Virginia Woolf's Mrs. Dalloway Invisible Presences

To the memory of my parents They were avid readers.

Sit vobis terra levis.



The Life and Age of Woman, a print by A. Alden (Barre, Mass., [1835]). (Library of Congress Prints and Photographs Division, Washington, D.C.)

Virginia Woolf's Mrs. Dalloway

Invisible Presences

by Molly Hoff

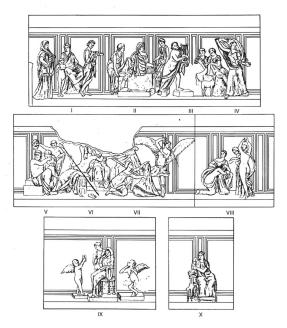


FIGURE 35. Drawing of the figural frieze in the Room of the Mysteries.



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Published by Clemson University Digital Press at the Center for Electronic and Digital Publishing, Clemson University, Clemson, South Carolina.

Produced with the Adobe Creative Suite CS2 and Microsoft Word. This book is set in Adobe Garamond Pro and was printed by Standard Register for Clemson University.

Editorial Assistants: Ali Ferguson and Bridget Jeffs.

To order copies, contact the Center for Electronic and Digital Publishing, Strode Tower, Box 340522, Clemson University, Clemson, South Carolina 29634-0522. An order form is available at the digital press Web site (see above).

Front and back cover images from the ruins of Pompei may be found in *Roman Painting* (Cambridge UP, 1991) and *Ancient Mosaics* ((British Mueum Press, 1998), both books by Roger Ling.

Title-page illustration: a drawing by Miss N. T. Talbot included as Figure 35 ("Drawing of the figural frieze in the Room of the Mysteries") in P. B. Mudie Cooke, "The Paintings of the Villa Item at Pompei," *Journal for Roman Studies* 3 (1913): 156-174. Cf. Molly Hoff, "Coming of Age in Mrs. Dalloway," Woolf Studies Annual 3 (1997), p. 97 and passim.

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Preface and Acknowledgments

Mrs. Dalloway is a popular choice for many readers and the most misunderstood as well. The obscurities require a somewhat more sophisticated readership than is usually forthcoming. The format of the present explication is designed as a kind of story board for a screenplay that records "the atoms as they fall upon the mind in the order in which they fall" no matter the disconnectedness or incoherence (Virginia Woolf, Common Reader 150). In that regard it may serve as a kind of reference manual for commentary on individual passages that may be of interest. The material it affords for lesson plans and syllabi will be of value for those who profess literature. It however has its own beginning, middle, and end to guide the reader. Thus it serves as two books at once.

Literary allusions in *Mrs. Dalloway* abound in bookish relationships that encompass much more than a reading list for World Lit 101. The significances within this mosaic, moreover, demonstrate a quasi-Darwinian phenomenon, that books descend from books (Woolf "The Leaning Tower"). Obscurities here concern plots, myths, languages living and dead to such a large degree that they exert a metaliterary influence. The principal literary imitation is the conformity to the conventions of ancient literature. Among them "certain paths seem to lead to fertile land, others to the dust and the desert" (*Common Reader* 146). It is clearly a learned game.

Learning as a convention implies being versed in the literature of the past. The Dalloway antiquarian interest addressed to an elite audience takes in language and etymology, history and mythology, bucolic and bookish idioms, wrapped up in imitation, analogy and deceit. Withholding information and concealment of the true situation is typical. Redundancies and repetitions are frequent. Literary ornament is featured as erudite subjectmatter, while conflicting conceits are part of the humor. Common words have specialized senses. All it asks is that the reader be actively involved; irony is a perpetual game. It is very obscure.

The major concept by means of which *Mrs. Dalloway* achieves its intoxicating effect derives from Latin love elegy. Clive Bell would have designated it as "significant form" (Bell *Art* 12 *et passim*). Latin elegy is "founded [on] an aesthetics based upon a semiotic fact: the independence of the literal meaning; an exercise in equilibrium and therefore in gracefulness; a text that, far from being a mirror to reality, is equivocal to the point of dizziness; a form of writing that is sufficient unto itself because it does not explain anything" (Paul Veyne, *Roman Erotic Elegy* 19). The centonism is manifested as a montage of parodies and quotations. The poetic thrust of Latin elegy comes forth somewhat more prosaically in *Mrs. Dalloway* which nevertheless maintains the charming poetic structures that elegy features, principally the elegance of ring composition, arranged as a luminous halo. Extreme syntactical complexity contributes to dream-like logic, or lack of it, which in elegiac poetry is an end in itself.

This style, according to J. P. Sullivan (10) is not light verse "but rather a sophisticated, self-conscious, and often wryly humorous way of writing, mannered perhaps, but no more so than the writings of Donne or even Pope. In fact, our nearest analogy might be 'wit' in the 17th century sense." Self-mocking claims such as the inability to write epic or the preference for hunting hares and small game, not lions and boars, typify the style. Sullivan

further characterizes its ironic playfulness as parody, verbal wit, humorous exaggeration, and sexual suggestiveness.

Among the Roman elegists creation through eroticism is a figure that is always present. Love affairs predominate just as the Trojan War was sparked by a notorious relationship. Yet Propertius claimed that in his elegies, "something greater than the *Iliad* is being born" (2.34.66). His audacity was prescient. The haughty sense of humor, the gallery of genre scenes (Veyne's phrase), and the mannerist erotica thrive in Goethe's *Roman Elegies*, in Ezra Pound's *Homage to Sextus Propertius*, and even in D. H. Lawrence's "Look, We Have Come Through" to name a few. The love elegies on John Donne's mistress (going to bed) are also akin: "O my America!" There is even something of Propertius's Cynthia strutting and fretting among Shakespeare's sonnets, so scandalous to fastidious readers like Richard Dalloway. Latin elegy is a vibrant presence in the not so high society (Veyne's phrase) of *Mrs. Dalloway* as well.

Like Latin elegy, Mrs. Dalloway includes sexuality, nudity, and violence, all portrayed with irony and parody, not evident to everyone. Scatological references appear with some frequency. Homosexuality is prominent. There is evidence of drinking and smoking. Furthermore, lachrimosity, false confidences, and the narrow bed characterize loving reading as the prevailing elegiac technique. The lusty narrative cleverly lays bare the elegiac devices which it paradoxically obscures. Equivocation undermines sincerity. Structurally deceptive, this love story concludes as a beginning. Serious humor, the upside down world of satire, is the operative style in Mrs. Dalloway. This is adult entertainment.

The prominent narrator, the *genius loci*, stealthily summarizes an ongoing raid on the literary past which conceals and reveals less accessible levels of meaning (Gilbert and Gubar 73). Like the elegiac poets, Propertius and his colleagues, she creates impressions from orts and fragments, albeit written for the less popular taste yet as an outlet for frivolity. Reception of satire in Latin elegy must rescue its political incorrectness from utter fatuity, and it requires a fairly cosmopolitan readership. Thus the Dalloway narrator, like the poet, is an ironical construct conscious of the absurdity of the slavery of love. She labors in the elegiac family business where aesthetics and allegory intersect in fantasy with tongue firmly in cheek. At the same time, this raconteuse records the creation of a fiction of a fiction revealing a self-portrait of the mind of the artist.

Mrs. Dalloway languishes in the shadow of and in response to James Joyce's Ulysses, a mock-epic version of Homer's epic, The Odyssey. Latin elegy, instead, prefers to treat exclusively of love, not epic. The love interest in elegy is Cynthia, Delia, Corinna, or life itself as the case for each poet may be and the poems that vitalize them. For the elegiac poet, writing about love and writing about writing indicate much the same thing. Similarly, Mrs. Dalloway, a mock-elegy, treats writing about heroic concepts satirically as a perennially erotic matter. Virginia Woolf implies that instead of composing long Iliads, paraphrasing the elegist (Propertius 2.34.1), something greater than Ulysses is being born.

The most obvious statement of its area of concern is Mrs. Dalloway's own interest with life—*vita* in Latin. "What she liked was simply life. 'That's what I do it for,' she said, speaking aloud, to life." While always equivocating between the name of the character and the name of the book, like Propertius, *Mrs. Dalloway* becomes truly the longest love letter in history.

The origins of this book lie in my efforts as a curious reader to determine for myself as much as possible Virginia Woolf 's meanings when she wrote this very beautiful and very puzzling novel. My efforts soon involved a survey of world literature. Over the course of this study I have made a number of observations that seemed quite pertinent, and I have thought that others might also find them enlightening and entertaining as well.

My debts are many and include all I owe to Professor Margaret McBride who introduced me to Virginia Woolf; to Professor Bates Hoffer who instructed me in deconstruction; to Professor Alan Craven who contributed his endorsement of Classics in the study of Modern literature, his scholarship in Shakespeare, and the London experience; to Professor Stephen Kellman's descriptions of the self-begetting novel; and to Professor Paul Alessi, Classical scholar and Latinist who introduced me to elegiac poetry (my greatest debt) and Pompeii, without whom I would have had very little Latin and much less Greek. I am also indebted to Professor David Payne in more ways than I can enumerate, who in fact suggested that my researches become a book, and without whose electronic expertise and friendship this volume would, in reality, have been utterly impossible. Finally my thanks are owed to Cris Vieyra who guided me through the electronic labyrinth. My gratitude also extends to Jack who devoured several copies of *Mrs. Dalloway*. His favorite author is "Woof!"

I am indebted also to anonymous readers and to Julia Penelope who read the manuscript in an early form. Others, too numerous to name, have been instrumental in the production of this book. One in particular, a young colleague, is memorable—long ago she said that Virginia Woolf was a genius. I decided to find out why anyone should think so. Now I know.

