
 - Joseph Conrad (*Heart of Darkness*)
 - T.S. Eliot (“The Love Song of J. Alfred Prufrock”, etc.)



Künstlerroman

- Similar to a *Bildungsroman* (novel of education or coming of age)
- Translated as “artist’s novel”
- Novel about an artist’s growth to maturity

Modernist Techniques

- Interior monologue: “Stream of consciousness”
 - Term comes from William James, philosopher and psychologist
 - James argued that consciousness is not a chain of ideas, but a river or stream, where components are seamlessly merged

-
- Woolf said that s-o-c enabled her to:
 - show what our interior life is really like and
 - give the reader a deeper intimacy with her characters

Stream-of-consciousness



Homework:
To the
Lighthouse
Pre-
Reading

- When finished, write 2 paragraphs in your comp book.
 - Paragraph 1: Describe the Ramsay family.
 - Paragraph 2: Describe your experience of reading this text.

- 
- What makes it difficult to read?
 - What strikes you?
 - What caught your attention so far?

Brainstorming

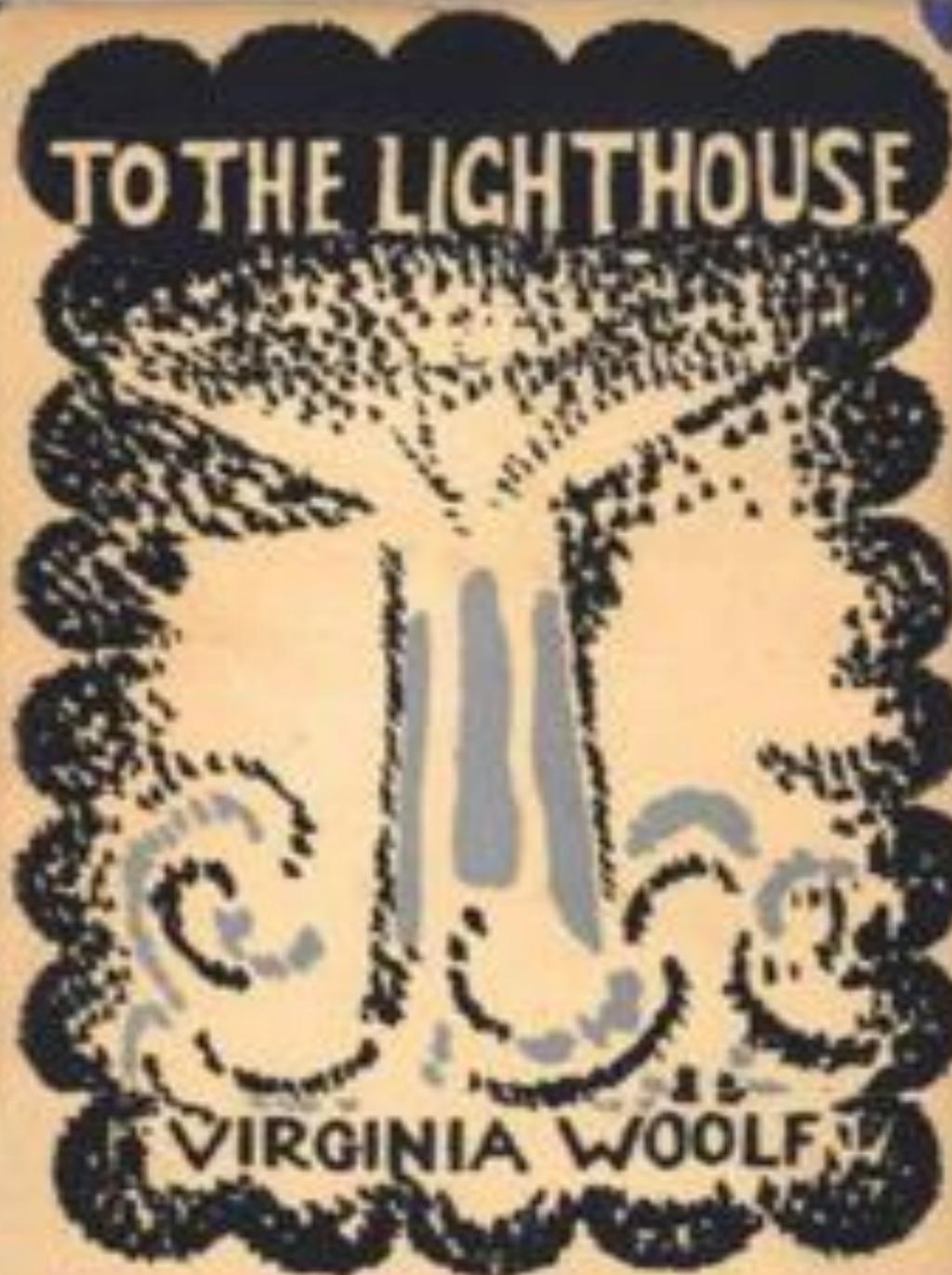
*“The
Window,”
Chs. 1-3*

1a: Go back and circle or mark with a post-it all quoted spoken dialogue that occurs in the present time

1b: begin your in-class journal with three examples of the above and the quotes' effect/s.

3. Respond in writing to, “What are you noticing about how this text works?”

WOOLF
1-3

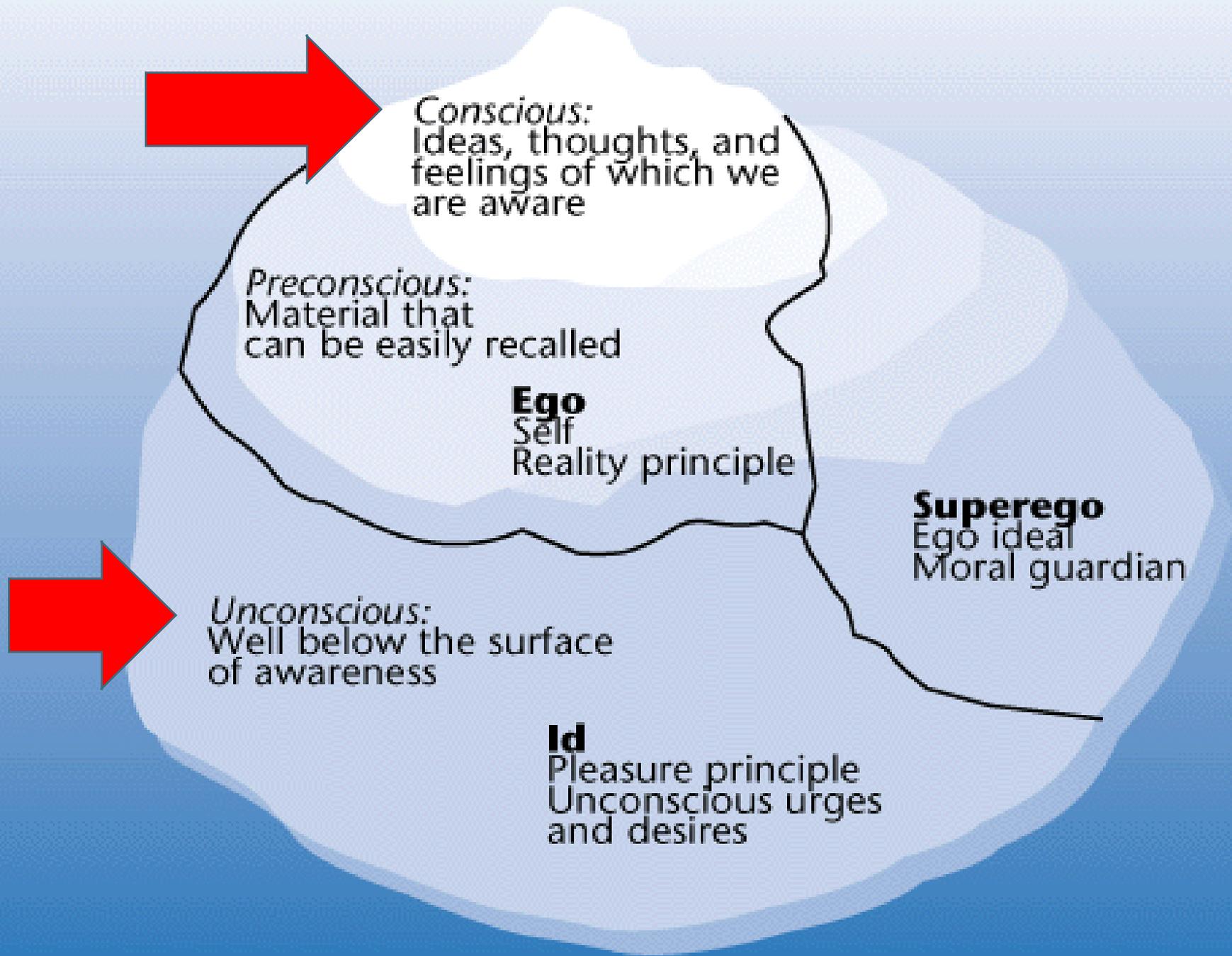


*Modernism
is interested
in
Psychoanal
ytic
Criticism / F
reudian
Theory*

- Psychology and the poetic nature of the sub-conscious life:
 - How our sub-conscious challenges our rational, real-world expectations
 - Importance of symbols, images
- 

