

# Joycean Structure in *Jacob's Room* and *Mrs. Dalloway*

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This study is not an attempt to enter into the controversy which has been waged for years on the matter of James Joyce's "influence" on Virginia Woolf. Jean Guiguet's *Virginia Woolf and Her Works* includes the most definitive treatment of this subject. Furthermore, James Hafley has rejected in no uncertain terms the possibility of *direct* "influence." Virginia Woolf's judgments of *Ulysses* in the diary and in the April 1918 letter to Lytton Strachey were generally strongly negative, although her essay "Modern Fiction" indicates a more positive reaction to Joyce's work, for in this essay she associates it with her own theory of the novel and feels that Joyce was sincere, that he was concerned "with the flickerings of that inmost flame."

Whether positive or negative, Virginia Woolf, it is clear, had at least read and reacted to Joyce. Although she again and again apparently found his work incompatible, although her own temperament was indeed different from his, although her interior monologue may be closer to Proust's than to Joyce's, although the underlying purposes of their works differed, and although they saw life from different perspectives, in certain ways Joyce may have contributed to the insights and art of Mrs. Woolf. In this study I shall confine myself chiefly to the matter of structure, for I find in *Jacob's Room* and *Mrs. Dalloway* such striking parallels to Joyce's structures (suggested even in the red morocco notebook on *Mrs. Dalloway*, in the Berg collection) that these parallels deserve mention with the goal of extending the meaning of these two novels.

Influence all depends on what one means by the word "influence," a semantic problem. If we mean by "influence" a slavish dependence on source, the borrowing of all or many stylistic devices, the compatibility of temperaments and aims, then it is indeed difficult to see how Virginia Woolf could have been "influenced" by Joyce. My own view is that "influence" may be an intuitive or unconscious process, one which often permeates an area of an author's work without his being aware—a similarity, or simply a reaction, to mood, approach, tone, which, borrowing a phrase from Theodore Reik,<sup>2</sup> I feel the critic must often use a third ear to detect. I doubt that such influence can ever be proved or established by scientific method. For example, Chaucer's almost literal retelling of Petrarch's Latin translation of Boccaccio's *Griselda* tale is not in itself an example of influence. Something other than copying comprises influence. One can sense Virginia Woolf reacting to Joyce, rejecting some aspects and admiring others, and using them quite naturally, instinctively, and perhaps unconsciously as the occasion arose in the process of writing. Even a strong distaste could operate in the matter of "influence" by producing an opposite effect from that found in the source of influence. Quentin Bell in his recent biography of Mrs. Woolf writes of *Ulysses*: "It was a work which Virginia could neither dismiss nor accept", and later in discussing "Mr. Bennett and Mrs. Brown," he lists Joyce as among those whom Virginia Woolf saw as one of her "natural allies."<sup>3</sup>

A brief review of Virginia Woolf's early points of contact with the works of Joyce will serve as a helpful preface to my remarks.<sup>4</sup> Although on March 5, 1919, Virginia Woolf noted in her diary, "But oh, dear, what a lot I've got to read"<sup>5</sup> and listed the entire works of "Mr. James Joyce" as among those she must go

through, ten months later on January 26, 1920, she commented in the diary that it is "the damned egotistical self; which ruins Joyce to my mind" and which is, she feels, for Joyce both "narrowing and restricting" (p. 22), suggesting at this time some knowledge of his work. Furthermore, two years earlier, in April 1918, a letter from her to Lytton Strachey indicated even then at least a cursory reading of *Ulysses*: ". . . we've been asked to print Mr. Joyce's new novel."<sup>6</sup> Twenty-three years later in 1941, she recalled Harriett Weaver, "in wool gloves, bringing *Ulysses* in typescript to our teatable in Hogarth House."<sup>7</sup> And according to Ellmann the Woolfs later told Miss Weaver that they were "interested in the first four episodes which they read" (p. 457). The letter to Strachey continued by commenting briefly on Joyce's method ("cutting out the explanations and putting in thoughts between dashes") and his subject matter ("First there's a dog that p's—then there's a man that forths"). As we know, *Ulysses* did not appear in Paris until 1922, but important fragments were published in *The Little Review* in 1919 and 1920;<sup>9</sup> it is clear, then, that Virginia Woolf had two possible sources of contact with the manuscript in the years 1918, 1919, and 1920.