Molly Hoff San Antonio, 2007

A Note on the Text

Quotations from *Mrs. Dalloway* are indicated by page and line number, thus: "42.14 /29.5"—the first number unit (before the slash) refers to the Harcourt Brace edition of 1925; the second refers to the Harvest (or Harcourt) edition of 1990. Most of the allusions herein have never been previously cited; none are arbitrary. The selections from American editions have been made for the benefit of American readers as are subject-matter involving details about London that may not be familiar to many readers. Some particulars are mentioned by the critics listed in the Works Consulted although I have chosen to omit those that I feel are clearly unwarranted. My reading has developed independently. Still, according to Derrida, "no annotation is neutral." "It consists in effect, of a text related to another text that has meaning only within the relationship." Discerning that the relationship pours new life into old vessels must be the individual reader's undertaking.

One of the structural principles of this book and hence its layout with respect to *Mrs. Dalloway* is that the annotations are organized according to the novel's "Section" breaks (as I call them)—that is, into twelve units correspondent with the unnumbered episodes, or intervals, set off by Woolf with vertical spacing. The page numbers on which these "Sections" begin in the novel will vary from one edition to another. Take for example the recent annotated Harcourt edition (ed. and intro. by Bonnie Kime Scott, 2005), in which Section breaks occur in the following sequence: 1 (3), 2 (13), 3 (47), 5 (55), 6 (57), 7 (63), 8 (82), 9 (92), 10 (157), 11 (161), and 12 (182). In my book, each set of annotations is initiated on a new page, either *verso* or *recto*.

Since my annotations are in effect footnotes tro Woolf's text, further notation of the sort, including meta-footnotes, seems superfluous and has been rejected. Commentary is limited to language that might justify the reference in instances that seem obscure.

Abbreviations

AROO	A Room of One's Own
CR	The Common Reader
D	The Diary of Virginia Woolf
L	The Letters of Virginia Woolf
MD	Mrs. Dalloway

Introduction

Whether you can observe a thing or not depends on the theory which you use. It is the theory which decides what can be observed.

—Albert Einstein

Sirens are known for their sweet songs that lure sailors to their deaths, most famously among those tempted being the "bedroom heroes," Jason and Odysseus. According to legend Parthenope ("the maiden face"), eponymous siren of Parthenopia, a village otherwise known as Naples, lured Odysseus (always in trouble with some woman) toward the bay that fronts its coast. What song she sang remains unknown, but we do know that, saddened by her failure to lure Odysseus onto the rocks, she drowned herself. Many have been similarly lured by the words of Virginia Woolf without understanding just why her rhapsodic "song" has so engaged them. This discussion will approach a few items that may help clarify why the elegant rhetoric of this latter-day Parthenope has been so seductive for so many.

Mrs. Dalloway as a cento is erected on a scaffolding of other narratives. Its borrowed material covers a wide allusive field of texts as it Hoovers up everything within its reach. Since it is inspired by other narratives, expressed in travesties, parodies, paraphrases and sometimes as the comic version of those narratives, it is essentially metafictional.

Mrs. Dalloway is the portrait of a middle-class lady joining its elite literary predecessors, Madame Bovary, Anna Karenina, Moll Flanders, Hedda Gabler, and Emma. It shares with these a similar yet unique status in being both the name of a woman and the name of a work of art at the same time. Doubleness in many forms is a feature of the novel. Yet, Mrs. Dalloway, unlike the others, is distinctive as a book concerned with writing about writing. The prevailing model, Plato's labyrinthine dialogue, the Phaedrus—the name of a young man and an art work as well—invokes Socrates (who has no faith in writing) unlike Plato (himself a conspicuous writer) who has faith in a scholarly readership. Socrates borrows from Sappho, the tenth Muse, to frame his oral dialogue that Plato has preserved for us in writing.

Several devices of writing are enlisted to figure the narrator of Woolf's novel, among them the Homeric technique of the rhapsode, carefully stitching fragments of song together just as Clarissa sews her dress; these devices emerge in *Mrs. Dalloway* when traditional settings such as the walled garden become narrative devices in description and when dialogue is absorbed into free independent discourse. Also, in scene-switches the urbane narrator employs a character such as Peter Walsh to lead the discourse from Clarissa's drawing room to Regent's Park where Septimus Smith is seated. The reader's eye is led then, from Septimus Smith back to Peter watching him. Even thoughts about characters lead from one to the next, as between Clarissa and Miss Kilman, then on to the Army and Navy Stores, in a kind of extra-sensory dialogue. The segue between Richard Dalloway and Clarissa in her drawing-room is made by the sound of Big Ben that he hears and that simultaneously floods Clarissa's room. Sometimes a door that is opened by one character is later closed by another. When we have a dead body in one episode, an ambulance arrives in the next. Labyrinthine symmetry demands that when someone ascends the stairs,

someone else must descend.¹ Plato is present in many styles of poetic expression. The labyrinthine structure in the dialogues, constructed as playlets, a structure that we also see in the *Odyssey*, is continued in the textual labyrinths of Virgil (*The Aeneid*), Ovid (*The Metamorphoses*), Dante (*The Inferno*), Proust (*À la recherche du temps perdu*), Joyce (*Ulysses*), and in *Mrs. Dalloway*.

The use of such devices means knowing that only pertinent aspects of *Mrs. Dalloway* are revealed in the narrative; since they wag the dog somewhat, readers must be cautious about preconceptions and identifying the whole too easily with the part while searching for depth beneath the banal surface of the story. It is unwise to become enamored of seductive metaphors for reality and then to marry the broker. The title character herself is a written woman in a virtual reality of literary discourse. Devices that produce by writing the illusion of flesh and blood are skillfully deployed by conventions often from centuries past; yet words never approach the famous verisimilitude of the Greek painter Apelles. Thus, the novel often seems more concerned with its literary style than the quotidian components of its plot. The impression of sincerity, which is a literary convention itself, vanishes when "spontaneous" emoting is revealed as merely a bit of preformed language that composes the portrait.

Clarissa is source, instigator, and subject of this portrait which, as she says, is herself. Her inner life is completely subordinate to the articulation of the text. Conventions (i.e. poetic performances) form the body of the novel, and what is true for such secular scripture is true for all scripture, yet, according to Northrop Frye "it is still not generally understood either that 'reality' in literature cannot be presented at all except within the conventions of literary structure." As he informs us, "those conventions must be understood first." The fallacy of poetic projection must not be allowed to intimate that such conventions accord with facts of life. Such a level of "literacy" in which the discourse shapes the reality evokes the reader's precarious tightrope dance where one slip means death; it swarms with problems of equilibrium that requires an exquisite sense of balance to accomplish the performance at all.

Woolf's stated object of criticising (i.e. making a perceptive analysis and judgment of) the social system (*Diary* 2. 248) is often lost in the study of this novel. Also lost is the fact that such social criticism, satire attacking the accepted customs of the day, a subversive activity, is an instrument of aggression, here softened by using derisive laughter and the artistic insult rather than real abuse, both as a mask for the wise and armor for the critic. In Dryden's terms, Woolf's beheadings are accomplished with the fineness of a stroke that leaves the body standing in its place. As an example of the genre invented by the Romans, this satire numbers Horace and Juvenal among its notable contributors. Beyond this, much in the novel remains obscure.

Virginia Woolf, in the introduction to the Modern Library edition of *Mrs. Dalloway* in 1928, offers a clue to the basic fantasy, the relationship between Clarissa Dalloway and the socially obscure Septimus Smith as mystical doubles of one another, related somewhat like Heathcliff and Catherine. (Harvena Richter has noted that Clarissa is a Gemini.) This introduces the fact of unreality; nothing in nature really duplicates itself. The double is a metaphysical fiction, a fantasy that emphasizes the fictionality. Remove the fantasy from *Mrs. Dalloway*, however, and there will be nothing left at all. Yet we are never led by hand through the reticulate maze. *Mrs. Dalloway* instead plays to the landscape of the imagina-

tion where literary values will always trump realism. In satire, the "literature of experience" is a better term. Duplication reveals itself as an unrealistic feature of some magnitude that should dismantle feelings of straightforward confidence in what passes for face value.

The playfulness of doubles, the commedia dell' arte trick of duplicating groups of characters, is often seen also in intertextuality where it truly abides. There are many ways for duplication to manifest itself however, not the least being the double application of assertions, one derived from the "original" and its imitation hidden in discourse. The famed ambiguity in words that have more than one meaning (the linguistic ambages of labyrinthine trickery and deceit, mental confusion and uncertainty, intricacy and fluctuations) and words that do double duty within a prevailing pattern of repetition must also be disambiguated by sophisticated readers. The more common the word, the more associations we may have with it. Duplicate versions of structural entities, symmetries in which the second half duplicates the first half dominate the text. Words that double for social and economic terms also serve ambiguously as aesthetic and erotic terms. The duplicity of "hostess," and "abbess," and euphemisms such as "pilfer," "spend," and "going to bed" is also valid; and the occasional double entendre, more troubling for the squeamish, ought not be overlooked. Circularity, having one's life over again, resembles the fate of Sisyphus in the Underworld repeatedly rolling his stone up the hill, each event a duplicate of the last (Homer Odyssey 11.593-598). For the most part, however, the two sections, beginning and ending, are designed to make some kind of whole in an ornate and intricate work of art.