Typical questions asked during Freudian analysis of a literary text:

- What does the work suggest about the psychological being of its author?
 - What might a given interpretation of a literary work suggest about the psychological motives of the reader?
 - Are there any oedipal dynamics - or any other family dynamics - at work here?
 - How can characters' behavior, narrative events, and/or images be explained in terms of psychoanalytic concepts of any kind (for example ... fear or fascination with death, character's actions reflecting the operations of the ego or id or superego)?
 - Are there prominent words in the piece that could have different or hidden meanings? Could there be a subconscious reason for the author using these "problem words?"
- 



***Psychoanalysis/
Personality
Theory
Personality
Structure
according to
Freud***

Id-a reservoir of unconscious psychic energy constantly striving to satisfy basic drives to survive, reproduce, and aggress.

The id operates on the *pleasure principle*: If not constrained by reality, it seeks immediate gratification.

Superego-represents internalized ideals and provides standards for judgment (the conscious) and for future aspirations.

Ego-the largely conscious, “executive” part of personality that, according to Freud, mediates the demands of the id, superego, and reality.

The ego operates on the *reality principle*, satisfying the id’s desires in ways that will realistically bring pleasure rather than pain.

Freudian Defense Mechanisms

The ego...

- driven by the id
- confined by the superego

...struggles to master its task of bringing about harmony among the forces and influences working in and upon it.

- In order to deal with conflict and problems in life, Freud found the ego employs a range of “**defense mechanisms.**”
- Defense mechanisms operate at an unconscious level and help ward off unpleasant feelings (i.e. anxiety) or make good things feel better for the individual.

Mechanism	Description	Example
Repression	Repression is an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious.	During the Oedipus complex aggressive thoughts about the same sex parents are repressed
Denial	Denial involves blocking external events from awareness. If some situation is just too much to handle, the person just refuses to experience it.	For example, smokers may refuse to admit to themselves that smoking is bad for their health.
Projection	This involves individuals attributing their own unacceptable thoughts, feeling and motives to another person.	You might hate someone, but your superego tells you that such hatred is unacceptable. You can 'solve' the problem by believing that they hate you.
Displacement	Satisfying an impulse (e.g. aggression) with a substitute object.	Someone who is frustrated by his or her boss at work may go home and kick the dog,
Regression	This is a movement back in psychological time when one is faced with stress.	A child may begin to suck their thumb again or wet the bed when they need to spend some time in the hospital.
Sublimation	Satisfying an impulse (e.g. aggression) with a substitute object. In a socially acceptable way.	Sport is an example of putting our emotions (e.g. aggression) into something constructive.

If *Oedipus the King* moves a modern audience no less than it did the contemporary Greek one, the explanation can only be that its effect does not lie in the contrast between destiny and human will, but is to be looked for in the particular nature of the material on which that contrast is exemplified. There must be something which makes a voice within us ready to recognize the compelling force of destiny in the *Oedipus*, while we can dismiss as merely arbitrary such dispositions as are laid down in *Die Ahnfrau*^o or other modern tragedies of destiny. And a factor of this kind is in fact involved in the story of King Oedipus. His destiny moves us only because it might have been ours—because the oracle laid the same curse upon us before our birth as upon him. It is the fate of all of us, perhaps, to direct our first sexual impulse towards our mother and our first hatred and our first murderous wish against our father. Our dreams convince us that that is so. King Oedipus, who slew his father Laius and married his mother Jocasta, merely shows us the fulfillment of our own childhood wishes. But, more fortunate than he, we have meanwhile succeeded, insofar as we have not become psychoneurotics, in detaching our sexual impulses from our mothers and forgetting our jealousy of our fathers. Here is one in whom these primeval wishes of our childhood have been fulfilled, and we shrink back from him with the whole force of the repression by which those wishes have since that time been held down within us. While the poet, as he unravels the past, brings to light the guilt of Oedipus, he is at the same time compelling us to recognize our own inner minds, in which those same impulses, though suppressed, are still to be found. The contrast with which the closing Chorus leaves us confronted—

look upon Oedipus.

WHERE DOES WOOLF USE FREUD IN CHAPTERS 1-3?



Oedipus
the ORIGINAL
Mother F

Characters & Conflicts

Explain and evaluate their relationships:

- James' desire to go to the lighthouse
- Mrs. Ramsay vs. Mr. Ramsay
- Mrs. Ramsay vs. Lily
- Men. vs. women
- Mrs. Ramsay vs. her daughters

Connect to themes:

- Human tolerance for truth, marriage, construction of traditional gender roles, nature, love, solitude vs society, role of the artist

- Mrs. Ramsay: What are her concerns?
 - Her husband: 6: “possibly she might have managed things better – her husband; money; his books. But for her own part she would never for a single second regret her decision...”
 - The sick, the poor:
 - 5: “it was to be given to the Lighthouse keeper for his little boy, who was threatened with a tuberculous hip...”
 - 9: “She had in mind at the moment, rich and poor, high and low...the ruminated the other problem, of rich and poor, and the things she saw with her own eyes...”

Key Characters
Mrs. Ramsay: What are her concerns?

– Marriage and children

- 4: about James: “so that his mother...imagined him all red and ermine on the Bench or directing a stern and momentous enterprise in some crisis of public affairs.”
- 5: About the lighthouse keeper: “...if you were married, not to see your wife, not to know how your children were...”
- 6: “...it was only in silence...that her daughters...could sport with infidel ideas which they had brewed for themselves...”
- 10: about Carmichael: “...he had made an unfortunate marriage...”
- 17: about Lily: “With her little Chinese eyes...she would never marry...”

Key Characters
Mrs. Ramsay: What are her concerns?



*Key
Characters
Mrs.
Ramsay:
What are
her
concerns?*

Beauty:

- 14: Tansley's thoughts: "she was the most beautiful person he had ever seen..."

Men:

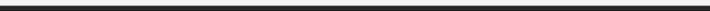
- 6: "she had the whole of the other sex under her protection; for reasons she could not explain..."(13)

Key Characters Mr. Ramsay and Mr. Tansley

- Mr. Ramsay:
 - Page 4: how he thinks: “his own children...should be aware from childhood that life is difficult, facts uncompromising”
 - Mr. Tansley:
 - Mr. Ramsay’s student: 7
 - Insecurity and ego due to social class: 13
- “So Mr. Tansley supposed she meant him to see that that man’s picture was skimpy, was that what one said?”

*Happy
Wednesday!*

- Finish up 1-3 w/
Künstlerroman &
Allusion
- Discuss 4-6



Künstlerroman
(How is this
concept
beginning to
emerge?)