Thus, by April 10, 1920, when she wrote in her diary that she was "planning to begin *Jacob's Room* next week with luck" (p. 24), the shadow of *Ulysses* was a reality. The kind of reading given *Ulysses*, as indicated above, would probably at least yield a sense of the general basis of his structures—especially of the hours of the day which govern the progression of his novel and the striking of clocks, in particular of Big Ben (to which there are at least nine references in *Ulysses*). There is also the frequently noted passage in her diary for September 26, 1920, in which she has come to a stop in the writing of *Jacob's Room* and reflects: ". . . what I'm doing is probably being better done by Mr. Joyce" (p. 27). This statement cannot help but establish a connection, however tenuous, between *Jacob's Room* and *Ulysses*.

Although *Jacob's Room* is marked by a discontinuity, "an irregularity, complexity, fluidity," a "two-fold discontinuity and disconnectedness"<sup>10</sup> like that found in human beings, we can also see in it, I believe, the beginnings of an innate sense of structure which Virginia Woolf may have noted in the work of Joyce and which regulated her novels after *Jacob's Room*, especially *Mrs. Dalloway*, in one way or another. Of her own novel, *Jacob's Room*, she wrote: ". . . all crepuscular but the heart, the passion, the humor, everything as bright as fire in the mist." It is perhaps this phrase "fire in the mist" which informs this early novel of Virginia Woolf, for, as Jean Guiget shows,<sup>12</sup> there is a core of cohesive force in each character that gives direction to the scattered fragments of reality about him.

It is the desolate cry "Ja-cob! Ja-cob!";<sup>13</sup> the pale yellow ray of the lighthouse shot across the purple sea (p. 11); the sun blazing in their faces and gilding the great blackberries (p. 11); the light blazing out across the patch of grass (p. 13); the waves jerking the stars above the ships (p. 13) that set the pace, tone, and structure of *Jacob's Room*. All of these images have the force of an epiphany, a showing forth, or of an explosion, of the burst of light destroying the old and establishing the new—"the seim renew" of the crab in the child's bucket "trying again and falling back, and trying again and again" (p. 14). Virginia Woolf, without doubt, began to explore the use of this method, a sudden and abrupt sound or sight, a shock administered to the senses—a ring, a shout, a clatter, a flash—in *Jacob's Room* to indicate structural divisions; in her next novel, *Mrs. Dalloway*, she brings the method to fulfillment.

All of the examples cited in the above paragraph occur in Chapter 1 of *Jacob's Room*, laid in Cornwall. In fact, the chapter opens with an "accident"—mentioned in Betty Flanders's letter to Captain Barfoot. An accident marks a sudden turnabout of events, a reordering of reality such as Seabrook's death had necessitated for Betty Flanders, and her tears are a signature of this reordering. But by and large, the explosive imagery in the early chapters of *Jacob's Room* is part of the lyric effect rather than a methodical means of structuring the work. Thus in Chapter 2 we hear the shouts of the boys at the Roman fortress, the call "Archer! Jacob!" echoed by Johnny, "Archer-Ja-cob!" (p. 19) or the military gait of Captain Barfoot on his way to visit Mrs. Flanders (p. 26). To recur later in the novel, however, is the "volley of pistol shots" (p. 23) made by the falling tree the night Jacob caught the moth. The moth is to be a central and significant image in the work of Virginia Woolf. It suggests, of course, the metamorphic and fleeting existence of human beings. Jacob's room is in a sense the cocoon of life, and Jacob's life, like that of the moth, is a brief one, set against a background of "pistol shots." At the end of Chapter 2, Mrs. Jarvis hears "distant concussions in the air" (p. 27) and the horsemen galloping are phantom, designating the gathering clouds of war. In Chapter 3, Jacob's thoughts are to return to the "terrifying volley of pistol-shots" as he sits in King's College Chapel. The noises at Cambridge echo those in Scarborough and Cornwall: there is now and then a thud, Mr. Hawkins throws up his window and shouts, "Jo-seph! Jo-seph!"; the waltz crashes like waves, and the clock striking (as in Joyce) reminds Jacob of all the past and then of tomorrow. At the end of the chapter, after Jacob has said goodnight, his footsteps "ring out" (p. 46) as he returns to his room.