Structurally speaking, the novel resembles a Platonic dialogue framed as stratified and nested layers, motifs within motifs, plots and subplots, secrets and mysteries; but it furnishes only the verbatum half of the dialogue while the reader, serving as a kind of "semblable," must compose the other half. A major burden for readers involves recognizing the great quantity of preformed language (borrowed or pirated from pre-existing literature such as requires annotation) which appears first in the shape of indented lines from Cymbeline (without attribution), lines photographically reproduced as they would be seen on a page in Hatchard's window; it also appears occasionally as punctuated verbatim quotes from, say, Othello, fully attributed. It also lurks in the obscure form of parodies and paraphrases linked to past utterances that mock the meat they feed on, and the delicate spoor of many more that have been stolen from various sources and contexts in several languages, living and dead. As invisible presences, like celestial Dark Matter, they quiz the reader's "literacy," as a kind of initiation ordeal. For the critic, even in their silence, they invite annotation; they serve not as aloof commentary but as complex references, forking paths that concurrently, synchronically, inform the narrator's rhetoric if only to cut the sweetness, the sentimental seductiveness of the text. The transmigrations of preformed language in anamorphic forms that demand an oblique perspective are an essential component of the narrator's repertory and are integral to her bravado. Yet the mere virtuality is often mistaken for reality.

The "hide-and-seek" of literary allusions, invisible presences in the narrative, preponderates according to the Hellenistic style that favors the laudatory interpellations of dead poets, sometimes with a polemical function, to demonstrate the poet's models, to define its affiliation, and to show its situation within the literary tradition. Anna Quindlen has said, "If imitation is the sincerest form of flattery, then wholesale theft is genuflection."

The bent knee of allusion, "now this poem, now that scrap of old furniture" (*CR* 1), supplies the *gravitas* that balances the trivia of this comedy of manners that exploits, like the plays of Aristophanes, the rejuvenating ritual structure of ancient Greek cult. Recognizable allusions with their overlapping suggestions of literary richness often serve as "locators" to provide "context" where it seems lacking. As Weldon Thornton comments, the purpose of allusion is "the development and revelation of character, structure, and theme, and when skillfully used, it does all of these simultaneously." However, according to Hebel, "It is no longer the [...] fidelity to its original wording that distinguish[es] it as a quotation proper." Determining whether speech is figural or literal usually requires recognizing a pattern that belongs to another independent text and which may undermine the default category, a literal reading of the plot. Such quotations that simultaneously activate two texts serve in a performance (theatrical) dimension on the part of the speaker; this involves a semantic approach that questions sincerity in that its meaning or truth value can be variously interpreted. Incongruity between source and contextual paraphrase often prevails.

Furthermore, preformed language serves as raw material for illusions, utterances that are not what they seem to be. Intertextuality supplies the mere appearance of reality by way of fragments that in their first life have been used to designate reality. In Mrs. Dalloway, events appear in diction that only seems to refer to a presently existing real world. Like the "Readymades" of Cubist art, they apply not only to absent texts but have consorted with an infinite regression of other contexts. The level of literary allusion is comparable only to that in the metatheatrical comedies of Aristophanes in their maculate abundance that contributes a high degree of sophistication even when freely burlesqueing Greek religious concepts; in his Frogs playful quotations from Greek tragedy play off the urbane Euripides against the turgid Aeschylus just as Mrs. Dalloway "quotes" from the Iliad and from King Lear. Borrowed phrases transgress the borders of genuine speech-acts; often transgressing the borders of gender boundaries as well, they are neither one thing nor the other. Poetic fragments wrested from their original context now ring hollow, their original performativity deactivated. There is no internal life in the "already said." The original speech-act has long passed. The act of speech now becomes the mannerist property of the narrator whose observations range from the facetious to the malicious. The prevailing poetics of intertextuality as a dominant fixture thus ambiguates whichever issue is at hand, and sometimes several issues at once. In its Cubist context, Mrs. Dalloway debunks the authority of a priori knowledge and the reality which conventions are assumed to reveal.

The discourse moves simultaneously on two levels—the foregrounded action, and the allusive level of preformed language and labyrinthine intertextuality. Such words and phrases, seeming to suggest two different interpretations—even playing on the double meaning in a single word, an intratextual syllepsis—offer different readings ambiguously concerning genre, style, or even theory of poetic composition. Having discerned the intertextual presence of preformed language (whether from poetry or prose) we are asked to decide whether it is to be understood as the novel is presumably understood, or as the original text is seen in its own context, or both. Weldon Thornton claims that allusion offers the "greater complexity its context necessarily brings with it." The banal or surface meaning often achieves an important dimension derived as a "performance" of the quote that has been inserted into this new discourse, beyond the usual cognitive illusion of reality. This playful rhetoric of preformed language suggests, minimally, a multitemporal

literary moment with, according to Thornton, "an inexhaustible number of points of comparison." Margaret Paston's metaphor for it is apt—cutting large thongs out of other men's leather.⁵ The implications of plagiarism and the contest for who is in control of the discourse is fully intentional. Nevertheless, when one's mouth is stuffed with preformed language, how much room is left for one's own?

Furthermore, what seems natural, often a bit of intertextual playfulness, is nothing more than a construct that scrambles the message in a metatheatrical performance. Such language is a "performance," scripted rather than freely spoken. It's a mistake to look at the flowers and to forget the garden in which they are displayed. What seems to be ideal is merely what is left over when the less than ideal is disregarded. Perception in literature should mean recognizing it as a matter of artifice. The trick is to decide how much, if any, is to be taken literally. So too with rhetoric. Figures of speech in abundance here draw attention to the arts of expression as much as to what is expressed; and rhetorical opulence, like ceremonial robes for the ritual in progress, attracts as much attention as the ossified clichés that often foreground paradoxes. The alternations between the narrator's plain style and her ornate style demand that we see that each is "style" that must be acknowledged as such.

Additionally, Mrs. Dalloway is composed of figures of thought, structural devices that form paragraphs whose opening themes anticipate their repetition at the end of each paragraph. Key concepts often are enclosed by rings like islands at the center of each system of hypotactic syntax. The shapeliness of "ring composition" follows the artificial order that shapes the mazy narrative interlace, self-consciously using local style to imitate global structure. Each ring then connects with each successive ring, as Socrates explains, so that a long chain is formed (Plato Ion 533e). Usually such annular systems contain one or more inner rings that first introduce themes that, when a central point has been reached, are then echoed in reverse order to the end, forming a self-contained package in a deliberately applied manner. Each part is the double of the other, a doing and an undoing, each turning back on itself with neither a beginning nor an end. Stated otherwise, opening themes are proleptic with regard to their final appearance. The last occurence, then, is analeptic regarding the opening. These structures tend to recur, like persons who rise from the dead. The model of prolepsis/analepsis extends throughout the course of the narrative and makes for organic unity of parts that relate to the whole design. "The circular tendency" is revealed when "viewed from a sufficiently lofty pinnacle." This is a controlling style, historically considered an elegant feature, a pleasing pattern of ordering that subordinates its constituent parts, in proportion, to the whole. Circular structures and multiple framing devices characterize the entire design as a magic circle drawn around the discourse.

As the center and the circumference of this circle, *Mrs. Dalloway* is a wonderland containing intertexts re-inscribed, given new life, as parodies, paraphrases, near quotes, and literary echoes. Among them several overlapping devices are evident: the medical analogy, the cookery theme, as well as a well-developed motif of clothing with assorted fabrics, all of which suggest textuality by way of an anatomic metaphor which refers both to clothing the body and to its care and feeding as well. Text and intertext cooperate as the warp and woof of the narrative, drawing active readers into working with its fabric to recognize and test one literary tradition against another. As Peter Walsh comments (suggesting such conventional topoi), these are pegs where many people have hung their hats.

"Even the flies, if you thought of it, had settled on other people's noses."

Self-conscious allusions to books contained in a book like Mrs. Dalloway that holds other books are suggested by various satchels, collecting boxes, and leather bags containing books and pamphlets. These exegetic moments, these self-reflexive parts of the novel itself indicate its own curious nature as rhetorical play. Further, "self-reference" to the bogus quality of borrowed language or writers burgling one another, frauds hidden in plain view, is implied by both the "paste" jewels in the shop windows and the thieving practices of assorted pirates and buccaneers. We are being told things about which, in fact, we are not being told. Such metaphors are double-coded (said to be the hallmark of the postmodern condition)—illusionist and anti-illusionist; they are both literal and figural. Self-reference creates what is known as a "strange loop"; something in the novel steps out and comments on the novel that contains it. Output returns as input even while remaining output, referential and at the same time self-referential. The implication is paradoxical: art creating art, similarly suggested by M. C. Escher's Drawing Hands. Moreover, the "reality" is shaped according to the conventions for the alleged reality that serves as its container. The epistolary motif (writing), long a staple in the poetics of the social system, is a prominent example. Such deconstructive occasions tend to debunk instances of pathos. These incongruencies often imply a kind of Mad Hatter's tea party that owes much to the narrator's Cubist perspective.

Narrative in the double perspective of free indirect discourse reveals the novel forming the narrator's grumbling satire as subtle social criticism, a metatheatrical display of indirect discourse in which the words of the narrator as "talking head" represent the focalizations of the character which cautions against overestimating sincerity. All the characters are mediated by free indirect discourse; it leans heavily on irony in the form of expressing two equally coherent yet simultaneously incompatible readings; the narrator expects the fictive audience to be attentive to the comic nuances. Often the discrepancy between the magnitude of the event and the style that describes it is, clearly, ironic. Such irony, often composed of preformed language, requires active, not passive, readers.

The narrator's presence also stands out in six or eight instances of abbreviating expressions such as "for example," "and so forth" or "and so on." The selections made by this fairly scholarly narrator who is always ready to make "folly" explicit, reveal a degree of bias that clearly is not designed to show characters to their best advantage. Such artifice is clearly a detriment to credibility. Yet, a character's vacuousness will be seen as comic only if we agree with the narrator's gently amused perspective. When spoof, parody, and mock solemnity prevail, careful readers must remember that such characterization, filtered through the narrator's rhetoric, is one-sided and designed for specific effects. The term parody understates the narrator's achievement of humerous effect by travesty, incongruity, exaggeration and mockery that carefully unveils the original phrase, line, or scene. The ironic manipulation of style departs from the normal way of description and imposes a prejudiced, often grandiloquent slant on all perspectives.