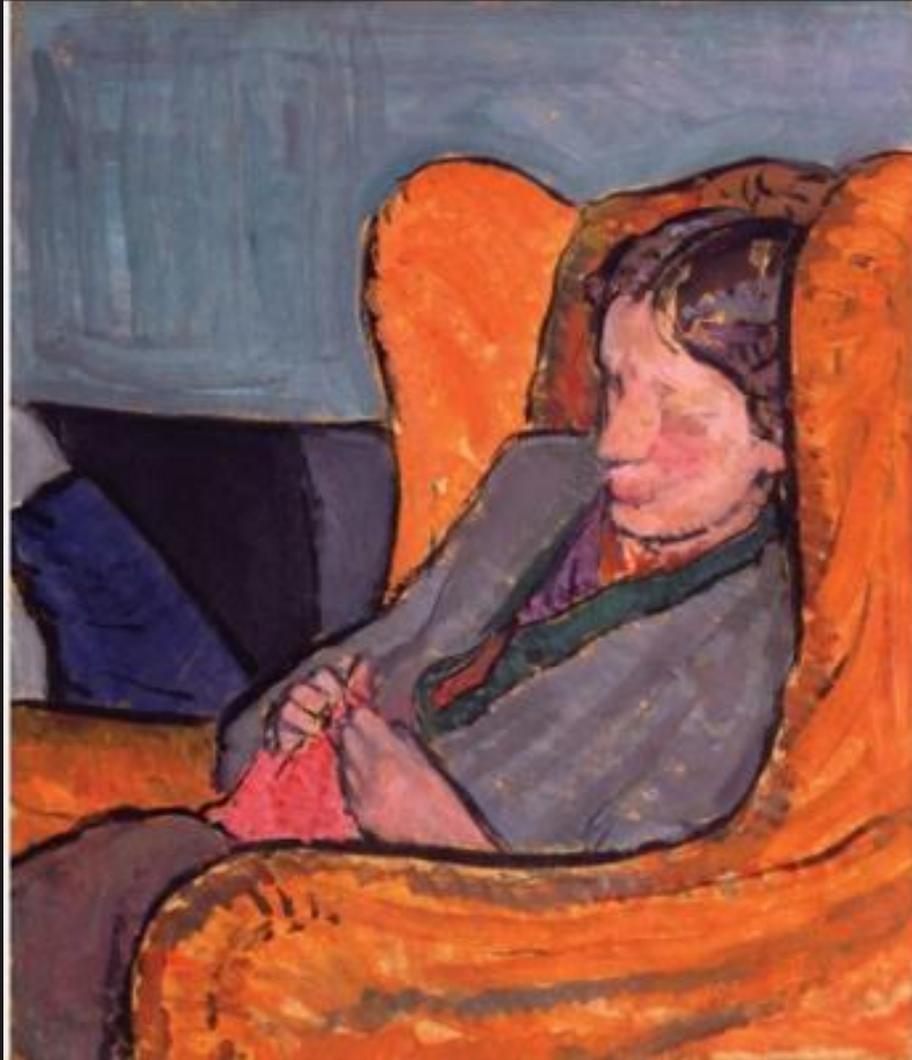
Similar to a *Bildungsroman*
(novel of education or
coming of age)

Translated as "artist's
novel"

Novel about an artist's
growth to maturity

Allusions

- Read “The Charge of the Light Brigade”
 - Alfred, Lord Tennyson 1854
 - Discuss the significance of the allusion
 - Mr. Ramsey finds his own relief from the anxiety of failure through the mantra-like chanting of the poetry of defeat
-
- 



WOOLF

4-6

*Novels
must
have...*

- Characters
 - Setting
 - Action
 - Conflict
 - Themes and motifs
 - Structure
 - POV
-
- 

*Stanford
Podcast*

- Make useful notes in your comp book to contextualize Woolf and about strategies that assist comprehension
-
- 

TTL: Chapter 4
Focus: Mr. Ramsay,
Lily, Bankes, & Cam

- Bankes + Mr Ramsay= ?
 - History > Contemporary Relationship
 - Why has the youthful friendship “died”?
 - Describe Lily’s dueling views of Mr Ramsay
- Bankes + Lily= ?
- Characterization of Ramsay children: Cam, Jasper, James, Andrew, and Prue
- Lily: “All of this danced up and down, like a company of gnats, each separate but all marvellously controlled in an invisible elastic net--danced up and down in Lily's mind, in and about the branches of the pear tree, where still **hung in effigy the scrubbed kitchen table, symbol** of her profound respect for Mr. Ramsay's mind, until her thought which had spun quicker and quicker exploded of its own intensity; she felt released;” (25)

TTL: Chapter 5
Focus: Mrs.
Ramsay,
Bankes, and
James

- Mrs. Ramsay sews a stocking (29)
 - But was it nothing but looks, people said? What was there behind it--her beauty and splendour? Had he blown his brains out, they asked, had he died the week before they were married--some other, earlier lover, of whom rumours reached one? Or was there nothing? nothing but an incomparable beauty which she lived behind, and could do nothing to disturb? For easily though she might have said at some moment of intimacy when stories of great passion, of love foiled, of ambition thwarted came her way how she too had known or felt or been through it herself, she never spoke. She was silent always. **She knew then--she knew without having learnt. Her simplicity fathomed what clever people falsified.** Her singleness of mind made her drop plumb like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth which delighted, eased, sustained--falsely perhaps.

TTL: Chapter 6
Focus: James
and Mr.
Ramsay

- Women/Intuition/Art v
Men/Rationality/Philosophy
 - “thought what a delight it would be to her should he turn out a great artist; and why should he not?” (31)
 - “James will have to write HIS dissertation one of these days,” he added ironically, flicking his sprig.
- Mr. Ramsay’s regression: ““One perhaps.” One in a generation. Is he to be blamed then if he is not that one? provided he has toiled honestly, given to the best of his power, and till he has no more left to give?” (35)

You will need your
journal & novel.

Today – Chs. 7-9:

More Info Jigsaw

In-Class Journal

Discuss Chapters

Tomorrow is Friday!

Loading... Please wait



I prefer to call it Friday Eve :)

Friday-Eve, February 2/8

Info Jigsaw

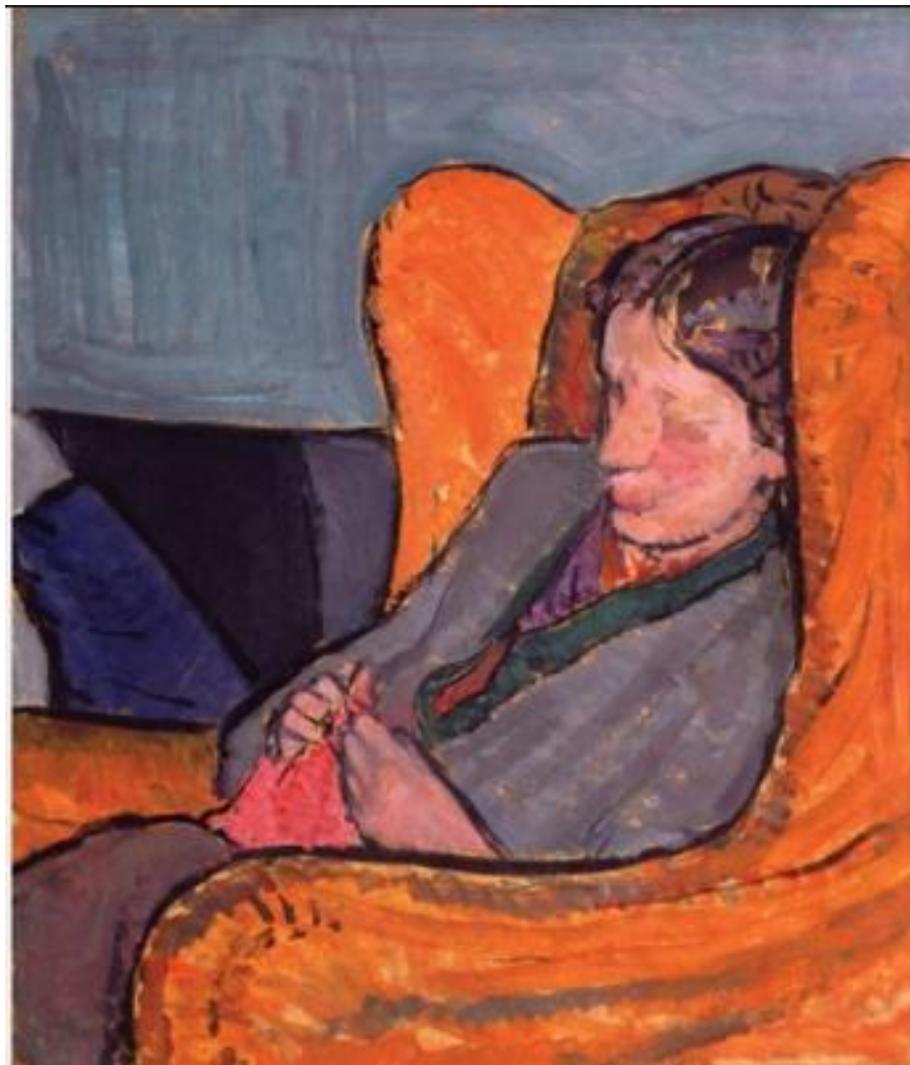
- You will have one slide that you will share with your groups while everyone takes notes.
 - IF you would like to make one Google Doc of notes and share – I'm fine with that.
 - Take 3-5 minutes to read through your information (look up allusions, make sure you're comfortable with the material provided, etc.)
 - We'll create groups in approx. 5 minutes.
-
- 

Notes & Quotes:

Woolf explores the ways in which people perceive or come to know the world: through intellect and facts or through intuition and feelings.

Talk about how the different characters fall into those categories, especially Mr. & Mrs. Ramsey, Tansley, & Lily

- You may use listing, bullet points, T-charts, pictures, and fragments to address your thoughts as you see fit.
 - You are expected to write down *at least 5 important quotations* from your section of the reading assignment that assist you in answering the question you have been asked and include how you might analyze the quotes you have selected if you had to write about these quotes.
 - 1.5-2 pages handwritten in length.
- 



WOOLF

7-9

- 
- “The purpose of the lighthouse is of course to shine; but it is the blank darkness between its sweeps of light which defines that need.”