All these sounds, the shouts, shots, concussions, crashes, rings, remind one of Joyce, particularly of the Sirens episode in *Ulysses*. But they are not used by Mrs. Woolf in any systematic way, nor do they appear in the same profusion as in Joyce. However, they are often used with the same basic intent—to suggest the end of an old order and the beginning of a new, the emergence of the moth from the chrysalis. Only a few mark endings or beginnings in the structure of *Jacob's Room*—for example, the mention of the Guy Fawkes gunpowder plot at the beginning of Jacob's stay in London (p. 75), or the clock striking twelve at the end of Chapter 11 as he leaves France for Italy and then Greece. At twelve o'clock, the hour of ricorso for Joyce, Jacob returns, then, to the cradle of Western civilization, to Italy and Athens, where its white skeleton is still to be found—prefigured perhaps in the huge white skull Jacob had discovered on the Cornish beach. Mrs. Woolf uses many of the same images to describe Athens that she had used to describe the beach at Cornwall—crashes, the dazzling glare of light, the rock "cleft with shadows" (p. 148). Furthermore, the pistol shots made by the falling tree in Chapter 2 become the guns firing at Piraeus like "nocturnal women beating great carpets" (p. 175). "Greece was over; the Parthenon in ruins; yet there he was" (p. 150), signifying eternal renewal, the birth and death and death and birth of the moth. The Acropolis is a "jagged mound" (p. 159); the Parthenon has been the center of another "gunpowder plot"; guns on a battleship train on a target which "flames into splinters" (p. 155) and sends a dozen young men into the depths of the sea—strokes which "oar the world forward, they say" (p. 156).

It is through the imagery of explosion that the ending of *Jacob's Room* becomes clear. The procession of life which has been used from time to time in the novel (as at the end of Chapter 5: "life is but a procession of shadows") becomes a central image in the concluding pages when a procession stops—omnibuses, vans, motor cars—all the vehicles representing circulation and recirculation in *Ulysses*; then suddenly the five strokes of Big Ben intone (as later

they are to intone in *Mrs. Dalloway*). At the same time another procession blocks Long Acre—carriages, intercepted cabs, and motorcars. Clara in the blazing windows of one car suddenly sees Jacob (p. 174). The third interruption of process occurs in the final section, Chapter 14, when the omnibuses become locked together at Mudie's Corner, and Bonamy, sensing Jacob's presence, cries: "Jacob! Jacob!" and the leaves suddenly seem to raise themselves. Each one of these three scenes of blocked process symbolizes, of course, Jacob's death. Yet each one ends with the shattering stroke of the Joycean *ricorso*—with the sounds of Big Ben, with a blazing vision of Jacob, and with Bonamy's cry of "Jacob! Jacob!" The meaning of the ending is thus clear. The explosive vision, accompanied by the raising of leaves, has given birth to a new cycle. Somebody would wear Jacob's shoes, and from the chrysalis of Jacob's room would emerge yet another moth. In the refrain "Jacob! Jacob!" which we have heard in the first chapter and in the last, lies inherent the recurring nature of human experience which Joyce celebrated again and again in the writing of *Ulysses*.

The structure of *Mrs. Dalloway* reflects *Ulysses* far more definitely than did *Jacob's Room*. To begin with there is no question that Virginia Woolf was reading *Ulysses* as she was starting with *Mrs. Dalloway* in the summer of 1922. This fact alone would make an effect, whether conscious or unconscious, a matter of some likelihood. On August 16, 1922, she writes in her diary: "I have read 200 pages so far—not a third; and have been amused, stimulated, charmed, interested. . . . and then puzzled, bored, irritated and disillusioned by a queasy undergraduate scratching his pimples" (p. 46). In the next paragraph of the same entry, Mrs. Woolf discusses her own work on *Mrs. Dalloway*. Furthermore, T. S. Eliot had given her his opinion that *Ulysses* was on a par with *War and Peace*. A letter in the *James Joyce Quarterly* (Fall 1973, p. 75) makes the point that Mrs. Woolf's "personal and professional jealousy" cannot be overlooked and that the fact that "Tom, great Tom" praised *Ulysses* could have provoked her negative remarks about the book. "The anguish that this sort of implied comparison caused her is made explicit in an earlier entry, September 26, 1920" (*JJQ*, pp. 75-76), an entry previously quoted in this paper: "... what I'm doing is probably being better done by Mr. Joyce." The possibility of direct influence, then, becomes at least a reasonable guess.