The narrator, a "learned wit," expertly arrays the members of this Philistine faction in the borrowed plumes of literature they would not themselves have recognized. Armed with the teasing ridicule of their frivolity, such a narrator whose cynicism colors the content to such a degree is no longer a mere reflector or raconteur but is, like the Greek chorus, an important character; she functions as the *eiron* in a world of *alazons*. She is rhe-

torically glib, intellectually sophisticated, judgmentally witty, and well versed in literature. She is a figure of alienation who reminds us that this is only a story that she is repeating in her own terms. Satire is the appropriate context for such a voice. The narrator's muse is the "walking muse" of satire, Horace's *musa pedestris* (*Satires* 2.6.17) being well-suited to such a pedestrian society of maze-walkers traversing the anfractuous labyrinth of life. The London season, The Feast of Fools, offers the conventional opportunity for social criticism. One can hardly avoid writing satire in this non-Euclidian world of spheres, not planes, where parallel lines may converge.

To make matters more complicated, the conventions of Alexandrian literature designate this novel (Daiches has styled *Mrs. Dalloway* an Alexandrian art) as a metalanguistic discourse phrased in "terms of art" that masquerade as plain English, and blur the occasions when the novel is speaking about literature in general and itself in particular. In the Alexandrian style, paradigms long-enshrined in Aristotle have been shifted to those advocated by Callimachus. This style is characterized by indecorum; it fails to behave as literature had been thought to behave. It has been a practice, now discarded, to view Hellenistic literature as less than good, a mere epigone of the classical Greek tradition. The Hellenistic approach accounts for what often seems peculiar about *Mrs. Dalloway*. Further, when co-opted as terms of Alexandrian rhetorical art, words mean something more than the words themselves might suggest—words such as "slimness" (for poetic brevity) and "softness" (for the erotic) would otherwise bear their own conventional weight except in instances where Alexandrian minimalism applies. They would stand out distinctly if expressed in Latin or Greek.⁸

The style of the Alexandrian poets plays a language game in which the aesthetic overlaps with the sexual, with brilliant rhetorical colors derived from a lean palette. While the Alexandrian style also values perfection in small forms, obscure periphrases, and the display of hidden learning, Alexandria is also known as the source of trickery and deceit. This adds up to a difficult text that will be worth a close examination, and from which both instruction and delight can be derived if we don't lose our way among the metaphors. Woolf does not leave us orphans, however. *The Common Reader* serves as a book-length check-list that enables the common reader "to create for himself out of whatever odds and ends he can come by some kind of whole." The two are designed to work together—one to read, the other for parts.

The prominence of nautical metaphors, however, suggests the satirical device known as the Ship of Fools, crewed by assorted social types embarked on a symbolic voyage. Its purpose is to criticize the vices and follies of contemporary society struggling to keep its ship afloat. It is a popular satiric model derived from the Argonaut cycle of the Alexandrian poet Apollonius of Rhodes, and it has been exploited by many since, including Alexander Barclay's *English Ship of Fools* (1509) that begins with the fool who has many books "But fewe I rede and fewer understande." The shipload of fools who crew the vessel find that life as a voyage is not all plain sailing. An occasional drowned sailor is to be expected. The journey as a metaphor of life (*journée*, a day's sail) fits the temporal setting in *Mrs. Dalloway* nicely (see Shakespeare's Sonnet 50 for example), but the arrival also matters. A journey is not normally a return trip to the world left behind, although in labyrinths they routinely begin where they end and end where they begin. Some people, as Montaigne reminds us, "travel only to return." Paul Valéry's midday meditation "Le Cimetière Marin"

is similarly forever ending and forever beginning. The labyrinthine pilgrimage, however, offers a spiritual awakening as a satirical journey should, for the reader if not for the motley group crowding the rails.

Social satire, a celebration of the lower nature of humanity, is ideally set in a labyrinthine city. To play the role of a satirist is to revel in death and decay. In literature (Dickens, Defoe, Fielding, Surtees, Joyce) the city is seen as a carnivorous maze, a long intestinal passageway digesting everyone and everything it has swallowed. *Mrs. Dalloway*, too, is a literary maze leading all to a conclusion that is duplicitous and uncertain. The novel is double-coded, designed to be read through more than one lens. Under the influence of epiphany however, windows in the labyrinth offer moments of vision, and doorways lead into new states of being. Yet naive readers will still see less than the more sophisticated.

The appetite for cohesion in narrative is not satisfied at once. The "sense of an ending" is contingent upon the skills readers bring to the reading. After all this it seems that the plot is merely the thread on which the real matter of *Mrs. Dalloway* is strung, a Barmecide's Feast, an illusion. Readers must traverse the maze themselves because they also share in the kind of initiatory ordeal that reading a complex novel provides. As Mircea Eliade reminds us, "The one thing that matters is not to have to say later that one did not understand the importance of a new artistic experience." Clearly the "midsummer madness" (*Twelfth Night* 3.4.61) of *Mrs. Dalloway* is a harlequinade, a party with a great many place settings, and everyone is invited.

Notes

- 1. Edwards 149-150.
- 2. Northrop Frye, The Secular Scripture 43.
- 3. Weldon Thornton, Allusion in Ulysses 3; Udo Hebel, and Intertextuality, Allusion Quotation 4
- 4. Hebel 4.
- 5. Virginia Woolf, The Common Reader 22.
- 6. The Common Reader 146.
- 7. Virginia Woolf, Mrs. Dalloway 235.
- 8. Marjorie Garber, Academic Instincts 106.
- 9. Virginia Woolf, The Common Reader 1.
- 10. The Common Reader 65.
- 11. Mircea Eliade, Myth and Reality 188.

Mrs. Dalloway: The Annotations

Where I begin is all one to me
Wherever I begin I will return again
—Parmenides

1.

Synopsis: The novel begins *in medias res*. In the opening episode Clarissa Dalloway goes out in Westminster to get flowers for her party. It is perhaps 9:30 a.m. Hugh Whitbread is introduced. In Piccadilly she glances into the display window of Hatchard's bookstore. The episode concludes with her at Mulberry's, the florist. (Summaries are provided at the breaks indicated for the reader's convenience. Actually there are no narrative breaks. It is a seamless whole.)

The first page of *Mrs. Dalloway* introduces a flood of conventions that appear in nascent form but which reappear throughout the novel. Since these embryonic forms are manifested in a highly concentrated condition they will be explicated in some detail.

3.7/3.16 **Mrs. Dalloway**: The principal character's name that appears as the first word in the novel alludes to a convention in ancient poetry by which the title of the work was taken from the first word of the text as in this case. See Propertius' Monobiblos "Cynthia": *Cynthia prima suis me cepit ocellis* (Propertius 1.1.1). and the elegies of Sulpicia as well. See Wyke "Taking the Woman's Part" 110-128. This Alexandrian principle was first applied by Callimachus. This novel plays a perpetual double game, creature and creator, between the name of the character and the name of the book. For Propertius, "Cynthia is in every detail an allegory for the kind of poetry that [he] is willing to write" and should discourage literal readings (McNamee 215).

Mrs. Dalloway herself is a character, among several others from earlier novels, who comes to life again. In the earlier satirical novel, Virginia Woolf's *The Voyage Out*, (the short happy life of Rachel Vinrace), she loves Bach and Wagner, and she alludes to Andromache's speech in the *Iliad* (6.429-430) in describing her husband, hardly a Hector: "He's man and woman as well." This becomes a conventional concept that lives in literature. "It's living, not dying, that counts," she says.

Clarissa's favorite Jane Austen novel is *Persuasion*, famously one of Aphrodite's talents. Richard Dalloway (here he is "Dick"—he becomes "Dick" again in *Mrs . Dalloway's Party*)—refers to his Panama hat as a device for producing lovely weather, suggesting himself as Zeus Panamaros as in *Zeus* (A. B. Cook 1.18ff). A storm then ensues; Richard exclaims, "My word! What a tempest." A Mr. Grice quotes from *The Tempest*: "Full fathom five" etc., not exactly poetry for a voyage. The ship groans as if a lash were descending. Richard kisses Rachel passionately, a kiss that Rachel imagines as revealing something hidden in ordinary life. Her dream of reverse birth follows, herself situated in a long tunnel issuing into a vault and there lying still like a fetus. The image suggests that she may be "born again"; ritual requires, however, that she first must die and she does. A kiss will

assume significance in Mrs. Dalloway.

Vanessa Bell, Woolf's sister (a painter), comments that *The Voyage Out*, with its Jane Austen quotation, seems to put one into a different world, a world designed by Cézanne (Vanessa Bell 172).

This device in which characters exist in several novels is used also by Trollope, Thackeray, Bulwer Lytton, Disraeli, and Hardy, not to mention "Homer" whose Odysseus, invented in the *Iliad*, reappears in the *Odyssey*. Here the effect is somewhat like Hamlet visiting the set of *Troilus and Cressida*. The narrative opens with free indirect discourse, indicated by back-shifted verb tenses, adjusted pronouns, and (ah!) "expressives" (!). Although it might be suggested that what she really said was, "I'll get the flowers myself," there is no pre-existing statement possible in fiction. Note the referential shifts—"she" and "herself". Free indirect discourse does not merely occur in the opening; it prevails as the basis of the novel's narrative style, sometimes limited "to reporting the thoughts of a single character [...] sometimes summing it up in one phrase" (Ferrer 18). Complete discussions on free indirect discourse are found in Fludernik.