*Big Ideas
from the
Introduction*

- The lighthouse
 - first mention on page 5: “if they did go to the Lighthouse after all”
 - 7 : Tansley: “There’ll be no landing at the Lighthouse tomorrow”
 - 12 “the hoary Lighthouse, distant, austere”
 - II. 14: “No going to the Lighthouse, James.” III. 15 “Perhaps it will be fine tomorrow.”

*Important symbols and ideas
are introduced*

Themes:

Subjectivity and the resistance to subjection, lies at the heart of Woolf's approach to gender, class, and self-definition



Fiction of protest or debate: probing "the woman question"

- Rational thought, championed by the men, is challenged by feminine intuition



Role of the artist:

- Art as a dynamic field, not static design
- Art as an alternative to rational thought in investigating life



Threat of extinction: the glimpse of a holiday and portrait of a family, interrupted by the reverberations of the Great War, and underpinned by a Darwinian struggle for survival

-
- The Ramsays and their guests emerge as specimens of humanity
 - a random group of middle-class intellectuals from London and Cambridge
 - The Ramsays are figures of power, but fallible too:
 - Mr. Ramsay's ferocity is a conceit, and so is his wife's grace.
 - The portrayal of the Ramsays touches a nerve in the exposed family: protective between mother and child; competitive from the father.
 - The gender roles are sustained by marital entrenchment within well-rehearsed defenses, and the only alternatives seem to lie in exclusion or new forms of autonomy.
 - Lily is neglected amongst the guests but significant to the reader

Characterization:



-
- Elegiac strain to the novel—celebrating lost experience and irrecoverable expectations, both personally and historically
 - Comic—abrasive, down to earth
 - Celebratory
 - Prose is peopled with bizarre images created by a *Frankenstein*-like revival of dead metaphors
 - The shift from family as subject, father as central character, and mother, and the location in a remembered place and time, all the usual things, towards a concern so unprecedented that it has no name, this “impersonal thing” signals the modernism of *To the Lighthouse*.

Style:



Allusions:

01

Grimm's Fairy
Story of the
Fisherman and
his Wife

02

"The Charge of the
Light Brigade": Mr.
Ramsey finds his own
relief from the anxiety
of failure through the
mantra-like chanting
of the poetry of defeat

03

Challenges philosophers,
scientists, and other
intellectual figures by
reference, quotation, and
discussion: Michaelangelo
22 Titian 52 Austen 77
Scott 77 Eliot 71 Balzac 88
Tolstoy 78 Shakespeare 88

Purpose:

- Woolf had published four novels before this
 - **“This is going to be fairly short: to have the father’s character done complete in it; & mothers [sic]; & St. Ives; & childhood; & all the usual things I try to put in—life, death, & C.”**
 - She wanted to bring an analytical sense of form to the urgent chaos of personality
 - Avoids emotional clichés
 - Challenges romantic conformism
-
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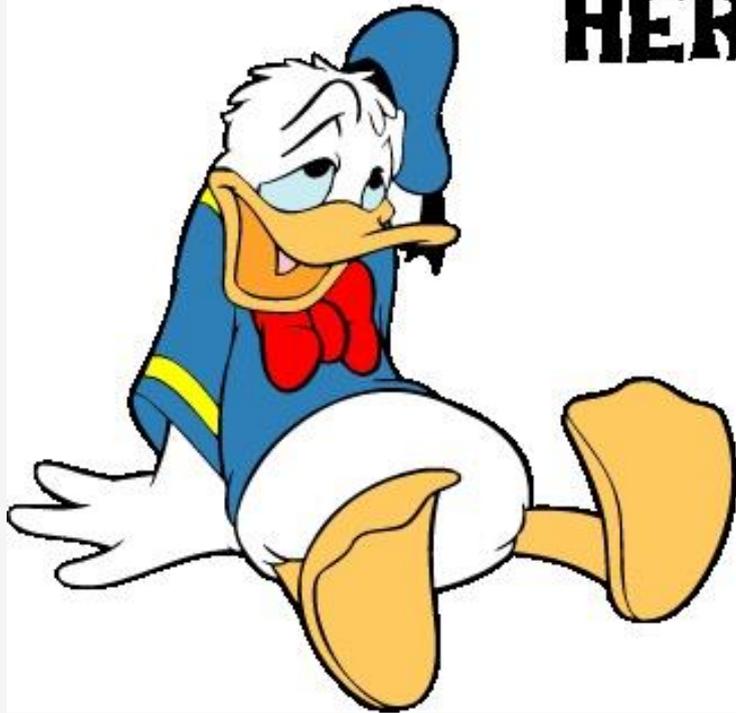


Structure:

- “...the flight of time, & the consequent break of unity in my design. That passage (I conceive the book in 3 parts...) interests me very much.”
 - The pattern disturbs familiar expectations of the **tripartite** structure of beginning, middle and end.
- Every change of direction, clash of tones, omission of information, plays a part in the intertextuality of innovation. This is a form built on chaos.
- The structural organization of the text is surprisingly spare, yet dense, operating as a constructive challenge
- TTL is not an encoded text with a hierarchical system of signs like a fixed elaborate alphabet but more like Mrs. Ramsay's *boeuf en daube*, a syntagmatic soup swimming with simultaneous differences

**Thank Goodness
Friday is finally**

HERE



*We made it!
Happy Friday
2/9/18*

- 20 minutes of writing/reading time.
- Fairy Tale – “The Fisherman’s Wife”
- Chapters 7-9 Discussion

- *I know, I know – but it's in here – what do you think?*

- Oedipus and Freud

- The “**Oedipal Complex**” is a term used by Sigmund Freud in his theory of psychosexual stages of development to describe a boy's feelings of desire for his mother and jealousy and anger towards his father. Essentially, a boy feels like he is in competition with his father for possession of his mother. He views his father as a rival for her attentions and affections.
 - Occurs between 3 and 5 years of age
- In psychoanalytic theory, the Oedipus complex refers to the child's desire for sexual involvement with the opposite sex parent, particular a boy's erotic attention to his mother.

TTL: Chapter 7

Focus: James' hatred & Mr Ramsay's weakness



TTL: Chapter 7

Focus: Mrs Ramsay and Mr Ramsay's weakness

- “There he stood, demanding sympathy.”
- “He wanted sympathy.”
- “It was sympathy he wanted...”
- “He must have sympathy...”
- “...again and again, demanding sympathy...”
- “...the egotistical man...demanding sympathy...”

angrily, wavered instantly his father stopped. But, no. Nothing would make Mr. Ramsay move on. There he stood, demanding sympathy.

Mrs. Ramsay, who had been sitting loosely, folding her son in her arm, braced herself, and, half turning, seemed to raise herself with an effort, and at once to pour erect into the air a rain of energy, a column of spray, looking at the same time animated and alive as if all her energies were being fused into force, burning and illuminating (quietly though she sat, taking up her stocking again), and into this delicious fecundity, this fountain and spray of life, the fatal sterility of the male plunged itself, like a beak of brass, barren and bare. He wanted sympathy. He was a failure, he said. Mrs. Ramsay flashed her needles. Mr. Ramsay repeated, never taking his eyes from her face, that he was a failure. She blew the words back at him. "Charles Tansley..." she said. But he must have more than that. It was sympathy he wanted, to be assured of his genius, first of all, and then to be taken within the circle of life, warmed and soothed, to have his senses restored to him, his barrenness made fertile, and all the rooms of the house made full of life--the drawing-room; behind the drawing-room the kitchen; above the kitchen the bedrooms; and beyond them the nurseries; they must be furnished, they must be filled with life.

Charles Tansley thought him the greatest metaphysician of the time, she said. But he must have more than that. He must have sympathy. He must be assured that he too lived in the heart of life; was needed; not only here, but all over the world. Flashing her needles, confident, upright, she created drawing-room and kitchen, set them all aglow; bade him take his ease there, go in and out, enjoy himself. She laughed, she knitted. Standing between her knees, very stiff, James felt all her strength flaring up to be drunk and quenched by the beak of brass, the arid scimitar of the male, which smote mercilessly, again and again, demanding sympathy.

He was a failure, he repeated. Well, look then, feel then. Flashing her needles, glancing round about her, out of the window, into the room, at James himself, she assured him, beyond a shadow of a doubt, by her laugh, her poise, her competence (as a nurse carrying a light across a dark room assures a fractious child), that it was real; the house was full; the garden blowing. If he put implicit faith in her, nothing should hurt him; however deep he buried himself or climbed high, not for a second should he find himself without her. So boasting of her capacity to surround and protect, there was scarcely a shell of herself left for her to know herself by; all was so lavished and spent; and James, as he stood stiff between her knees, felt her rise in a rosy-flowered fruit tree laid with leaves and dancing boughs into which the beak of brass, the arid scimitar of his father, the egotistical man, plunged and smote, demanding sympathy.