However, the red morocco notebook (in the Albert A. Berg Collection at the New York Public Library) containing her plans for *Mrs. Dalloway* makes her interest in Joyce's structure less a matter of conjecture. She writes:

#### FURTHER PLAN.

Hours: 10. 11. 12. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 1. 2.  
Eleven o'clock strikes

This is the aeroplane hour which covers both Septimus and Rezia in Regent's Park and Clarissa [sic] reflections. Which last to 12 o'clock: interview with specialist. (p. 3)

In 1923 and 1924 we see from the diary that she called her book, temporarily, *The Hours*.

In the red morocco notebook she continues:

But how is the transition to come from one to the other? (p. 4)  
Why not have an observer in the street at each critical point who acts the part of Chorus—some nameless person? (p. 6)  
also, could the scenes be divided like acts of a play into five, say, or six? (p. 7)

All of these questions about structure are ultimately answered in *Mrs. Dalloway* through the adoption of techniques reminiscent of Joyce. The eight divisions of the novel are indicated simply by breaks in the text as in *Ulysses*, and in both novels the street functions often as the medium of transition between scenes, serving, as Floris Delattre has pointed out, "to establish a profound tie between the small incoherent universe of one man and the immense unity of the great city representing the mysterious whole."<sup>14</sup>

The first part of *Mrs. Dalloway*<sup>15</sup> serves as an overture in which Clarissa is introduced as well as some of the central motifs of the book. Many of these are Joycean in tone; for example: ". . . Big Ben strikes. There! Out it boomed. . . . The leaden circles dissolved in the air" (p. 5) suggests a sense of circular reality familiar in Joyce's *Dance of the Hours*. "The morning and noon hours waltz in their places, turning, advancing to each other, shaping their curves, bowing vis à vis."<sup>16</sup> Furthermore, references to Big Ben are found in both the Sirens and Circe episodes, episodes concerning Joyce's concept of *ricorso*. Street scenes are also, of course, common to both novels: Clarissa "stiffened a little on the kerb, waiting for Durtnall's van to pass" (p. 4) reminding one of descriptions of Bloom as he walks streets of Dublin. The day of Clarissa is a day, like Joyce's, in "the middle of June" (p. 5). But the decisive Joycean touch is the ending of this first part with "a pistol shot in the street outside!" (p. 19) reminiscent of "A shout in the street," in the Nestor episode (the phrase A. M. Klein used as the title of his article discussing Vico's influence on Joyce's novel [*New Directions*, 13, 1951, 327]). The pistol shot was heard earlier in *Jacob's Room* whereas the Joycean "shout in the street" will be repeated in the sixty-two puffs of air or of gas in the Aeolus episode, in the explosive noises permeating the Sirens episode, and in the cracking of the chandelier in the Circe episode. (These episodes are the 4th, 8th, and 12th episodes of the central section of *Ulysses*, strategically located if seen in the context of Vico's *ricorso*.) The "pistol shot" at the end of the first part of *Mrs. Dalloway*, as with some of the Joycean "thunderclaps," brings this section of the novel to a conclusion and at the same time serves as a transitional device into part two which opens with the "violent explosion," the same motorcar, and circulation of rumors of the mysterious car on Bond Street. Likewise Bloom's "thunderclap" concludes the Sirens episode and is followed by the various inflated styles of the Cyclops episode and the circulation of drink. The motorcar, and later the aeroplane, is a unifying device, like Hely's sandwich men or the Viceregal procession or any of the other wandering and circulating people or things in *Ulysses*. As for Joyce, the street is for Virginia Woolf in *Mrs. Dalloway* an umbilical cord. It is shortly after the aeroplane appears that the bells strike eleven times (p. 30) "up there among the gulls" (sounding another Joycean note) "and the car went in at the gates and nobody looked at it." The eleven bells thus accompany the disappearance of the car and the appearance of the aeroplane, thereby provoking a minor revolution, from street to air, in this section. Part two ends with the aeroplane flying out over Ludgate Circus—*circus* again with the suggestion of cyclical recurrence. Carl Woodring notes the importance of the circle to this novel as a means of putting death in its place.<sup>17</sup> For Joyce, too, of course, the circle was of utmost significance. One has only to consult Hanley's *Word Index* to find how often *circle* and its derivatives are used in *Ulysses* as well as words with the prefix *circum*.<sup>18</sup> Doubtless he delighted in the happy chance that placed the Circe episode at the end of the central section of *Ulysses*, for the spelling of *Circe* reminds one of *circle*, and Bella Cohen as Circe clearly represents a vehicle of circulation.