3.7/3.16 **Mrs. Dalloway said she would buy the flowers herself**: The myth introduces Demeter whose daughter Persephone is carried away when she had been gathering flowers. Philetas, a model for elegiac poets, related the Rape of Persephone in his elegiac poem *Demeter*. See Propertius 2.34.31, 3.1.1, 3.3.52 and 4.6.3. (Europa too was carried away by the Zeus-bull as she gathered flowers.) Just as Athena is the goddess who opens and closes the *Odyssey* and Venus is the goddess similarly in charge of the *Aeneid*, it will be shown that the goddess Demeter and her daughter Persephone open and close *Mrs. Dalloway*.

3.9/3.18 For Lucy had her work cut out for her: This is one of the many intentional clichés or "bromides." which serve as markers for free indirect discourse, indicating the character's subjectivity within narration. It is important to take note of who is speaking in such cases, the character, the narrator, or both. The conjunction "for" is considered a further such marker. Such incongruity of style, the clichés which appear in abundance in the novel, features "the combination of elevated poetry with colloquial vulgarity, [which] is essentially funny" (Dover *Aristophanes* 25).

The expression (work cut out) also appears in *A Room of One's Own* (92); the two works share the same intertextuality as well. As a metaphor it suggests needlework, "fabrication," as with a fabric which has been cut out, and its pieces must then be sewn together. In this novel it applies especially to the spate of literary fragments from various sources stitched together to form one work as in a cento, a medley, a farrago. This cliché appears more than once in *The Forsyte Saga*. This novel and *Mrs. Dalloway* are populated with a similar demographic. In both there is a circular structure. *A Room of One's Own* refers to both John Galsworthy and Arnold Bennet.

3.10-11/3.19 **Rumpelmayer**: In the real world this was a prominent Parisian pastry firm of the time, presumably enlisted to prepare for the party and clearly part of the cookery motif; assorted ingredients are assembled to compose a single dish, suggestive of writing a cento, a farrago, a satura (a mixed dish). Like the Prime Minister, a bit of contemporary London appears among the fictions. Apparently the book is "cooked." Cookery is a common metaphor for writing. Yet, books that are "cooked" have been falsified.

3.14/3.23 What a lark!: See the primal lark in Hesiod's Theogony 117 and Aristo-

phanes's *Birds* 470. The exclamatory punctuation indicates subjectivity within narration, a marker for free indirect discourse and a "dual" voice, i.e. characters exclaim; narrators do not.

- 3.14/3.23 **What a plunge!**: This exclamation again is a marker of figural subjectivity, the character and the narrator sharing in the duties. Clarissa "plunges" now just as she had "plunged" at Bourton (line 11) and as Septimus will "plunge" later. "Some falls the means the happier to arise" (Shakespeare *Cymbeline* 4.2.263-403), suggests the resurrection motif. The beginning is clearly situated *in medias res*, between the plunges. Clarissa is always *in medias*. Other epic conventions mocked include catalogues, cyclic organization, and battles (George Kennedy 135).
- 3.14/3.23 **For**: The causal asyndeton, an abrupt explanatory phrase without introduction, appears more than 30 times in the elegies of Propertius. See the typical in Propertius 1.3.37 and 41. The conjunction ("inasmuch as," "because") gives logical support to the preceding comments as a causal indicator frequent in free indirect discourse.
- 3.15-16/3. 24 a little squeak of the hinges: She opens the doors that often turn on tradition's hinges. It suggests her appearance as if entering through a ceremonial passageway as in *The Knights* (Aristophanes): "The hinges are creaking that open his grand Propylaea" (lines 1331-32). In Tibullus 1. 6. 12, Delia, like the *puellae* of Latin elegy, has learned to open creaking doors without a sound. See also the creaking hinges in Sterne's *Tristram Shandy* 2.22. The creaking of hinges in ancient books and the creaking of floors that indicated to Jane Austen that people were about (and she would hide her manuscripts) also apply (*AROO* 70). In Latin comedy entrances are punctuated by a creaking door; see Plautus's *Casina* 161,813, and 936, and *Menaechmi* 523.
- 3.16-17/3.25-26 She had burst open the French windows and plunged at Bourton into the open air: This scenario is featured in *The Barber of Seville* (Beaumarchais): "Comme le grande air fait plaisir à respirer! Cette jalousie s'ouvre si rarement." Clarissa's windows are thus explicitly French. See also Proust in which Marcel's mother constantly opens the windows to let in fresh air (Proust 3. 6) and his grandmother, who is ill, wants to be out in the fresh air; later in her agitation she is found trying to open the window (Proust 2. 334 and 344). In *A Room of One's Own*, Proust is pronounced "wholly androgynous" (107). In the space of these few lines *Mrs. Dalloway* introduces several literary conventions: the poet's puella as the book's title, the opening of a book, sewing and cookery as metaphors for writing, and literary allusion that will be fleshed out as the novel progresses. Their simplicity is a feature of an author who hides her clues in obvious places. In ancient Roman culture, all doors, gates, and ways of entrance and exit are sacred as the symbolic sites of beginnings and endings. Thus Clarissa's entry is typical.

This line introduces simultaneously both past and present events in separate locales that will be given in more detail later in this double beginning. In this first page Clarissa announces past and present simultaneously. The novel will conclude with a double ending as well. Coming through the door in the past and present is slightly reminiscent of the two "ways" (the Guermante's way or the Méséglise way) in Proust's novel that dwells in the past a great deal. Bourton and London serve Clarissa as Combray and Paris serve Marcel in Proust as the mysteries of youth versus the worldly way of maturity. At the opening of the door she appears both as a mature woman and a girl of eighteen, a feature of the autogamous goddess Demeter, mother and maid at once. Simultanism, the presence of

two or more locales or events simultaneously resulting in a scrambled mental space, will become evident on a repetitive basis.

Clarissa's binocular commentary is induced by the involuntary memory of the squeak of the hinges at Bourton just as Proust's Marcel's recollection is induced by dipping a cookie into a cup of tea (See Proust "Overture" conclusion). Coming through doorways is Clarissa's typical behavior that in antiquity has suggested an initiation, a new birth. Dionysus, the god of transitions to other states of mind and being, presides over such rites of passage.

Doorways and thresholds are transitional points. All such transitional situations are ambiguous—neither one thing nor the other. The cult of Dionysus is characterized by the ability of his supplicants to cross boundaries.

The covers of books are "hinged" to the spine; in a sense Clarissa is stepping out of or into her book. Clarissa herself comments that she feels scraped in her spine like a used book.

- 3.18/3.26-27 **the open air. How fresh**: This subjective expression will become a motif in the characterization of others, Lady Bradshaw and Elizabeth Dalloway for example. They both enjoy the fresh air. Others comment on the lack of it.
- 3.18/3.26 **Bourton**: This refers to Clarissa's childhood home, the family seat. It may refer to a village located south of Bristol near the Severn River. It often is used to express either the village or the residence, and sometimes signifies the past and Clarissa's youth, as "London" signifies her maturity as well as the municipality and the present day.

The co-presence of Bourton and London introduces a feature found in Aristophanes's *Acharnians* which maintains that life in the country is wholesome and life in the city is not. The peace activist hero advocates rural life for its relaxed attitude on sexual rejuvenation and procreation against the concealed sexuality in urban contexts. See Henderson *Maculate* 57-62.

- 3.18 **How fresh, how calm**: Expressives that convey the stylistic idiom of the character, here Clarissa. A feature of free indirect discourse.
- 3.21-21/3.28-29 **the flap of a wave; the kiss of a wave:** This is an epistrophe, one of the very many rhetorical figures of speech appearing in the novel. A novel that obviously foregounds its own rhetoricity can be said to deconstruct itself. The figures are one of the ornamental characteristics of Alexandrian stylistics. In Joyce's *Ulysses*, the figures of speech are featured in the "Aeolus" chapter. In *Mrs. Dalloway* they are spread evenly from one end to the other. The nautical reference to waves will become relevant as a part of the Ship of Fools convention.
- 3.21-22/3.29-30 (for a girl of eighteen, as she then was): Parentheses often function like footnotes. Here is a reference to her paradoxical nature as both young and old at the same time, a feature she shares with the Greek goddess Demeter and her daughter Persephone. According to the scholar Jane Ellen Harrison, "They are, in fact, merely the older and younger form of the same person" (*Prolegomena* 6.74), both creator and creature in the same flesh. The motif will be examined further when relevant to the text. This is also an "aside" for the benefit of the narratee, who needs a little background for following the narrative which introduces both matron and maid at the same time. This is a sign of the cozy rapport between the narrator and the narratee who is being created as much as the story is.

Clarissa has been contemplating her own behavior at Bourton and in Westminster simultaneously by opening a door. Clarissa seems to be opening doors and hearing the hinges squeak in the present and in the past at the same time. This is a sign of the bewildering Labyrinth of Life, the sign of a temporal to-ing and fro-ing within a type of artistry designed by Daedalus, the master builder, which he then could not escape except by flying on the wings of a bird. "Certain paths seem to lead to fertile land, others to the dust and the desert" (*CR* 146).

As an intellectual type of textual labyrinth, this narrative is both impenetrable (where is the center?) and inextricable (where is the exit?) when the course has consisted of wandering in circles, backtracking along repeated paths, interrupted by detours, delays and endless digressions. Plato asserts that life is a circle (*kyklos*), not a straight line (*Phaedo* 70c and 72b). As in Chaucer's "Legend of Ariadne" line 2012, life like a labyrinth is "krynkled to and fro," and consists of "forthrights and meanders" as in Shakespeare's *Tempest* 3.3.3. We will often find ourselves going back to the beginning as often as arriving at the end.