TTL:
Chapter 7
Focus: Mrs
Ramsay
and Mr
Ramsay's
weakness

- "...at the very moment when it was painful to be reminded of the inadequacy of human relationships, that the most perfect was flawed, and could not bear the examination which, loving her husband, with her instinct for truth, she turned upon it; when it was painful to feel herself convicted of unworthiness, and impeded in her proper function by these lies, these exaggerations, --it was at this moment when she was fretted thus ignobly in the wake of her exaltation" (40)

-
- Motifs of:
 - Art—Why create art? Must art be a tribute to something? (52-53)
 - Privacy—Lily, Mrs. Ramsay, Mr. Ramsay...
 - Marriage—Ramsays, Peter & Minta, Lily...
 - Motherhood and Fatherhood
 - The nature and effects of physical beauty
 - Religion
 - The Lighthouse is Lit! Symbolism? (61)
 - Explore the significance of Woolf's allusion to Grimm's "The Fisherman and His Wife"

Beginning in Chapter 9...



Questions to Consider

(These questions
can span the whole
first section, but
what can we see
thus far?)

- The novel lingers on the creation of art and knowledge. How do different characters participate in creation and how might we define "art"? What is the role of art in life?
 - How does the novel work as autobiography? What character or characters seem to reflect Woolf's own experience? How does the novel work as a fictionalized presentation of an artist?
 - What do the lighthouse and the journey to it seem to symbolize? Are these meanings consistent throughout the text or do they shift, and if so how?
- 



*WOOLF CH.
9-12*

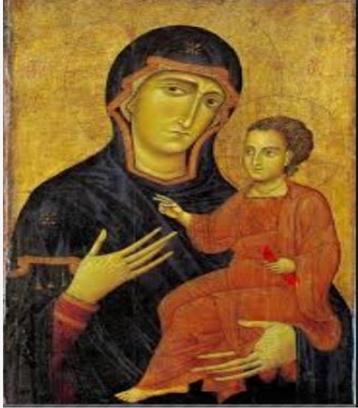
*TAKE OUT
YOUR
JOURNALS
AND SHARE
WHILE I
STAMP.*

Modernism: Characteristics

- Literary Techniques:
 - Disjointed narratives
 - Lack of central heroic figure
 - Pessimism about human nature
 - Focusing on inner world of reality, not outer
 - Fragmentation, juxtaposition of events, narrators, etc.
 - “Open” endings; lack of resolution
 - Intensive use of allegory, metaphor, allusion, symbol
- Themes/Ideas:
 - Questioning the reliability of any individual’s experience/perspective
 - Critiquing traditional cultural values
 - Mourning the loss of meaning and hope in the modern world
 - Exploration of how this loss may be faced

REVIEW

Rough Progression of Western Painting Trends



"Madonna and child" circa 1230
B. Berlinghieri



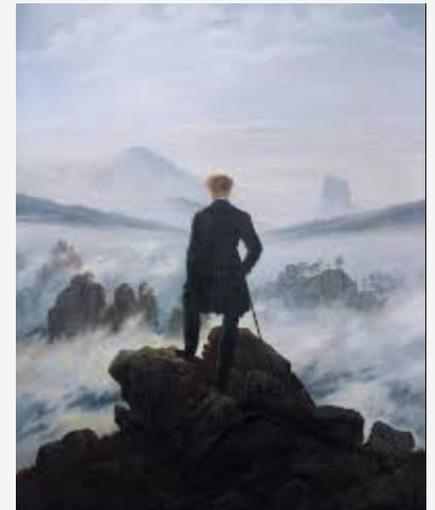
Raphael's "School of Athens" 1510



Pollock's 1947 "Lucifer"



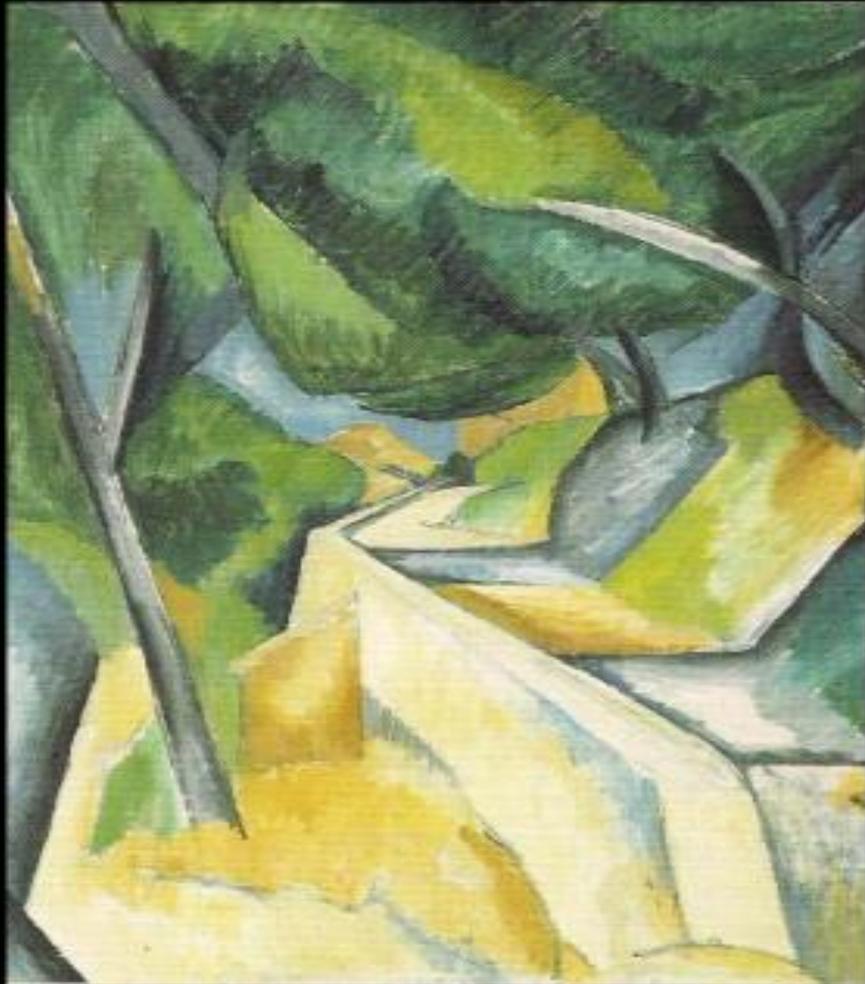
Picasso's 1912 Les Femmes
D'Avignon



Friedrich's "Wanderer
over a Sea of Clouds" 1818



- Cubism is the most influential visual art style of the early twentieth century. It was created by Pablo Picasso (Spanish, 1881–1973) and Georges Braque (French, 1882–1963) in Paris between 1907 and 1914.



Discuss: How does Cubism reflect Woolf's narrative style using various stream-of-consciousness perspectives?

- Cubist painters rejected the inherited concept that art should copy nature, or that they should adopt the traditional techniques of perspective, modeling, and foreshortening.
 - They wanted instead to emphasize the two-dimensionality of the canvas, so they reduced and fractured objects into geometric forms, and then realigned these within a shallow, relief-like space.
 - They also used multiple or contrasting vantage points.



TTL:
Chapter 8
Focus: Mrs
Ramsay, (via
Augustus
Carmichael)
Mr Ramsay

- “That was what she minded, coming as it did on top of her discontent with her husband; the sense she had ...that she was suspected; and that all this desire of hers to give, to help, was vanity.”
- “It was a disguise; it was the refuge of a man afraid to own his own feelings, who could not say, This is what I like--this is what I am;...” (45)

-
- “A bit of a hypocrite? she repeated. Oh, no--the most sincere of men, the truest (here he was), the best; but, looking down, she thought, he is absorbed in himself, he is tyrannical, he is unjust; and kept looking down, purposely, for only so could she keep steady, staying with the Ramsays.” (46)
 - “How, then, she had asked herself, did one know one thing or another thing about people, sealed as they were” (51)

TTL: Chapter 9
Focus: Mr Ramsay via Lily; Lily as woman and artist



- Why create art?
 - “Was it wisdom? Was it knowledge? Was it, once more, the deceptiveness of beauty, so that all one's perceptions, half way to truth, were tangled in a golden mesh? or did she lock up within her some secret which certainly Lily Briscoe believed people must have for the world to go on at all?”(50)
 - “She braced herself to stand the awful trial of some one looking at her picture. One must, she said, one must. And if it must be seen, Mr. Bankes was less alarming than another. But that any other eyes should see the residue of her thirty-three years, the deposit of each day's living mixed with something more secret than she had ever spoken or shown in the course of all those days was an agony. At the same time it was immensely exciting.” (52)
 - “But it had been seen; it had been taken from her. This man had shared with her something profoundly intimate.” (53)
- Must art be a tribute?
 - “But the picture was not of them, she said. Or, not in his sense. There were other senses too in which one might reverence them. By a shadow here and a light there, for instance. Her tribute took that form if, as she vaguely supposed, a picture must be a tribute.” (53)

