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?" *Between the Acts* 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 *The Waves* 155
- 4.1 Visibility and form in the *Interludes* **157**
- 4.2 The "little language" and the private view 165

Conclusion — 184

Bibliography — 189

Texts and Editions — 189 Secondary Sources — 190