- 3.23-24/3.31-32 **something awful was about to happen**: This is the "sententious comment" that launches the narrative, and is a formulaic notion that Septimus Smith will echo.
- 3.25 **the smoke winding:** The winding smoke is like a Homeric marker of a similar rhetorical structure often associated with such structures or "figures of thought," known as "ring composition" which involves "judging precisely how far to go, when to turn, and how [...] to wheel about and alight accurately upon the last word" (*CR* 218). See Thalmann for discussion. Wagner (rings) is one of these markers. Ring composition does not merely occur in this novel; it is the basis of its structure. Among Classical scholars it is considered elegant.

There are a great many intertexts that are taken from Leonard Woolf's *The Wise Virgins*; here some 20 or 30 such borrowings will be cited. It has been asserted by Louise De Salvo that Leonard was "severely criticising his wife" in his novel which as a "novel of revenge and betrayal almost destroyed his marriage." It is further asserted that his "novel is 'vicious' and one of the major causes of Virginia Woolf's ensuing breakdown, suicide attempt, and subsequent three years of illness" (Levine-Keating). Clearly this is an erroneous conclusion.

- 3.26/3.34 **rooks rising and falling**: See *The Wise Virgins* by Leonard Woolf: "The seagulls, rising and falling as if they were worked by wires" (191). Rising and falling will be seen as a major motif.
- 3-4/3.34-35 **Peter Walsh**: The events past and present remain entirely within Clarissa's consciousness but under the narrator's control who knows who Peter is and has no need to explain what his role is any more than those of Lucy, Scrope Purvis or Mrs. Foxcroft. The name game, however, is often as playful as a "Calvin and Hobbes" cartoon strip.
- 4.1/3.35 **Musing among the vegetables**: "Musing" suggests hiding like a rabbit escaping from hounds (See Shakespeare *Venus and Adonis* 683).
- 4.1. **Was that it?**: Question tags such as these are featured in free indirect discourse. It should be clear that these paragraphs are entirely in free indirect discourse.
- 4.5-6/4.1-2 **He would be back from India one of these days**: The motif of return dominates the novel. The tense "would" is backshifted from "will" as in free indirect

discourse. Peter's return parallels the return of Odysseus to Ithaca from Troy. The expectation of Peter's return, his actual appearance, and Lady Bruton's seemingly prescient notice of it, is a prominent component of returning, those who come back, and the thematic significance of coming back itself. Speak of the devil and he appears. India will be seen as extremely important to others as well: Richard Dalloway, Aunt Helena, Lady Bruton, Clarissa, and even Miss Kilman among the trunks designated for India, For Septimus Smith the Indian will come as Hinduism, for Peter, Buddhism.

- 4.7/4.3 his letters were awfully dull: A suggestion of the epistolary social convention. The evaluative "awfully" is a figural expressive indication; expressive language signals Clarissa's speech but with the narrator's intervention. The mention of Peter's letters introduces a lively epistolary motif in which several characters participate, including Lady Bruton.
- 4.9/4.5 **grumpiness**: Peter is a Cronos figure, temperamentally. His pocket-knife serves as his emblem, a scythe, said to be the instrument with which he castrated his father Uranus (i.e. harvested his "orchids") and who ultimately is castrated himself by his son Zeus (Hesiod *Theogony* 180). In myth the family jewels are often in jeopardy. His saturnine disposition is gradually and consistently developed. Saturn, the Roman Cronos, is associated with carnival and satire. Cronos is sometimes associated with Time as Chronos.
- 4.11/4.6-7 **a few sayings like this about cabbages**: This is the first self-conscious reference to a fictional device. At the party Peter will say "he did not like cabbages" (294). Please consult Mr. Brewer, i.e., *Brewer's Dictionary of Phrase and Fable*—Cabbages: "An old term for odd bits of cloth, etc., left over after making up suits and other garments, appropriated by working tailors as perquisites." Hence a tailor was sometimes nicknamed "cabbage," and to cabbage means to pilfer. From the beginning *Mrs. Dalloway* is making self-reference by way of texts ("*texta*") as stolen pieces of fabric, pirated texts. It is an attention-getting device that comments on the constructedness of the text. It was formerly so used in schoolboy slang as well as for something "cribbed". This private meaning in the context of "fabrication" is a matter for Clarissa which the reader must discover. A revised edition of Brewer was published in 1923.

The frequency of gardens, even among vegetables, gives the novel an Epicurean slant; for Epicureans, their Garden gave "peace" (ataraxia) as it does for Sally (293). (Rapid shifts of topic and appearances of unidentified persons are signs of Clarissa's mental process). The vegetable garden is reminiscent of Marie Lloyd's music hall routine. She had been told to remove the line, "She sits among the cabbages and peas," but substituted, "She sits among the lettuces and leeks." Allusions to the music hall and its lighthearted ballads (as in Joyce's Ulysses) are a minor motif. Gardens are a frequent locale in the novel. During the War flower gardens were given over to vegetables.

These paragraphs in free indirect discourse are complemented "by interpretive obstination; the reader will continue processing the text in this frame until alerted by textual and semantic (contextual) features to reinterpret in terms of a new frame" (Fludernik 285).

- 4.14 **one**: A chummy clue to the presence of the narratee that suggests that "we" are familiar with the way things are in Westminster. In *Tristram Shandy* "one" is an author (7.19).
 - 4.16/4.12 a touch of the bird about her: In the Homeric Hymn to Demeter the god-

dess is said to fly like a bird searching for her daughter who was abducted (line 43). "Bird" is an expression that designates a woman or girlfriend in a less dignified sense, in words such as Scrope Purvis, a man in the street might use. "Scrope" = a farthing. Furthermore, it seems that Clarissa seems as "bird-witted as the Duchess of Newcastle" (*CR* 77). The comparison exceeds the symbolism of the feather in her hat which can apply as well to the feathers which anciently adorned the fool's costume. Birds are often mentioned: gull, duck, hawk, crow, hen, cockatoo, goose, swallow and sparrow. The lechery of the sparrow was proverbial in antiquity. Bird imagery in the *Iliad* is prominent as simile, as omen or totem, and as a metamorphosis for divinities such as Athena and Apollo (*Iliad* 7.59). Characters with bird-like characteristics also include Septimus Smith, Helena Parry, Rezia Smith, and William Bradshaw.

In Aristophanes's Birds, the fantasy of Greeks who attempt to become birdlike, in a Utopia in the sky resembling Lilliput, in order to become more powerful than the gods, inspires this ancient parody on Athenian imperialism. The birds as descendants of Eros enjoy freedom unlike the Athenians whose life of politics is restricted. See Henderon 82-86. In this comedy, the least obscene of Aristophanes's comedies, a poet becomes a bird; thus the numinous quality of poets and bards in general retains its auspicious validity as the voice of the omen. The etymology of omen involves *ornis*, the mantic art (ornithology) of watching birds, translated as "omen." In Greek a bird is "ominous." (See Aristophanes's Birds: "An ox or an ass that may happen to pass,/ A voice in the street or a slave that you meet,/ A name or a word by chance overheard,/ If you deem it an omen, you call it a bird" [trans. Roger]. See Harrison Themis 98-99. "Remember that bird is a popular word for whatever you count as a presage; / A sneeze is a bird, or a rumor you've heard, or anything fraught with a message." [trans. Webb]). Thus, bard as bird appears even in Horace (Odes 2.20, 3.30, and 4.2). Jane Harrison, a friend of Virginia Woolf, is introduced in A Room of One's Own (17). The comedies of Aristophanes are distinguished by their high degree of literary allusion and general critical sophistication which the Athenian audience was expected to recognize.

Rhetoric has the ability to "transport," to "carry away" the audience on wings of song. Words are like wings in Aristophanes's *Birds*. The same word (*epairein*) also means to have an erection. For pictures of the phallos bird see Arrowsmith.

Birds are famously erotic in literature; the sexual nature of bird imagery is prominent in Chaucer, Shakespeare, and others. Bird imagery figures prominently in Proust. Olympic gods are often identified with different species of birds. In Christian imagery the Holy Spirit is imaged as a white dove. For more on birds see Jane Harrison's *Themis* (110ff). Harrison is among the Cambridge "Ritualists" who so vexed the Archibishop of York (*CR* 204). She comments, "the Greeks for some reason regarded the bird as chthonic" (*Prolegomena* 149).

4.18/4.14 **grown very white**: Her hair is white, a convention in ancient literature as part of the "old age" topos. See John Donne's "The Autumnal."

4.15,21/4.16 **Westminster**: The seat of government, a city west of London which was chartered in 1900 with its own mayor. Clarissa apparently lives in a very old residential section adjacent to the Abbey which is highly favored by Members of Parliament for its convenient location. According to the 1923 London guidebook cited by Morris Beja, it is "bounded on the N. by Bayswater Road and Oxford Street, on the W. by Chelsea,

Kensington, and Brompton, and on the S. by the Thames."

4.21 **how many years now?**: The narrator interrupts herself with Clarissa's rhetorical question.

4.22/4.17 **one**: The narrator's observation. It seems to foster a cozy relationship between narrator and narratee, those of "us" who know how life is in Westminster. The expression is often taken for the author speaking from behind a protective screen of *one* in Proust 3.819. In *Tristram Shandy*, making fun of authors who mean "I," a similar sentiment is expressed: One is "an author" (Bk. 7 ch. 19). *Tristram Shandy* is another book similarly concerned with writing. It makes extensive use of the equestrian metaphor and the "sex is death" metaphor. Lytton Strachey perceptively commented that Woolf's next novel "should take something wilder & more fantastic [...] like *Tristram Shandy*" (*Diary* 3. 32).

Metaphors illustrate the gulf that lies between rhetoric and reality. In *Tristram Shandy* the equestrian metaphor is a horse of a different color—a metaphor is literally a conveyance on which one need not sit astride, a vehicle bearing the tenor. A metaphor is a transportation system. In Clarissa's case the horse is a metametaphor. See the device employed as a metaphor for androgyny in *A Room of One's Own* 100-102.

