LIFE AND LOVE
IN V. WOOLF'S EARLY WORKS
Michio Shino

Foreword

The aim of this essay is to interpret 'love' in the early works of Virginia Woolf. The early works referred to here are The Voyage Out and Night and Day. There might be some doubt about my writing on 'love' in Virginia Woolf's novels, for it might be said that 'love' is not the leading subject of her works.

'Love', however, is very important in her early works.

Rachel, in The Voyage Out, discovered life by 'love' and Katharine, in Night and Day, was awakened from her sleep of ignorance by 'love' and wandered pursuing after it. To those young heroines and heroes, love meant life and life meant love. V. Woolf talked of Christina Rossetti in her diary of August 5th, 1918, and wrote, 'First, she starved herself of love, which meant also life; ...' 1) This is the same with most young people and also the same with V. Woolf herself.

There are many critics and scholars who talk about V. Woolf and almost all of them think a writer of 'stream of consciousness' or 'life'. Therefore her early works are apt to be used as the means for interpretation of later ones, and torn to pieces. Is it proper to treat her early works like this? In my opinion it is wrong. To explain them properly we must not neglect the problem of 'love'.

Another interesting problem is to know how 'love' will change in her later works. I think it is far more important than is understood.

First, I'll clarify V. Woolf as the writer of 'life' or 'stream of consciousness' and then I'll look at her and her early works from the view-point of 'love'.

1. A writer of 'life' or 'stream of consciousness'

V. Woolf is a writer of 'life'. She intended to write 'life' in all of her works; from The Voyage Out, published in 1915, to Between the Acts, published in 1941 after her death. Not only her novels but her Writer's Diary and other works suggest much of her concern with 'life'.

In her diary of June 19th, 1923, she writes concerning Mrs. Dalloway;
In this book I have almost too many ideas. I want to give life and death, sanity and insanity; ... ²

As for To the Lighthouse, there is also her great concern with 'life' as is written in the diary of May 14th, 1925:

This is going to be fairly short; to have father's character done complete in it; and mother's; and St. Ives; and childhood; and all the usual things I try to put in-- life, death, etc.³

And there are many observations by Mrs. Ramsay and Lily Briscoe on life in this work.

Concerning The Moth, which later became The Waves, she said: "I want to put practically everything in"⁴ 'Everything' is equivalent to 'all usual things' including life. Most of the characters are annoyed at life but live to the end of it.

On the last day of 1932 V. Woolf wrote about The Years:

--- and my thoughts turn with excitement to the Pargiters, for I long to feel my sails blow out and to be careering with Elvira, Maggie and the rest over the whole of life.⁵

The writer compared her own mind with Elvira's and cried:

What an odd coincidence that real life should provide precisely the situation I was writing about. I hardly know what I am, or where: Virginia or Elvira.⁶

She identified herself with a character; and this is her attitude toward life and her attitude as a writer.

There is a reference to Between the Acts in the diary of April 26th, 1938:

--- but 'I' rejected; "we" substituted: --- "we" the composed of many different things and strays ---⁷

The above mentioned quotations all indicate V. Woolf's great concern with 'life', but this is not the only reason why she has been so popular and famous. Another reason lies in her technique; she observed life from her own point of view and described life in her own way. V. Woolf was one of those who felt the change of human character 'in or about December, 1910'⁸ This signifies that V. Woolf felt the change of human character from the 19th century idea to the 20th century concept. She breathed the smell of 20th century. This is due to her genius as well as the current of the new age in which H. Bergson, A. Einstein, and J. Freud expanded the limits of the world. Virginia Woolf cultivated the new ground of literature with M. Proust, J. Joyce, and D. Richardson.

From the beginning of her career, she valued her inner experience and intended
to write about it. Writers in the former age would have minutely written about
the ship that Rachel is getting on. In the South American scenes, they would have
explained the characteristics of the land and then would have written about the
words and movements of the characters. In *The Voyage Out*, however, the minds
of the people on board are far more important for the writer than the ship itself,
and the inner dramas of the minds are indispensable in this novel. This same
inclination is found in *Night and Day*, which shows us the inner world of a young
girl pursuing after true love.