TTL: Chapter 9
Focus: Mr
Ramsay via
Lily; Lily as
woman and
artist

TTL:
Chapter X
Focus: Mrs.
Ramsay:

**Make notations in
your novel or
journal regarding
your thoughts on
the following ideas
on the next few
slides.**

- Minta + Paul = ?
- Allusion to Fisherman's Wife continues
- Lighthouse is Lit! (61)
- Sentiments about marriage and children growing up:
 - “the thing she had with her husband. Had they that?” (60)
 - “For that reason, knowing what was before them-- love and ambition and being wretched alone in dreary places--she had often the feeling, Why must they grow up and lose it all? And then she said to herself, brandishing her sword at life, Nonsense. They will be perfectly happy. And here she was, she reflected, feeling life rather sinister again, making Minta marry Paul Rayley; because whatever she might feel about her own transaction, she had had experiences which need not happen to every one (she did not name them to herself); she was driven on, too quickly she knew, almost as if it were an escape for her too, to say that people must marry; people must have children.” (60)
- Nature of physical beauty:
 - “Wishing to dominate, wishing to interfere, making people do what she wished--that was the charge against her, and she thought it most unjust. How could she help being "like that" to look at? No one could accuse her of taking pains to impress. ” (57)

-
- "...it was a relief when they went to bed. For now she need not think about anybody. She could be herself, by herself. And that was what now she often felt the need of--to think; well, not even to think. To be silent; to be alone." (62)
 - "...when suddenly she added, We are in the hands of the Lord. /But instantly she was annoyed with herself for saying that. Who had said it? Not she; she had been trapped into saying something she did not mean." (63)
 - "He could do nothing to help her. He must stand by and watch her. Indeed, the infernal truth was, he made things worse for her." (64)

TTL: Chapter X1
Focus: Mrs. Ramsay, aloneness, and religion





TTL:
Chapter 12
Focus: Mr.
and Mrs.
Ramsey
and their
marriage

- “Indeed he seemed to her sometimes made differently from other people, born blind, deaf, and dumb, to the ordinary things, but to the extraordinary things, with an eye like an eagle's. His understanding often astonished her. But did he notice the flowers? No. Did he notice the view? No.” (70)
- “But she knew quite well that he did not admire them, or even realise that they were there. It was only to please her.” (71)
- “She focussed her short-sighted eyes upon the backs of a retreating couple.” (71)

*Explore the
significance
of Woolf's
allusion to
Grimm's "The
Fisherman
and His Wife"*

TABLE GROUP WORK

Happy Friday Eve! 2/15/18

DISCUSS YOUR
JOURNALS AS I
COME AROUND

-
- “Lily Briscoe reflected, perhaps it was better not to see pictures: they only made one hopelessly discontented with one's own work. Mr. Banks thought one could carry that point of view too far. We can't all be Titians and we can't all be Darwins, he said; at the same time he doubted whether you could have your Darwin and your Titian if it weren't for humble people like ourselves.” (72)
 - “And suddenly the meaning which, for no reason at all...descends on people, making them symbolical, making them representative, came upon them, and made them in the dusk standing, looking, the symbols of marriage, husband and wife. Then, after an instant, the symbolical outline which transcended the real figures sank down again...” (72)
 - “her mother said, “Haven't they come back yet?” whereupon the spell was broken. Mr. Ramsay felt free now to laugh out loud at the thought that Hume had stuck in a bog...” (73)

TTL:
Chapter 13
Focus: Mr.
Banks &
Lily
Briscoe

*TTL: Chapter
14*

*Focus: (Minta &
Paul; Nancy &
Andrew)*

- (Parenthesis! (Parenthesis within Parenthesis!)) Why, Woolf?
 - The whole novel's structure can be seen as a parenthesis. The first and last sections, being parallel, form brackets around the central section
- Allusion: Minta's song, "Damn your eyes," suggests the limit of any one person's judgment: the other's gaze.
 - How can we know or represent the "truth" of something not only if we are subjectively positioned in space and time, but if the social frame we want to criticize or evaluate is the one that determines the limits of our vision?



Chapter 14

- Motif of religion:
 - Joseph and Mary
 - Nancy as God
- "...it might be true that she minded losing her brooch, but she wasn't crying only for that. She was crying for something else. We might all sit down and cry, she felt. But she did not know what for" (77).
 - What do you feel are the reasons that Nancy believes they could all cry? Is it because of Mr. Ramsay, Mrs. Ramsay, or something more?



The Ramsay Children

- Jasper (shoots birds)
- Rose (aesthetically inclined)
- Prue (beautiful)
- Andrew (mathematician)
- Nancy (with Minta & Paul)
- Roger
- Cam (7 y o in *The Window*, 17 in *The Lighthouse*)
- James-youngest (6 y o in *The Window*, 16 in *The Lighthouse*)

*TTL: Chapter
14
Focus: (Minta &
Paul; Nancy &
Andrew)*

- "...yet Nancy felt, it might be true that she minded losing her brooch, but she wasn't crying only for that. She was crying for something else. We might all sit down and cry, she felt. But she did not know what for." (77)
- "It had been far and away the worst moment of his life when he asked Minta to marry him." (78)

- “Yes,” said Prue, in her considering way, answering her mother's question, “I think Nancy did go with them.”(79)

*TTL: Chapter
15
Focus: Real
Time Life*

TTL:
Chapter 16
Focus:
Mrs.
Ramsay,
Rose,
Jasper

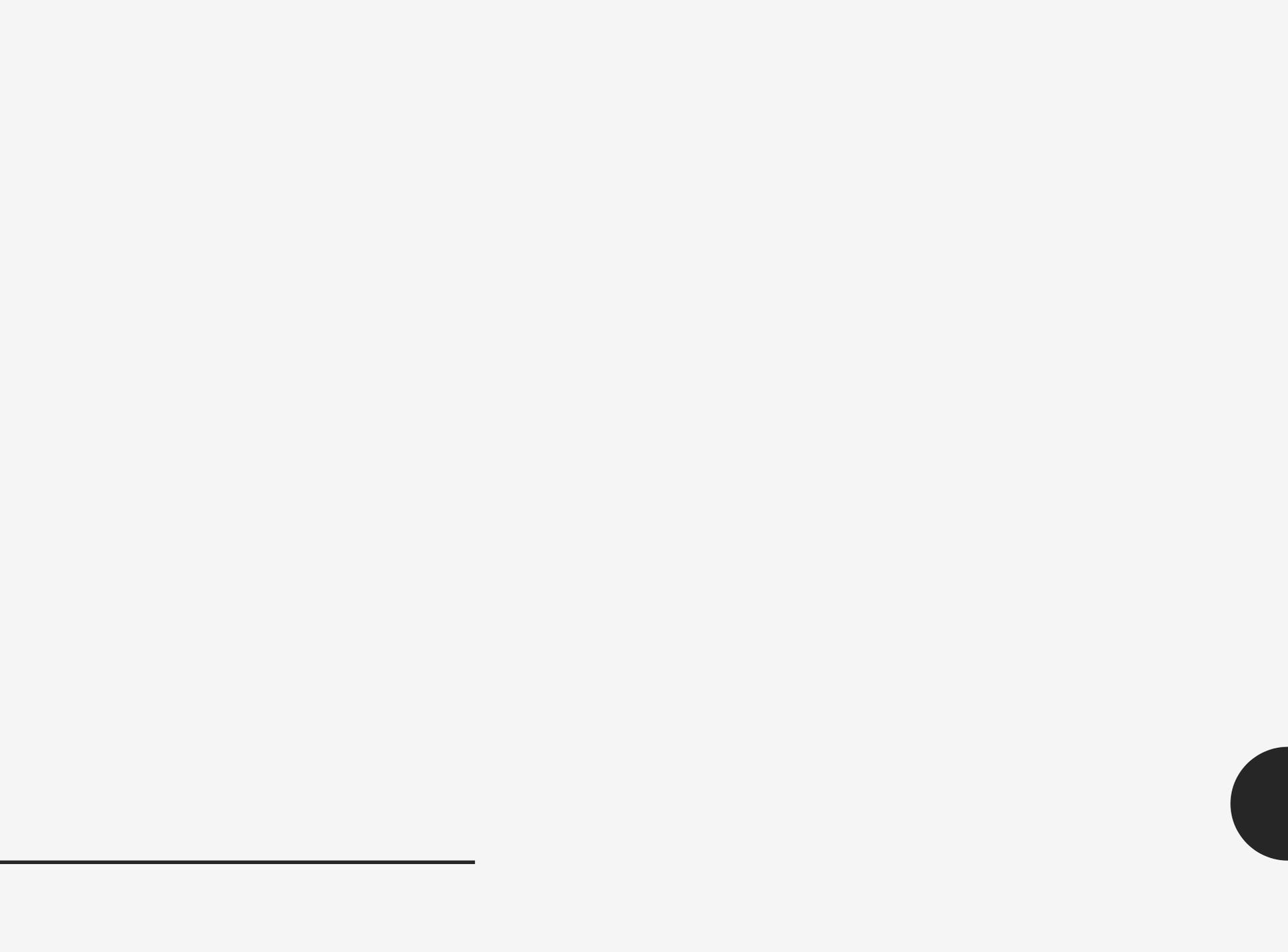
When Mrs. Ramsay observes the rooks (ravens) – what is significant about her observations?