4.26/4.20-21 her heart, affected, they said, by influenza: "Influenza" is Italian for "influence"; Gilbert Seldes in his review of *Ulysses* anticipates novelists who might or might not wish to escape the "influence" of James Joyce (*Diary* 2.200 note 8). ("For books have a way of influencing each other" —*AROO* 113). Freud said the poet is "under the influence," naturally inebriated. This suggests a diagnostic riddle such as distinguishing between ordinary heartaches or a serious heart attack. The epidemic of Spanish influenza peaked in 1918-1919. Influence is in the domain of astrology; conjunctions of the planets have been known to cause disease epidemics. See "the planets and their satellites" (*CR* 115, 117). Influence, as a part of the star-gazing motif, is a conscious metaphor drawn from astrology.

In Plato's *Phaedrus*, the young man has offered to recite a speech, "preformed language," the speech of Lycias. He wishes Socrates to admire it as much as he does. He is "drugged." He is influenced, constrained by the written *pharmakon* he has memorized that determines what he will say (*Phaedrus* 228c). The seduction of Oreithia, abducted by Boreas under the influence of Pharmakaeia, is material to the dialogue and the novel as well. So too, preformed language in *Mrs. Dalloway* determines much of the text. Preformed language is the writing that constitutes the influence, the drug. This Platonic dialogue will be seen as a component of the novel in many respects.

5.3/4.23 The leaden circles dissolved in the air: See Milton's "On Time": "the leaden-stepping hours" (line 3). The striking of Big Ben appears frequently. Here the "circles" indicate ring composition as well.

5.3-4/4.23-24 **Such fools we are**: "What fools these mortals be" (*Tanta stultitia mortalium est*) (Seneca *Epistles* 1.3). This introduces the entire fool/folly motif that will be seen intermittently, and the literature of folly, derived from the comedies of Plautus and Terence, that prevails throughout. Like the mistakes that hound Odysseus and his crew, and the *hamartia* that Aristotle discusses, falling asleep often precedes the unfortunate happenings. For sources, see further Seneca's Epistle 1.3, Shakespeare's *A Midsummer-Night's Dream* 3.2.115) and Leonard Woolf's *The Wise Virgins*: "What fools we are" (207). Such

folly suggests Erasmus's *Praise of Folly* in which the mirror is a symbol of madness. Elegiac convention assumes that only fools, only happy idiots fall in love.

Foucault (26) reminds us that the reference is to human forms of madness: "It is man who constitutes madness in the attachment he bears for himself and by the illusions he entertains." Frequently alluding to classical literature, as in Erasmus's *The_Praise of Folly*, like *Mrs. Dalloway*, is a fantasy, a satire, and a cento, the motley which is a colorful "patchwork," the jester's garb. St. Erasmus, otherwise known as Elmo and in the nautical convention the patron of sailors, is famous for St. Elmo's Fire, *ignis fatuus*.

- 5. 6-7/4.26-27 making it up, building it round one, [...] creating it every moment afresh: A tricolon crescendo, an example of artificial language designed to be remembered. A tricolon is a unity made up of three parts, three *cola*; here the last is more emphatic than the others. Abraham Lincoln's Address illustrates the style: "We cannot dedicate, we cannot consecrate, we cannot hallow this ground." This structure is a frequent stylistic oddity that is modestly ironic as such. Reality is not so well-organized. Aristophanes uses a similar structure. This is an early allusion to the creativity Clarissa manifests in the shaping of the novel. Here creation is emphasized.
- 5.6/4.26 **building it round one**: She suggests that the imagination "build[s] it up like a church" (Proust 3.1089). There are too many parallels with Proust to do justice to the intimate relationship between the two novels. Woolf herself said, "He makes it seem easy to write well." In the last days of work on *Mrs. Dalloway* she says, in reference to Proust, I'm "slipping along on borrowed skates" (*D* 2.322). The same may be said of all borrowed texts. Scott Moncreif asked Woolf to write an appreciation of the translation he made (*Letters* 2.525). His version of Proust incorporates a distinctly British vernacular in place of the translations which might be truer to the French. It may be that Woolf depended on Scott Moncreif's volumes since she was on social terms with him. For many references to Proust from the Letters and Diaries see Thomas Heacox.
- 5.8-9/4.28 **the most dejected of miseries sitting on doorsteps**: This is a convention of ancient literature, the *paraclausithyron*, often the "locked-out lover," a comic figure, a lover who sits weeping on the threshold. See Horace *Odes* 3.10; Propertius 1.16 and 4.5. In *A Room of One's Own* the narrator thinks "how unpleasant it is to be locked out" (24). The subtext of Propertius's elegies is that only fools fall in love.
- 5.9/4.29 (**drink their downfall**): Another "aside" for the narratee's benefit. This is a theme undertaken in the series of satirical paintings by William Hogarth, such as "Beer Street," "Gin Lane," and "A Rake's Progress," and further a reminder of the Hogarth Press owned by the Woolfs, established at Hogarth House, which published *Mrs. Dalloway*.
- 5.12-18/4.32-35 carriages, motor cars [...] aeroplane overhead: This exaggerated catalogue, with its studied precision and comic disproportion, is an *aparithmesis*, enumeration in detail of things in corresponding words of the same grammatical character, 1. walking, 2. vehicles, 3. music and sound: swing, tramp, and trudge; the bellow and the uproar, the carriages, motor cars, omnibuses, vans; sandwich men shuffling and swinging; brass bands; barrel organs; strange high singing of some aeroplane (which will reappear in the next section). There is considerable alliteration (brass bands, barrel organs) and rhyme (swinging, singing). In Homeric tradition, a bard is a singer of tales.

See also Jane Ellen Harrison's *Ancient Art and Ritual* 236-237: "If there is to be any true living art, it must arise [...] from a keen emotion felt towards things and people living

today, in modern conditions, including, among other and deeper forms of life, the haste and hurry of the modern street, the whirr of motor cars and aeroplanes." After William Dunbar calls London, "Gem of all joy, jasper of jocundity," Dr. Johnson more soberly says, "There is in London all that life can afford."

5.14/4.33-34 **sandwich men**: This is a human carrying advertising signs hanging from the shoulders, front and back, as if wrapped between two pages of commercial text.

5.16-17/4.35-36 **strange high singing of some aeroplane**: This is the first appearance of the aeroplane that Clarissa seemingly never fully takes into her awareness. The singing of this aeroplane is reminiscent of the singing that appears frequently in Homer's *Odyssey* which opens with the famous invocation- "Sing, Muse, the story of the man." Antiquity, like the *Odyssey*, is studded with women who sing mnemonic chants while they weave the intricate patterns of their textiles. Both Calypso and Circe sing while they compose their fabrics (*Odyssey* 5.62-63 and 10.234-235). Penelope's woven cloth is a eulogy in fabric (Barber *Prehistoric Textiles* 380). Helen of Troy is seen weaving her cloth with its story of "the many struggles of the horse-taming Trojans" (*Iliad* 3.125-127). The image of song while weaving is also found in the odes of Pindar ("Olympia" 1, "Pythia" 1, and "Nemeia" 1). This singing aeroplane will later weave a text in the sky.

5.19-26/5.1-8 For it was the middle of June [...] It was June: This is ring composition, a construction that opens and closes with the same words. See illustration. It is an ornamental poetic structure typically appearing in classical literature. The entire novel is constructed as ring composition giving it the ironic form of an epic poem with a trivial subject; this is the basic incongruity that speaks loudly for irony, e. g. "The Rape of the Lock." The date, a Wednesday, is shared with Mme. Verdurin in Proust 2.886. Here it is Wednesday, June 20, the eve of the summer solstice, June 21, 1923 according to Whitaker's *Almanack* for 1923, when time, like the sun, "stands still." The sun rises officially at 3.45 A.M. Among other celestial phenomena, Mercury and Venus are in conjunction. Jupiter and Saturn are visible in the evening sky. It is the turning point of the year when rites are enacted to ensure the survival of plant life. For solstice in Joyce's *Ulysses* see "Ithaca."

The solstice is the occasion of "Midsummer Fires." For this see Frazer, paragraphs 534-550. At such times circular structures such as the stone circle at Stonehenge become an important aspect of acknowledging the event. The liturgical commemoration of the beheading of John the Baptist will be observed on June 24. Clarissa and others are frequently careful to approximate the *medias res* (the "middle") of epic. The date is reminiscent of the opening date (June 15, 1886) in *The Forsyte Saga* and and June 16, "Bloomsday," in *Ulysses*.

5.19 **The War was over**: The Great War has indeed been over for several years. As later references will establish, this line alludes to the sex strike in Aristophanes's *Lysistrata*. It is an example of ironic understatement. Other wars that are over include the Trojan War aa well as the Peloponnesian War. War is an important consideration in Aristophanes's *Lysistrata*. See Henderson *Maculate* 93-99.

5.20-22/5.3-7 Mrs. Foxcroft [...] that nice boy killed [...] Lady Bexborough [...] John, her favourite, killed: These ladies in the center of the exemplary ring are figures of stoicism. "I have a certain kinsman whose only son, a young man worthy of lamentation, was taken from his house. Nevertheless he endured his misfortune with moderation, childless though he was, though his hair was turning hoary and he was advanced in life"

(Euripides *Alcestis* lines 906-911). Alcestis is the heroic "Christ figure" in ancient Greek culture (Plato *Symposium* 179c-e; 208d). *Alcestis* in various forms is cross-referenced here many times. See also Cicero "*De senectute*" (4. 11) on the stoic father upon the death of his (Fabius's) son: "nothing more admirable." Aristotle comments that the vanishing of young men from the country was, as in Pericles's funeral oration, "as if the spring were taken out of the year" (*Rhetoric* 1411a3).