There are some differences in quality between the development from *The
Voyage Out* to *Night and Day* and from *Night and Day* to *Jacob's Room*. The
changes from *The Voyage Out* to *Night and Day* lies in idea or content rather
than outer forms or techniques. The word 'life' clearly indicates this fact. There
are 81 words of 'life' in *The Voyage Out* and 186 in *Night and Day*; This tells
us that V. Woolf is intensifying life more in her second novel and is intending to
approach life. And the words about life also indicate the difference between *The
Voyage Out* and *Night and Day*. In the former, life is not clearly understood. It
is also stereotyped.

Mrs. Dalloway, who is the wife of a statesman, says, in *The Voyage Out*,
"Don't you feel--- that life's a perpetual conflict?"9) Evelyn, a kind of
bluestocking, answers that life is a "Fighting-revolution."10) Mr. Pepper, paying
court to Evelyn, declares, "Life seems to hold so many possibilities that I had
never dreamt of."11)

Vinrace who is an innocent heroine and is in awe of life, thinks:

And life, what was that? It was only a light passing over the surface and
vanishing, as in time she would vanish, though the furniture in the room would
remain. --- She was overcome with awe that things should exist at all---12)

Rachel's fiance, Hewet, understands 'the struggle of life; the hardness of life'13)
for the first time, when she dies.

Meanwhile, in *Night and Day*, the writer already expressed those transforma-
tions that would be found in her later works very frequently:

'Life', --- 'consists in missing trains and in finding.'14)

--- this life made up of dense crossings and entanglements of men and
women, ---15)

It's life that matters, nothing but life --- the process of discovering --- the
everlasting and perpetual process, not the discovery itself at all.\(^{14}\)

and her attitude towards life became clearer:

--- life for the most people compels the exercise of the lower gifts and wastes the precious ones, \(^{17}\)

--- life was full of complexity; life was a thing one must love to the last fibre of it\(^{18}\)

--- if life were no longer circled by illusion (but was it an illusion after all?), then it would be too dismal an affair to carry to an end; \(^{19}\)

The above mentioned considerations appear here and there, so it may be said that V. Woolf's view on life was fixed in these two works. The observation that "life is the process of discovering" is the same with that of Eliner's in *The Years* and "life --- wastes the precious one and 'life' was a thing one must love to the last fibre of it" coincide with the following words of Mrs. Dalloway's:

A thing there was that mattered; a thing wreathed about with chatter, defaced, obscured in her own life, let drop everyday in corruption, lies, chatter.\(^{20}\)

Then (---) there was the terror; the overwhelming capacity, one's parents giving it into one's hand, this life, to be lived to the end, to be walked with serenely; there was in the depth of her heart an awful fear.\(^{21}\)

And Rachel's opinion on married life is the same as that of Mrs. Dalloway, who thinks that "In marriage a little licence, a little independence there must be between people living together ---" and practises it in her own life. Rachel's consideration is this:

--- although she was going to marry him and to live with him for thirty, or forty, or fifty years, and to quarrel, and to be so close to him, she was independent of him; she was independent of everything else.\(^{22}\)

So the reflections on life made in V. Woolf's early works become the foundations of all her works.

As V. Woolf had been feeling keenly "life was different altogether from what people said,"\(^{23}\) she was not satisfied with the lives written by her forerunners.

After some experiences, she decided to publish her 'declaration of a writer's duty'.

Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semitransparent envelop surrounding us from the beginning of consciousness to the end. Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit. Whatever aberration or complexity it may display,
with as little mixture of the alien and external as possible?"

This vision was supported by the invention of her new style in January of 1920. This new technique gave birth to Jacob's Room and, after some adjustments and corrections, gave birth to Mrs. Dalloway, a far more complete consequence of it.