In part three of *Mrs. Dalloway* (pp. 42-72) we find Clarissa at home, but the circular character of the section is informed by the return in her fantasies

of Sally Seton and in reality of Peter, Walsh. At the end of this part of the book, Big Ben once again strikes and all the clocks are striking—11:30—as Clarissa calls to Peter, “Remember my party tonight” and Peter Walsh “shut the door” (p. 72). Parties, as in Joyce, are another means of circulation, and the striking of Big Ben serves both as a transition between the two sections and also as a link between this passage and the opening of the book in the repetition of, “The leaden circles dissolved in the air” (p. 72), suggesting another opening as we begin to follow Peter as he proceeds through London. Big Ben is in *Mrs. Dalloway* both an explosive signal of change and a unifying device, the same functions assigned the clock in Joyce’s work.<sup>19</sup>

Section four (pp. 72-85), beginning with the continuing sound of Big Ben, traces Peter as he circulates in the streets of London “speaking to himself rhythmically, in time with the flow of the sound” (p. 72) until “the last tremors of the great booming voice shook the air round him” (p. 73). We become involved with the flow of Peter’s thoughts and with the refrain, “Remember my party” (p. 81). Motorcars continue to circulate and stop and then to recirculate. As Peter approaches Regent’s Park “the thought of childhood keeps coming back” to him (p. 83). And finally seated on a bench in the park amid “moving branches . . . the shuffle of feet, and the people passing, and humming traffic, rising and falling traffic” (pp. 84-85), Peter sinks into sleep “and was muffled over” (p. 85), another ending reminiscent of Joyce in the Ithaca episode as Bloom falls asleep: “He rests. He has travelled” with “Sinbad the Sailor and Tinbad the Tailor and Jinbad the Jailer . . .” (p. 722).

It is no surprise, then, to one versed in Joyce to find that the next section of *Mrs. Dalloway*, the fifth (pp. 85-88), deals with a dream Peter has of “the solitary traveller, haunter of lanes, disturber of fens” (p. 85). These visions of himself “murmur in his [Peter’s] ear like sirens lolloping away on the green sea waves” (p. 86), the sirens who enticed Ulysses. The solitary traveler, like both Ulysses and Peter, is welcomed home by an elderly woman “who seems to seek, over a desert, a lost son; to search for a rider destroyed” (p. 87)—the theme of the lost son central to the *Nostos* of *Ulysses*. And section five concludes with an unanswered question, “But to whom does the solitary traveller make reply?” (p. 88) as does the Ithaca episode with “Where?”—both endings suggesting the conclusion of a cycle through the sleep of the protagonists.

The sixth section of *Mrs. Dalloway* (pp. 88-97) opens with Peter’s awakening but closes with another conclusion of a cycle, “‘Clarissa!’ he cried ‘Clarissa!’ But she never came back. It was over. He went away that night. He never saw her again” (p. 97). The general theme of this section concerns the breakup with Clarissa as Peter remembers it. Glancing at the overall structure of *Mrs. Dalloway*, we find that the first four sections tend to employ the unifying factors of the Joycean method—the various umbilical cords of circulation and circles of sound as viewed in the purlieus of the London street and in Clarissa’s home where she and Peter are *re*-united. Starting with the fifth section, however, telling of the dream of the solitary traveler, with the shutting of the cupboard door and the unanswered question at its conclusion, we find instead a sense of breakup, of old structures being reshuffled and of new combinations being formed—the same sense that permeates the three episodes in *Ulysses* which stress the end of the old and the beginnings of new cycles of experience. Thus the Aeolus episode, which concludes the morning of Bloom’s day, is filled with more or less discrete incidents punctuated by cryptic newspaper headlines—a fragmentation and cracking up of the flow of experience in preparation for the reformulation of the afternoon. The Sirens episode,

with its well-known crepitations, crackings, clackings, and cloppings, comes at the conclusion of Bloom's afternoon, and his evening outing is brought to an end with the shattering of the chandelier in the Circe episode.

