

Contents

Acknowledgements — V

List of Abbreviations — IX

Introduction — 1

Modernism and vision — 3

Aesthetic vision and visual culture — 7

Woolf studies and vision — 11

1 Aesthetic Vision and Experience — 18

1.1 The semantics of seeing in Woolf's essays — 26

1.2 Immediacy and abstraction in *The Voyage Out* — 32

1.3 The transformation of vision: *To the Lighthouse* and the immanence of art — 36

1.3.1 Immanence and ideal in Woolf's reading of Platonism — 36

1.3.2 The dynamics of the image in *To the Lighthouse* — 42

1.3.3 Light, love and perfection: Platonic *eros* and the dynamics of narrative in *To the Lighthouse* — 49

2 Modalities of the Gaze: Windows, Mirrors, and the Veil — 54

2.1 The window and the novel as narrative space — 54

2.1.1 The mediated gaze in *The Voyage Out* — 58

2.1.2 The multiplicity of symbolic form in *Jacob's Room* — 65

2.1.3 The dialectics of perspective: windows in *Mrs. Dalloway* — 72

2.2 "The veil of words" and the poetics of the diaphanous — 78

2.2.1 The diaphanous in Modernist aesthetics — 78

2.2.2 Twilight and fog: vague and fading vision — 84

2.2.3 Seeing through tears — 86

2.3 The looking glass and the reflection of difference — 91

2.3.1 Beyond the looking glass: the surface and "the other side of life" — 92

2.3.2 Water and glass in *Between the Acts* — 99

3 The Temporality of Aesthetic Vision — 109

3.1 Modernist temporalities of the view — 109

3.2 Beginnings: the sketch and the scene — 116

3.3 *Jacob's Room* and the space of time — 126

3.4	"Was that the end?" – <i>Between the Acts</i> and the paradox of vision in time —	134
3.4.1	Vision and silence —	140
3.4.2	The rhythm of vision in time —	146
4	The Poetry of Aesthetic Vision in <i>The Waves</i> —	155
4.1	Visibility and form in the <i>Interludes</i> —	157
4.2	The "little language" and the private view —	165
Conclusion —		184
Bibliography —		189
Texts and Editions —		189
Secondary Sources —		190