Here attention must be paid to the fact that V. Woolf opposed the world, which was saying her works were only the result of her new technique, 'stream of consciousness'. V. Woolf adapted the way of description only to describe life and truth. She did not produce her works to justify her technique. That's why V. Woolf sometimes went out of the 'stream of consciousness' and did some unreasonable things. She needed fifty pairs of eyes and tried to extinguish the outlines by words while she was writing her novels by means of them. Yet it could be said that because of these contradictions she could overcome the 'indecency' of J. Joyce and the 'monotony' of D. Richardson.

What she wanted to write was life; the contents of life. She pursued not the so-called life another person offered, but what she thought 'this is life' and tried to describe it as it was. People are apt to sum up things and to give outlines to everything. She refused to do so and managed to put down the impressions or atoms which were dropping upon the human minds incessantly. She thought true experiences and true life consisted of the continuance of daily impressions on the mind and that materials or outlines of things were needless or rather obstructive. According to her opinion, all forms or outlines are the same as ceremonies which only men worship. Women don't care about them. What women adore are the contents of things; true values of things, inner experience, and inner life. V. Woolf considered that plots and characters of novels were false and she denied them. If she could, she wanted to express her thought not in language but in other means of expression. Indeed, she tried to get away from the frames of words. She said in Jacob's Room:

One must follow hints, not exactly what is said, nor yet entirely what is done."

This intention of the writer was not limited within the technique. Characters in her works resist the force which defaces or destroys true life. Mrs. Dalloway hates religion because it deforms life. She rejects Peter and chooses Richard's love. Ralph, in Night and Day, hates the great men of the 19th century because it seems to him that they could block his way. And in A Room of One's Own V. Woolf gets angry at the tyranny of men and claims the income of 500
pounds a year and a room of her own. She also cries to women to be awakened to their positions and duties in order that they might not destroy their own lives.

Now, it might be understood that V. Woolf pursued her own vision of life by her own way and wrote, *The Voyage Out, Night and Day, Jacob's Room, Mrs. Dalloway, To the Lighthouse, The Waves, The Years, and Between the Acts*. All these novels were concerned about her questions on life and they were also her answers. For her to write novels means to live in this world.

2. Early two works from the viewpoint of love

Let us inquire into her early works from the point of love. *The Voyage Out* develops around a daughter of a ship-owner, who is twenty-four years old but is ignorant of life. Her mother died in her early days and she was brought up by her aunts. It is rather strange that she was so ignorant of life even if she was brought up by her aunts. But here we have to be surprised as her aunt Helen did and must go on reading.

Rachel's closed life was changed by the appearance of Mr. and Mrs. Dalloway. Rachel who declared, "I shall never marry" when she was talking with Mrs. Dalloway, began to walk on the road to marriage and the wall of her loneliness was broken by the kiss of Mr. Dalloway. She was now ready to jump into life. Encouraged by Helen, she begins her life in South America, where she has lots of experiences which change her attitude towards life completely.

The exploration into the upper part of the Amazon connects her with Hewet. The fact that they lose their way there, symbolizes their going into the maze of love. After they are upset and meet more troubles and disturbances, the tranquility of love comes to them and makes them know many things.

although she was going to marry him and to live with him for thirty, or forty, fifty years and to quarrel, and to be so close to him, she was independent of him; she was independent of everything else. Nevertheless, as St. John said, it was love that made her understand this, for she had never felt this independence, this calm, and this certainty until she fell in love with him. Soon after the voyage out of love she suffers from some kind of fever and dies from it. She leaves the impressions after her:

No two people have ever been so happy as we have been. No one has ever loved as we have loved.
She leaves only the imprint of love in this world after her.

_Night and Day_ is an elaborate story of love whose plot, however, is very simple. The heroine is a granddaughter of a great poet and her name is Katharine. The story begins with the repugnance between Katharine and Ralph, who is of the middle class and is reading law. Though Rachel is twenty-seven years old, she is not accustomed to life yet. She is prone to withdraw into her own room and speculate on stars and mathematics and so on when she is not spending her time helping her mother write her grandfather's biography.

Mary who is devoted to the movement of female suffrage adores Ralph. She feels sorry and hurt to see Ralph's melancholy looks, and when she comes to know of Ralph's concern for Katharine, she is annoyed.