In keeping with this whole pattern, many characters and episodes fragment the seventh section of *Mrs. Dalloway* (pp. 97-250), following the breakup of Peter and Clarissa as it is remembered by Peter in the sixth section. In the seventh division of the book, we are provided, moreover, with a double for Mrs. Dalloway in Septimus Smith—suggesting the kind of splitting of emphasis Joyce likes to make in handling character—as with two fathers, Simon Dedalus and Leopold Bloom; two sons, Stephen and Rudy; or two father-sons, Stoom and Bleepen or Shem and Shaun. By far the longest of *Mrs. Dalloway*, the seventh section begins at 11:45 A.M. as “the quarter struck” (p. 106) and includes ten separate episodes—moving from Septimus Smith to Peter Walsh to Sir William Bradshaw to Lady Bruton's lunch to Elizabeth and Miss Kilman to Septimus's suicide. “Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day” (p. 154)—“it was half-past one” (p. 154). And the reference to Greenwich time in the passage cannot help but remind us of Joyce's ballast office clock worked by electric wire from Dunsink (*Ulysses*, p. 164). As Lady Bruton sleeps after lunch, the striking bells once again sound, and Hugh Whitbread and Richard Dalloway make their way through London traffic (as both Clarissa and Peter have done earlier) while a newspaper placard swoops up in the air (reminiscent of the placards and gulls in *Ulysses*), yellow awnings tremble in the wind, and “single carts rattled carelessly down half-empty streets” (p. 171)—sounding echoes from Leopold Bloom's day in June 1904. At 3 P.M. as Richard enters Dean's Yard, Big Ben once again strikes, serving to link him with Clarissa, for the sound also floods the room where she sits and where he will soon arrive. To continue to enumerate passages reminiscent of Joyce in this section can only become tedious. Big Ben persistently punctuates the structure, calls out the hours; the voice of clocks “beaten up, broken up by the assault of carriages, the brutality of vans, the eager advance of myriads of angular men, of flaunting women” (p. 194). Omnibuses circle—“this van; this life; this procession” (p. 210). In the fantasies of Septimus, even the image of Icarus, son of Daedalus, may be implicit (“falling down, down into the flames” [p. 213]; “loneliness, falling through the sea, down, down into flames” [p. 216]). In the red morocco notebook, Virginia Woolf had written: “There must be a reality which is not in human beings at all. What about death for instance? Sense of falling through into discoveries like a trap door opening” (pp. 11-12). At six P.M. as the clocks strike the hour denoting the end of day, Septimus Smith falls violently down “on to Mrs. Filmer's area railings” (p. 226), concluding another cycle of existence with final and shattering force.

The last section of *Mrs. Dalloway*, the eighth, concerns the party—a function which Clarissa has defined as “an offering; to combine and to create” (p. 185). Basically Joyce and Virginia Woolf view the party in the same light. Joyce had concluded *Dubliners* with a party, the function of which had also been to “combine and to create”; a party for Joyce was often the setting for his theory of cyclical recurrence, of “the same renew”.<sup>20</sup> Through its explosive character, its release of feeling, it both destroys and recreates. The gatherings at the newspaper office, at the Ormond bar, and at Bella Cohen's brothel all serve both separating and unifying functions. On page 160 of her *Worlds in Consciousness*, Jean O. Love writes of the party in *Mrs. Dalloway*: “The party reinstitutes and unites all the earlier events of the novel and expresses separateness followed by reunion.” And she could have added “reunion followed by separateness.” The party is ultimately the symbol of the

crash (on another level the crash of Septimus's suicide) or the explosion, suggested also throughout both *Ulysses* and *Mrs. Dalloway* in the striking (note its literal meaning) of the hour. And so it is appropriate that at the end of the party Big Ben should once more strike "the hour, one, two, three" (p. 283). It is at this moment that Clarissa identifies with Septimus in an epiphany like those found in the works of Joyce. For characters who experience an epiphany portions of their past lives are shattered and new cycles begun as "The leaden circles dissolved in the air" (pp. 283-84). Thus the shattering of the chandelier in the Circe episode with ensuing darkness and "falling masonry" leads to the appearance of Rudy (diamond and ruby buttons on his suit) in Bloom's fantasy and to Bloom's return home with Stephen in the Nostos. The showing forth of Clarissa (whose name, of course, means light) in the final sentence, "For there she was," at the end of her party, has similar epiphanous overtones.