- “Look!” she said, laughing. They were actually fighting. Joseph and Mary were fighting. Anyhow they all went up again, and the air was shoved aside by their black wings and cut into exquisite scimitar shapes. The movements of the wings beating out, out, out--she could never describe it accurately enough to please herself--was one of the loveliest of all to her. Look at that, she said to Rose, hoping that Rose would see it more clearly than she could. For one's children so often gave one's own perceptions a little thrust forwards. (80)



Beef en Daube: French braised beef, red wine, and vegetable stew

“Everything depended upon things being served up to the precise moment they were ready. The beef, the bayleaf, and the wine-- all must be done to a turn. To keep it waiting was out of the question. Yet of course tonight, of all nights, out they went, and they came in late, and things had to be sent out, things had to be kept hot; the BOEUF EN DAUBE would be entirely spoilt.” (80)



Ch 17

- Journals out, people.
 - Stamping will ensue.
 - Discuss what you wrote about.
#dinnerparty
-

RELAX ITS JUST A LIGHT HOUSE



*TTL: Chapter
17 (part I)
Focus: Mrs.
Ramsey,
Bankes, and
Tansley—Lily*

- When, in the first half of the dinner party scene, does each character experience frustration and relief?
 - “But what have I done with my life? thought Mrs. Ramsay...” (82)
 - Tansley: “He had no others. He felt very rough and isolated and lonely.” (86)
 - Bankes-“It was in this sort of state that one asked oneself, What does one live for? Why, one asked oneself, does one take all these pains for the human race to go on? Is it so very desirable?” (89)

TTL: Chapter 17 (part I)

Focus: Lily (artist!)

- “[Tansley] was really, Lily Briscoe thought, ... the most uncharming human being she had ever met. Then why did she mind what he said? ..., since **clearly it was not true to him but for some reason helpful to him**, and that was why he said it?” (86)
- “There is a code of behaviour, [Lily] knew, whose seventh article (it may be) says that on occasions of this sort it behooves the woman, whatever her own occupation might be, to go to the help of the young man opposite so that he may expose and relieve the thigh bones, the ribs, of his vanity, of his urgent desire to assert himself; as indeed it is their duty, she reflected, in her old maidenly fairness, to help us, suppose the Tube were to burst into flames. Then, she thought, I should certainly expect Mr. Tansley to get me out. But **how would it be, she thought, if neither of us did either of these things?**” (91)
- “[Lily] would never know [Mr. Tansley]. He would never know her. Human relations were all like that, she thought, and the worst (if it had not been for Mr. Bankes) were between men and women. Inevitably these were

Chapter 17

- "For it was extraordinary to think that they had been capable of going on living all these years when she had not thought of them more than once in all that time. Yet perhaps Carrie Manning had not thought about her either. The thought was strange and distasteful" (88).
 - Why does it bother Mrs. Ramsay that Carrie Manning may not have thought of her over the years? Does she secretly feel empowered and that others should look up to her, despite her feelings for and actions toward her husband?
-

Props Needed

Matheny will bring:

- *Boeuf en Daube*
- Bowl of fruit
- Large white napkin
- Salt shaker
- Large tablecloth
- Napkin
- Green shawl
- 8 candles with candlesticks
- Napkin
- Soup tureen and ladle

You can bring:

- **Extra credit** will be available if you bring REAL FOOD for the dinner party! (Yes, you will all be able to eat the food. It's a party!)
-

Casting the Dinner Party

- Mrs. Ramsay
- *Mrs. Ramsay, Internal*
- Mr. Bankes
- *Mr. Bankes, internal*
- Lily,
- *Lily, internal*
- Mr. Ramsay
- *Mr. Ramsay, internal*
- Tansley
- *Tansley, internal*

- Prue
 - Jasper
 - Rose
 - Roger
 - Minta
 - *Minta, internal*
 - Paul
 - Andrew
 - Nancy
 - Augustus Carmichael
- 

Chapter 17

- Explain how class differences affect Charles Tansley's experience at the dinner party. Support your answer with at least three concrete details about him and other characters and what transpires in this section of the novel.
 - How does the lighting of the candles shift the mood in the dinner party scene?
-
- 

Chapter 17: Reflections

- Mrs. Ramsey's dinner party provides insight into Woolf's ambitions for this novel, for women, and for art. In what ways is this meal a metaphor? What does this meal tell us about individual characters?

Chapter 18 and 19

- Symbolism:
 - Green scarf (114)
 - Boar's skull (114)
 - Peter's gold pocket watch (117)
 - Dome/Hive/Bee Imagery (throughout)
- Allusion: **Luriana Lurilee** by Charles Elton (119)
- Image tracking: dome, hive, honeybee (119)
- "They would, she thought, going on again, however long they lived, come back to this night; this moon; this wind; this house: and to her too. It flattered her where she was most susceptible of flattery, to think how, wound about in their hearts, however long they lived she would be woven; and this, and this, and this, she thought going upstairs, laughing, ~~but affectionately,~~ at the sofa on the landing (her mother's); at the rocking-chair (her father's); at the map of the Hebrides." (113)



The Window:

- Explain how one element mentioned in this section of the novel appears to be symbolic. Support your answer with at least three concrete details and relate this symbol to the consciousness of the characters it involves.
-
- 

“Time Passes” Reading Quiz

- On a notecard, in BRIEF bullets:

1. In “Time Passes,” who dies and how?
 2. How and why does Woolf use square brackets in “Time Passes”?
 3. What is focus of most of Woolf’s prose in “Time Passes”? Why?
-



*TIME
PASSES:*

-
- Make sure your notes have a record of this discussion:
 - Discuss big plot shifts in Time Passes.
 - How is the light imagery in Time Passes #1 significant and reminiscent of The Window?
 - Woolf uses several techniques to show how time passes in section two. What are these and how effective are they?
 - Discuss how square brackets convey both narrative disruption and advance the plot.
 - Discuss the role of:
 - Mrs. Mc Nab
 - WWI
 - Discuss the return of Lily and Augustus.

“Time Passes” Group Discussion





Collaborative Writing

- Working with a partner today, analyze quoted and paraphrased evidence from what you've read in *To the Lighthouse* in a thesis-driven single paragraph in response to one of the following prompts.
 - A. To what extent is Woolf's *TTL* a feminist work?**
 - B. What is the symbolic significance of the lighthouse in *TTL*?**
 - C. What is the role of the artist in society? How does Woolf portray this in *To The Lighthouse*?**

-
- Use the following prompts and quotes for your annotations:
 - Why does Woolf begin with a focus on Lily? How do we see her grow in these chapters?
 - How are each of the Ramsays dealing with the death of their matriarch?
 - What major symbols are explored in this section?
 - Amazing Perfect Boots
 - Lily paints!
 - Lighthouse, cont'd

The Lighthouse Ch 1-3 Discussion



The Lighthouse Ch 1-3 Discussion

- Lily: “What does it mean then, what can it all mean? Lily Briscoe asked herself...” (145)
 - “There was this expedition--they were going to the Lighthouse, Mr. Ramsay, Cam, and James. They should have gone already—” (145)
 - “What's the use of going now?” he had stormed.
 - “...as if the link that usually bound things together had been cut, and they floated up here, down there, off, anyhow. How aimless it was,, how chaotic, how unreal it was,...” (146)
 - “The extraordinary unreality was frightening; but it was also exciting. Going to the Lighthouse. But what does one send to the Lighthouse? Perished. Alone.” (147)
 - “She had never finished that picture. She would paint that picture now.” (147)
-