Meanwhile, Katharine finds that people around her wish her to marry Rodney who is a poet and a scholar of the classics, and she feels herself obliged to marry him. Ralph suffers seeing their friendliness but does not know their marriage plans. He wishes to leave his job because of his depression. Mary, after knowing the plans between Katharine and Rodney, becomes hopeful and invites Ralph to her house for Christmas vacation.

Incidentally Katharine is calling on the Otways with her mother and Rodney. And her cousins throw doubts on her marriage and she herself becomes doubtful about her own marriage.

One day Mary and Ralph go on an excursion to the county town in Lincoln. Mary's heart rises up to the point of saying, 'I love you', and he knows she loves him. But he catches a glimpse of Katharine who accidentally has come there with her mother and the Otways and his mind becomes filled with her.

Mary feels this and knows the situation. She then refuses Ralph's proposal, which seems to be treachery. For, to her 'marriage without love doesn't seem worth while'. Ralph feels more defeated and miserable.

Meanwhile, there is some trouble between Katharine and Rodney. Katharine unsatisfied with her situation acts oddly and makes Rodney appear ridiculous and irritated. At last the relationship between them comes to the very point that she has not felt love and 'without it marriage would be a farce'.

This meeting at the county city in Lincoln is a climax in the first half of the story. It is indeed an elaborate study of consciousness. There arises a lot of agonies of love, uneasiness, momentary joys, envy and expectations in the minds of Mary
and Ralph and the hearts of Katharine and Rodney. Indeed, fine cloth was woven on a loom of love.

Returning to London, Mary returns to her work and becomes devoted spiritually. Katharine who becomes more anxious about the marriage with Rodney, comes to consult with Mary, who tells her to be loved by Ralph. Katharine gets angry at Ralph's selfishness but the relation between them begins again at this moment.

Irritated and unhappy Rodney is comforted by innocent Cassandra with whom he becomes friendly while visiting the Otways in Lincoln and the hearts of the couple come closer. The subject of the latter half of the story is the friendliness of the two couples and the breaking off of the marriage plans and the manipulation of the affairs around them.

Katharine invites Cassandra to encourage the intimacy between Rodney and Cassandra. Her loneliness is gradually filled with Ralph, and the impatience and melancholy of Ralph himself was put out of his mind. Here is also the ideal relationship of human beings as in The Voyage Out.

Neither is under any obligation to the other. They must be at liberty to break or to alter at any moment. They must be able to say whatever they wish to say.30)

The relationship between Katharine and Ralph develops interweavingly with that of Rodney and Cassandra. They produce the very examples of 'crystallization' of Stendahl. And this time Rodney helps her to clarify her mind towards Ralph and her mother persuades her father to consent to his daughter's marriage to Ralph.

The psychology between Katharine and Ralph, Katharine and Rodney, Rodney and Cassandra, Katharine and Cassandra, Rodney and Ralph and the psychology to others are presented minutely and elaborately. Are there any love stories told so elaborately or patiently like this even though there are a lot of beautiful love stories or romances? Anyhow not many. Someone would say this is a novel of life but it is too abstract and obscure. It may be said that this is a love story telling a lot of phases of universal love rather than personal love.

3. From the view-point of the word 'love'

I'll inspect the changes from The Voyage Out to Night and Day and from Night and Day to Jacob's Room. There are, as words of 'love,' 95 in The Voyage Out, 202 in Night and Day, 27 in Jacob's Room, as shown in the table below.
These numbers have a lot of defects. There is no unity in meaning. Other words equivalent to 'love' are 'not counted. But the two changes are clearly understood; the increase from *The Voyage Out* to *Night and Day* and the decrease in *Jacob's Room*. Professor Jean Guiguet speaks 'far less striking and original though far clearer and more precise'\(^{31}\) about *Night and Day*. He means it is 'clearer' about life or love, but 'less striking' about its theme or its technique.

To make the fact more clear, let's study the meanings of these 'love'.