I must conclude then that Joyce's concept of the hours (underlying the structures of both *Jacob's Room* and *Mrs. Dalloway*) was significant for Virginia Woolf, although employed by her in different contexts and with different tone and emphasis. Comparing her work with Joyce's gives us better insight into what she was attempting to do in these two novels. Moments of vision, of epiphany, of explosion, of breakup, of ricorso; the flash of light or the boom of sound, the striking of Big Ben—all represent the attempt to make something permanent of the moment, to arrest the mysterious and continual flux seen in the ambience of the great city. Through such an effort comes the only hope of structuring and molding the small and incoherent universe of one man to a purpose.

## NOTES

<sup>1</sup>Virginia Woolf, *The Common Reader*, First Series (London: Hogarth Press, 1925), p. 190.

<sup>2</sup>See Theodor Reik, *Listening with the Third Ear* (Garden City, N.Y.: Garden City Books, 1948).

<sup>3</sup>Quentin Bell, *Virginia Woolf: A Biography* (New York: Harcourt Brace Jovanovich, Inc., 1972), II, 54, 185.

<sup>4</sup>The review done by Jean Guiguet in *Virginia Woolf and Her Works*, trans. Jean Stewart (London: Hogarth Press, 1965), pp. 214-227, contains a somewhat different emphasis.

<sup>5</sup>Virginia Woolf, *A Writer's Diary*, ed. Leonard Woolf (New York: Harcourt, Brace and Company, 1954), p. 8.

<sup>6</sup>Virginia Woolf and Lytton Strachey, *Letters*, ed. Leonard Woolf and James Strachey (New York: Harcourt, Brace and Company, 1956), pp. 98-99.

<sup>7</sup>*A Writer's Diary*, p. 349.

<sup>8</sup>Virginia Woolf and Lytton Strachey, *Letters*, p. 98.

<sup>9</sup>Floris Delattre, *Le Roman Psychologique de Virginia Woolf* (Paris: J. Vrin, 1932), p. 160.

<sup>10</sup>Jean Guiguet, p. 222.

<sup>11</sup>*A Writer's Diary*, p. 23.

<sup>12</sup>See p. 222.

<sup>13</sup>Virginia Woolf, "*Jacob's Room*" and "*The Waves*" (New York: Harcourt, Brace and Company, 1959), p. 8. Subsequent references to this volume will be incorporated in the text.

<sup>14</sup>Floris Delattre, p. 160.



<sup>15</sup>Virginia Woolf, *Mrs. Dalloway* (New York: Harcourt, Brace and Company, 1925), pp. 3-19. Subsequent references to this volume will be incorporated in the text.

<sup>16</sup>James Joyce, *Ulysses* (New York: The Modern Library, 1934), p. 561.

<sup>17</sup>Carl R. Woodring, *Virginia Woolf* (New York: Columbia Essays on Modern Writers, 1966), p. 23. Woodring cites the "leaden circles," Peter's vision of the traveler, the car of state, the aeroplane, Peter's opening and shutting of his knife, and Peter's return to London.

<sup>18</sup>Miles L. Hanley, ed., *Word Index to James Joyce's "Ulysses"* (Madison, Wisconsin: University of Wisconsin Press, 1951).

<sup>19</sup>Although James Hafley questions David Daiches's opinion that docks serve as transitional devices in this novel (*The Glass Roof: Virginia Woolf as Novelist*, Berkeley, California: University of California English Studies, 1954, p. 65), Jean O. Love feels, on the contrary, that Big Ben provides "pattern, order, and unity" for the book. (*Worlds in Consciousness: Mythopoetic Thought in the Novels of Virginia Woolf*, Berkeley, California: University of California Press, 1970). She continues in less convincing fashion to assign masculine and feminine roles to Big Ben and the clock of St. Margaret's (pp. 145-160).

<sup>20</sup>James Joyce, *Finnegans Wake* (New York: The Viking Press, 1955), p. 226.