-
- “You will find us much changed” (148)
 - “But it was a house full of unrelated passions--she had felt that all the evening.” (148)
 - “...she could remember the look on Mrs. Ramsay's face--into a rapture of sympathy, of delight in the reward they had, which, though the reason of it escaped her, evidently conferred on them the most supreme bliss of which human nature was capable. Here he was, stopped by her side. She would give him what she could.” (150)
 - “Why, thought Mr. Ramsay, should she look at the sea when I am here?” (151)
 - “Look at him, [Mr. Carmichael] seemed to be saying, look at me; and indeed, all the time he was feeling, Think of me, think of me.” (152)

The Lighthouse Ch 1-3 Discussion



The Lighthouse
Ch 1-3 Discussion

- “ ‘What beautiful boots!’ she exclaimed. She was ashamed of herself.” (153)
- “He had had doubts, she felt, or he would have asked less of people. “ (155)

FRIDAY-EVE *MARCH 1ST*

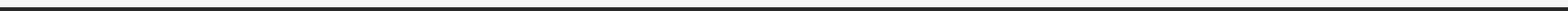
25 Minutes Work Time;
Discuss Chapters 1-3

Mr. Ramsay & Lily

- So...what's going on?
 - What is Woolf exploring in the characterization of Mr. Ramsay?
 - Of Lily?
 - This section made me laugh:
 - Isn't it just like human nature to fail to force emotions when necessary, but then be overwhelmed with them when the moment has passed?
 - What struggle is Lily having regarding her desire to paint/disgust of painting.
- 

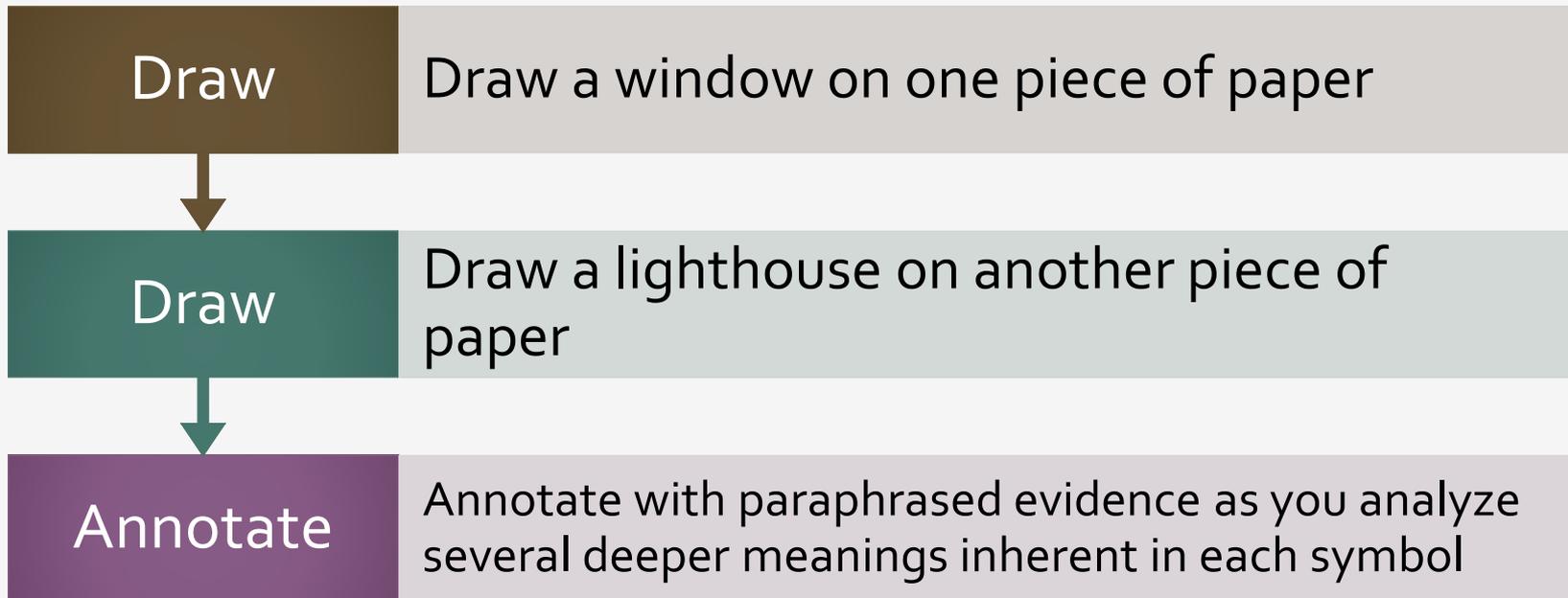
The Lighthouse Ch. 1-3

- How does the beginning of this section embrace the structure of a Künstler Roman?
 - Style: How does the novel fall into the following styles?
 - Elegiac strain to the novel—celebrating lost experience and irrecoverable expectations, both personally and historically
 - Comic—abrasive, down to earth
 - Celebratory
 - Prose is peopled with bizarre images created by a *Frankenstein*-like revival of dead metaphors
 - The shift from family as subject, father as central character, and mother, and the location in a remembered place and time, all the usual things, towards a concern so unprecedented that it has no name, this “impersonal thing” signals the modernism of *To the Lighthouse*.
- 





Finish Group Annotated Illustration



In-Class “Journal” Prompt: It’s all about characterization today.

Possible ideas to think about/respond to:

In “The Lighthouse” we find that the characters are “much changed.” (148) Discuss the extent of the evolution, since last we perceived them, of the following characters:

- Lily
- Mr. Ramsay
- James
- Cam
- Carmichael

For each character:

- How do we see each grow—or remain unchanged—in these chapters?
 - What symbols, metaphors, allusions, or other literary conventions does Woolf use to communicate characterization and growth or the lack thereof?
- How does each deal with the death of the matriarch?

“The Lighthouse” chapters 1-6





*The
Lighthouse
Ch 4-6
Discussion*

- **Choose one of these two quotes and discuss in your groups:**
 - “Lily repeated, turning back, reluctantly again, to her canvas. Heaven be praised for it, the problem of space remained, she thought, taking up her brush again. It glared at her.” (171)
 - “She had felt, now she could stand up to Mrs. Ramsay--a tribute to the astonishing power that Mrs. Ramsay had over one. Do this, she said, and one did it. Even her shadow at the window with James was full of authority.” (176)

- **Discussion ideas:**

- Nautical/water imagery as a conduit to Cam and James’ relationship with their father
- Macalister and his boy: why?
- “The Castaway” by William Cowper allusion “But I beneath a rougher sea, /And whelmed in deeper gulfs than he.”(166)
- Puppy! (169)
- Lily paints and remembers Mrs. Ramsey
- Blue Imagery
- Death Imagery in Lily’s description The Raleys (173)
- Parenthesis use VI (180) and IX (188)

*The Lighthouse Ch 4-6
Discussion*



-
- THESIS STATEMENT #1
 - As I come around to sign your journal & check annotations; **INDIVIDUALLY** create a thesis statement for this section of the reading (chapters 7-10)
 - You can write this under your journal.
 - Once you have completed your thesis, share with your table.
 - THESIS STATEMENT #2
 - **GROUP:** Analyze the significance of Woolf's use of shadow imagery in *To The Lighthouse*.
 - Everyone writes this.

*It's All
About
Thesis
Statements
Today!*

*Agenda:
Thesis
Statements
& Reading
Time*



Consider “to what extent does Woolf provide resolution in *To The Lighthouse*?”

Where does she forego resolution? Why?

How does Woolf portray the idea, “In or about December, 1910, human character changed.”

Reading & Annotating through end of novel.



How much tolerance do humans have for truth? Who faces reality and who avoids it?

How are men and women alike and different?

Is marriage essential for a full life?

How do we balance our need for solitude with our need for society?

How does nature influence us?

What is love?

*Argue for the perspectives
Woolf presents to portray ...*

-
- What is the role of the artist in society? How does Woolf portray this in *To The Lighthouse*?

*What are the strengths
and weaknesses of
Woolf's To The
Lighthouse?*

EVALUATE



- Compare and contrast Austen's *Pride and Prejudice* and Woolf's *To The Lighthouse*.
 - Characters
 - Themes
 - Setting
 - Narrative Voice/POV
 - Symbols
 - Structure
 - Tone
 - Mood
 - Irony
 - Historical and Authorial Context
 - Your own brilliant and unique point of comparison.

Synthesize

-
- Which is a better book, in your opinion, and why?
 - Austen's *Pride and Prejudice*
 - Woolf's *To The Lighthouse*

Evaluate



Analyze

-
- Analyze Woolf's use of allusion in *To The Lighthouse*.
 - “The Charge of the Light Brigade”
 - The Fisherman and His Wife
 - “The Castaway”
 - Others that you've independently researched