In *The Voyage Out* there are many suspicions and much restlessness, as in the case of 'life'. Rachel often asks, 'What is it to be in love?'\(^{32}\) and Hewet, who is not sure about 'love', thought that 'he certainly was in love with her if he knew what love meant'.\(^{33}\) Another time, he thought,

Did love begin in that way, with to go on talking? No. It always began in his case with definite physical sensations, and these were now absent, he did not even find her physically attractive.\(^{34}\)

In *Night and Day* there are some questions but they are not ambiguous. Characters speak about love more decidedly. Katharine said:

'I haven't got the sort of feeling-love, I mean—I don't know what to call it'---

'but, anyhow, without it our marriage would be a farce'—\(^{35}\)

'I assure you that we are in love — what other people call love.'\(^{36}\)

She thinks 'love' is a kind of feeling which is indispensable in marriage. This is the same with that of her mother who says 'The best of life is built on what we say when we 're in love',\(^{37}\) and it is also criticized 'sentimentality' by Rodney.

She thinks the essence of love is as follows:

Splendid as the waters that drop with resounding thunder from high ledges of rock, and plunge downwards into the blue depths of night, was the force of life, and dashing them all asunder in the superb catastrophe in which everything was surrendered, and nothing might be reclaimed.\(^{38}\)

Mary reflects on her own mind and thinks about love:

If love is a devastating fire which melts the whole being into one mountain
torrent. Mary was no more in love with Denham than she was in love with her poker of her tongs. But these extreme passions are very rare and the state of mind thus depicted belongs to the very last stages of love, when the power to resist has been eaten away, week by week or day by day.39)

From these, two phases of 'love' are known; the essence of love would be a feeling like a devastating fire or resounding thunder, but in reality it would be more serene and it is eaten away day by day.

It might be pointed out that there arises richness or generosity in every one who is in love or is blessed with love. Loved ones could not help loving every person or thing about him. Susan in The Voyage Out couldn't sleep even in the dead of night and;

— her heart seemed to have grown to the size of a sun, and to illuminate her entire body, shedding like the sun a steady tide of warmth. "I'm happy, I'm happy", she repeated. "I love everyone. I'm happy".40)

Hewet, when he has become sure of Rachel's mind, hopes that their happiness would fill the room and expand out of it. Rodney who has gotten Cassandra thinks that everything on the earth must become beautiful and Cassandra wishes to have as many babies as possible. Ralph assured of Katharine's love, considers that every person must become happy. This quality appears even in Jacob's Room. Mrs. Flanders, Jacob's mother, repeated, "I am full of love for everyone,"41) "One must love everything"42)

Indeed it may be said that love cannot help revealing itself by its fruit.

And love has a quality that it makes a man wise. It explains everything, and clarifies the very existence of human beings.

— it was love that made her understand this, for she had never felt this independance, this calm, and this certainty until she fell in love with him.43)

The recognition of one's own existence quite different from other persons leads us to friendship or brotherly love. However, Mrs. Dalloway also wants the relationship which keeps one quite independent of others.

— in marriage a little licence, a little independence there must be between people living together day in day out in the same house.44)

— there is a dignity in people; a solitude; even between husband and wife a gulf; and that one must respect, thought Clarissa, watching him open the door; for one would not part with it oneself or take it against his will, from
one's husband, without losing one's independence, one's self respect — something after all, priceless.\(^{45}\)

Bernard Blackstone points out that the meaning of V. Woolf's love is the fusion to others without losing one's self and the sharing in the joys of life. This is what Mrs. Dalloway wants and this is all that she wishes.

It can be said that V. Woolf's love corresponds with that of D. H. Lawrence, who solicited for formal marriages, adored loves without losing one's self, and was annoyed for those very reasons.

Love is a coming together. But there can be no coming together without an equivalent going asunder. In love, all things unite in a oneness of joy and praise. But they could not unite unless they were previously apart.\(^{48}\)

And he also aimed at brotherly love.

There must be brotherly love, a wholeness of humanity. But there must also be pure, separate individuality, separate and proud as a lion and a hawk. There must be both. In the duality lies fulfilment.\(^{47}\)

In the case of Mrs. Dalloway, however, she gives too much attention to her own life and weakens the brightness and richness of love. Is Mrs. Dalloway's love a true love? Can it be called love without the spontaneity of enriching others?

Now, let us look into some more characteristics of V. Woolf's love comparing with those, some others. Pascal insists that love is a kind of feeling. And he says:

La nature a si bien imprime cette verite dans nos ames, que nous trouvons cela tout dispose ; il ne faut point d'art ni d'étude ; -- -- \(^{48}\)

On the other hand, Erich Fromme thinks that love is an art and it requires discipline, concentration, patience, supreme concern, overcoming of one's narcissism, faith, courage, fairness. Love is not a feeling but 'a decision, a judgement, a promise'. What about V. Woolf's love? She doesn't think about it like Pascal, for both in *The Voyage Out* and *Night and Day* characters made a lot of errors and tried hard to find true loves. It is evident that she thinks love is, to some extent, an art or a knowledge. She, however, does not agree with Fromme, for she does not deny love is a kind of feeling.

But I haven't got the sort of feeling — love, I mean.\(^{49}\) Judging from that, love is followed by joys and tranquility, love is a kind of feeling. Ortega says love is an everlasting unsatisfaction, which would not correspond with that of V. Woolf's idea, for her love gives some kind of satisfaction or some kind of tranquility to characters. Ortega and E. Fromme insist that love is an activity
and act of faith. Whether V. Woolf thinks so or not is not clear. I think V. Woolf must be one of those about whom Fromme said:

Most people see the problem of love primarily as that of being loved rather than that of loving, of one's capacity to love.\textsuperscript{60) }

The characters in her novels would not be satisfied only in loving others; they must also be loved. Mrs. Ramsay and some others were content in loving others, but almost all her young characters are not satisfied until they have their partner's love.

Like E. Fromme, does V. Woolf think, "Love is the only sane and satisfactory answer to the problem of human existence---"?\textsuperscript{21) } Sometimes, 'Yes' but sometimes 'No'. In Night and Day after having lost Ralph's heart, Mary thinks, 'love isn't everything'. The following words can be found in The Voyage Out.

It seemed to her now that what he was saying was perfectly true, and that she want more things than the love of one human being—the sea, the sky.\textsuperscript{52) }

There must be some room for many more things excluding human loves in the writer's mind. Here is a motive of V. Woolf's pursuing after more grand and more spacious life.

I would like to make one more statement about V. Woolf's 'love'. D. H. Lawrence insists on the independence of the individual as a premise of true love. This is the same with V. Woolf. Lawrence, however, is skeptical about the true independence of the individual, in this democratic, modern world. He gives it up to pursue individuality and establish it in peoples' inner minds. He intends to put human beings into a whole universe and make us participate in the organism of the universe. He hoped to establish the true independence or individuality as the very base of love, by making human beings touch with primitiveness, the sun and the organism of the universe.

V. Woolf intended to find the foundation of love in the inner world of human minds. She tried to protect women's individuality from the outside, tried to develop and to enlarge the independence inside. She tried to supress the violence of men, to find the unknown world by the eyes of women, and to eliminate the useless parts of life by awakening to her own kind. If this is true, she took a way quite contrary to that of D. H. Lawrence's.

4. The change to Jacob's Room and Mrs. Dalloway.

Jacob's Room is indeed a transitional work from her early stage to her middle
one. First of all the changes of expressions catch our attentions but the quality of the work is not changed, as is the same with those of the two early works. Characters' attitudes toward life are of the same quality and they go their own way without paying any attention to what is around them. But they have no attractiveness. Even Jacob is not attractive. It is primarily because of its lack of express by the writer who describes Jacob's whole life of more than twenty-five years.

This fault was overcome by *Mrs. Dalloway* which tells us everything within a day, even the past. Mrs. Dalloway, who lives in a quite different world, comes very close to us as we go on reading. We sympathize with her, with her personality, for the writer's thickness and thorough-goingness of description as well as skill.

The number of the word 'love' explains the change from *Night and Day* to *Jacob's Room*. The decrease from 189 to 27 shows us a certain great change, even admitting a decrease in pages. What are the causes of this fact? First, it may be said that it has some connection with the change of expression. As it is said in *Jacob's Room*, that one must follow hints, so the word 'love' must not be said exactly. V. Woolf also practises this way of 'hints' in *A Room of One's Own* which is an essay but is written in the form of an anecdote or a novel.

There is also some influence of 'love isn't everything' which destroys the formula, 'life=love'. It aims at a more spacious life and it gives to one’s mind a reflectiveness. Mrs. Dalloway avoided love which would deform life and thought Peter's life devoted to love was ridiculous. Peter, however, needed people no longer and Mrs. Dalloway seems not to want any people. Mrs. Dalloway loves not man but, 'walking in London', 'devine vitality', 'grey white moth' 'abstract principles', 'roses' 'Bach', 'success', 'life'. Indeed what she liked was simply life. About life, Mrs. Dalloway said:

--- there was the terror; the overwhelming in capacity, one's parents giving it into one's hands, this life, to be lived to the end, to be walked with serenely; there was in the depth of her heart an awful fear.\(^{83}\)

Is it not the impatience or the observation of an old woman or a patient who has little time before her? Peter, who has made his own way all through life, says;

A whole lifetime was too short to bring out now that one had acquired the power, the full favour; to extract every ounce of pleasure, every shade of meaning;\(^{84}\)
Evidently this is not the mind of a youth but the mind of an old man who knows the limit of his own life and is determined to taste all the flavor of the rest of life.

--- they would grow old. A thing there was that mattered; a thing wreathed about with chatter, defaced, obscured in her own life, let drop everyday in corruption, lies, chatter.\(^{68}\)

That something precious was being lost everyday meant the lack of true love. Mrs. Dalloway found love unreliable, so she thought everyday passed in vain. Actually there is no sure or true love in Mrs. Dalloway. There no longer exist naive forms of love for modern people who have already recognized, 'the night and day' of life. Richard's love is so sure that it is incredible. Lucrezia's love which 'makes one solitary'\(^{84}\) is too miserable. There is no ideal of fresh love any longer. It is broken into pieces. It seems that there is no more ideal or complete form of true love in V. Woolf herself.

The problem of sex must be talked about here, too. V. Woolf does not find in sex the means of enriching love. She tries to justify her life by crystallizing it into art like Lily Briscoe.

Though from the beginning the concern for sex is thin in V. Woolf, it is not shut out of her conception. Love was always 'physical sensations' for Hewet before he met Rachel. Sexuality is an indispensable element in Jacob. But after the invention of her own technique, these traits disappear. Mrs. Dalloway lacked "something central which permeated; something warm which broke up surfaces and rippled the cold contact of man and woman, or of women together". She did feel what men felt only for a moment but it was enough. As Lucrezia thought that 'love between man and woman was repulsive to Shakespeare and the business of copulation was filth to him before the end', so it was not needed by the writer herself. For she knew that,

--- the sexual act without love never bridges the gap between two human beings, except momentarily.\(^{57}\)

and

Love is not the result of sexual satisfaction but sexual happiness--- is the result of love.\(^{58}\)

Sex resolves nothing in her. There is no way for her to regain love and life except by writing.
Afterword

V. Woolf laughs in The Voyage Out, ‘It’s odd people talk much about love’ and ‘One read a lot about love —— it ain’t love’. What I have done may be far from love, as she said. Love might be a thing not to be talked about but to be felt. Like the story of Amor and Psyche, love disappears at the instant it is doubted. I, however couldn’t help pursuing after Love, so I must receive the misery of Psyche.

Notes
1) V. Woolf, A Writer’s Diary (London: Hogarth Press, 1953) P. 1
2) Ibid. P. 57
3) Ibid. PP. 76—77
4) Ibid. P. 139
5) Ibid. P. 192
6) Ibid. P. 195
7) Ibid. P. 289
8) V. Woolf, Captain’s Death Bed. (London: Hogarth Press, 1950) P. 91
10) Ibid. P. 151
11) Ibid. P. 447
12) Ibid. P. 145
13) Ibid. P. 421
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