For all the talk about death in *Mrs. Dalloway*, the fundamental problem the novel addresses is not death but rather mortality. There's a difference. Publication also is a matter of life and death for texts that have survived and texts that perish (Susan Bennet Smith). As Sappho says, if it were good to die, the gods would do it too (Sappho 201 LP). Mortality is the adversary from the outset as in Euripides's *Alcestis*. All must die. According to her biographers, "little is known of Sappho and that little is not wholly to her credit" (*CR* 187).

- 5.21/5.3 **eating her heart out**: This is a Homeric cliché which invisibly invokes the heart as a comestible. See for example the *Iliad* 1.243, 6.201 and 24.128. Clarissa's idiomatic clichés are a speech characteristic she shares with the narrator, as do other characters like Peter, Richard and Dr. Holmes among many. This may correspond to Leopold Bloom eating the kidney for breakfast.
- 5.24/5.5 **opened a bazaar**: Lady Dorothy Nevill speaks in contempt of a woman who is "well-adapted to open bazaars" (*CR* 200).
- 5.25-26/5.7 **it was over; thank heaven, over**: An advertisement for Army Club cigarettes in 1919 shows a girl saying, "Thank goodness it's all over." Oddly enough, the war has actually been over for several years. This may refer to a strain similar to that involved in Aristophanes's *Lysistrata* in which the women perpetrate a sex strike for the duration of the war. This play is cross-referenced four times, a technique characteristic of Homer.
- 6.1/5.8 **The King and Queen were at the palace** indicated by the flag flying over Buckingham Palace. King George V and Queen Mary: In the real world they have recently knighted the Fascist dictator, Benito Mussolini (on June 11).
- 6.4/5.11 **Lords**: This is the sacred home of cricket, the cricket ground where the Test Matches are being held. It is the home of the Marylebone Cricket Club. County cricket clubs play each other for the English Championship, small counties in a league of their own. The season runs from May 1 to August 31.
 - 6.4/5.11 **Ascot**: This is a fashionable horserace in Berkshire.
- 6.4/5.11 **Ranelagh**: This is a club established to provide facilities for polo, tennis, golf. etc.; also a polo ground. These all are associated with sport, games, the playful treatment of artistic forms, and the ludic spirit the novel exhibits. Several games are mentioned in this novel: hockey, golf, football, cricket. Ball games are characteristic of mazes in imitation of the travels of the planets. The game of chess has been famously used in this context (See Shakespeare's *Tempest* for example). The game plan is as yet unclear. There is a suggestion that the "game" the novel plays is a literary game.

The game paradigm in *Mrs. Dalloway* prevails when the reader wishes to solve the mystery, and the narrator refuses to reveal the solution, until "winning" the contest by following the rules offers the maximum of pleasure for both. Such literary games are self-conscious and readers must become involved by following the conventions (rules) of the game in question. See Hutchinson, *Games Authors Play*, and Bruss, "The Game of Literature." In Modernism, however, the first rule is that you must break the rules.

Fiction is essentially playful; it is a game of make-believe. The text defines the field of play. Playing the game, a game as real as cricket or football, represses fiction's fictionality. It is not to be seen as a realist manifesto. If realism is based upon the authority of the written word, how realistic is it when that word has been written many times before? Who, then, is the fool?

In literature, perception involves recognition of the habitual, the cultural, and the conventional. Games expose the fallacy of objective analysis. It is impossible to avoid constructing what one sees, especially when epithets and formulaic passages facilitate comparisons. The conventions (rules) constitute the game just as conventions such as traditional devices and topoi constitute the narrative. Reading narratives depends upon the recognition of conventions. *Mrs. Dalloway* integrates many such conventions that make winning the game possible. See George Kennedy 2.

6.1-25/5.8-29 **And everywhere** [...] **to give her party**: This passage constitutes a caricature of the prolix Proustian/Senecan style: one sentence with 252 words. It also copies the "exploded periods" of the essays of Seneca.

6.10/5.17 girls in their transparent muslins: This suggests literature that is exiduous, ephemeral, and easily seen through or penetrated, as part of the "fabric motif." Mrs. Dalloway is not such a transparent "girl." This is an example of an Alexandrian term of art, "technical terms peculiar to a particular art or pursuit" as Marjorie Garber explains it. It is an artistic language about artistic language. Such expressions in antiquity are often expressed in Latin or Greek. In this context they appear as ordinary words. The language is anything but transparent, however. Opacity of language demands that the words be seen for themselves, not as representing something behind and beyond. See King 73.

6.16/5.22 windows with their paste: This is the term for artificial gems, and indicates the presence of similar artifice in literary parodies or paraphrases. Such self-consciousness breaks the illusion of reality. The novel achieves self-definition in terms of smaller versions of itself—jewelry stores with artificial gems in the windows are comparable to statements in a novel that appear to be spontaneous dialogue but which are artificial bits of preformed language. Reality takes a back seat to rhetoric.

6.17-18/5.23 **brooches in eighteenth-century settings to tempt Americans**: According to Robert Graves there was disgust with Americans who were buying up art treasures and mansions. It suggests the zenith of the comedy of manners in English literature.

6.18/5.24 (one must economise): A parenthetical aside. Frugality in style is typical of Hellenistic manifesto poetry, here clearly violated. Rhetorical style in much elegy (particularly Tibullus) is simple, unsullied by elaborate adornment (McNamee 224). This is also a response to the postwar rise in the cost of living, part of the bookkeeping metaphor that surfaces from time to time, and an intradiegetic appeal for brevity characteristic of the Alexandrian style advocated by Callimachus, a term of art. Clarissa seems to approximate the stock character of Latin comedy, the "miser," in comparison with the garrulous conspicuous consumption in her society.

6.19/5.25 **Elizabeth**: Again, a "cozy" relationship between narrator and narratee who is not only familiar with how things are in Westminster but also has some idea of who Elizabeth may be. We must wait quite a while to find out who this person is. As with the others who have been named, the naming creates them, brings them into existence.

- 6.22/5.28 **the Georges**: King George I through George IV (1714-1830), over a century.
- 6.23/5.29 **she, too, was going that very night to kindle**: To kindle a fire is to "beget" a fire as well as "have a child," a creation. These prophecies are the matter of the novel. Fire is a minor motif. She is to be like the fire on the hearth that dies down at night and kindles again in the morning. She returns to life whenever she is read.
- 6.23/5.30 **The Park**: This is St. James's, London's oldest royal park, which faces Buckingham Palace and features ponds, flower gardens, and waterfowl.
- 6.24/5.30 **the silence**: Life is a season between two silences. Silence will become a motif concerning suppressed expression. The Mysteries of Demeter at Eleusis are practically unknown in any detail because of the silence imposed (*misein*—to shut up) by punishment of death upon revealing the ritual. Ritual requires silence and the exclusion of those not entitled to admission.
- 7.2-3/5.34 carrying a despatch box: Hugh is an ironic Hermes figure, the messenger of the gods, the Odyssean version of e-mail. His identity is developed consistently. According to Heinrich Heine, the ancient gods, under siege, were forced to "hide themselves among us here on earth, under all sorts of disguises" ("Gods in Exile," in Walter Pater's *Renaissance*, "Pico della Mirandola.") which perhaps derives from Xenophanes; "till man becomes wholly philosopher, his gods are doomed perennially to take and retake human shape" (Harrison *Prolegomena* 258).
- 7.4-5/5.36 **the admirable Hugh**: This repeated epithet, an ironic reference point that characterizes Hugh, normally applies to persons distinguished by multiple talents such as the celebrated Rabbi Ben Ezra. Hugh's talents approximate those of Hermes in a pejorative way.
- 7.8/5.37-6.3 **Good morning** [...] **I love walking in London**: See Proust 1.170: "Fine day, what! Good to be out walking." Moncreif's translation's of Proust are more British than Gallic. Travelling by foot signifies poetry, satire, or versified prose: the walking muse. The metaphor expresses discourse as a walk or journey as in Plato's *Phaedrus* where the walk and the setting are repeated many times in *Mrs. Dalloway*. Here the *locus amoenus* is St. James's Park.
- 7.10/6.4 "Really it's better than walking in the country": In Plato's *Phaedrus* Socrates, unlike his young friend Phaedrus who has been socializing with doctors, similarly prefers walking in the city. Both Socrates and Clarissa enjoy city life. Life in the country can be dull. Introducing Plato's *Phaedrus*, a dialogue about writing and sexuality, presages the metanarrative about written communication and creation that dominates the novel. Steven Kellman senses the Platonic theme of *Phaedrus*: "Through dialectic a speaker can propagate wisdom by planting seeds in his interlocutor" (*Loving Reading* 10), "jerking out words" (Alessi). Clarissa may be deliberately citing from Plato since we will learn later that she read Plato in her youth. Still, it is parody, and all parody converges on humor.

This is one of the many examples of "cabbaged" occluded allusions and preformed language that make up the narrative. Here the narratee is given no guidance as to the source, whereas others are indicated by quotes and attribution. It seems that the narrator is taking credit for the expression of others without regard for "private property." "Citation has a humorous effect when the source of or authority for, the citation is not someone in real life but a fictional character in another poem" (Edmunds 136). At the party Clarissa

will admit to lies and pilfering. Perhaps an informed reader has her work cut out for her. Montaigne prefers Paris, the city like Socrates with all her warts, but Miss Mitford prefers the country (CR 61, 186). However the Phaedrus, as a dialogue known to be Socrates's critique of writing, is intimately concerned with verbal expression and conspicuously situated at midday, the most ominous time of day. This dialogue, presumably avoided in undergraduate studies because of the pederastic model it exploits, is a frequent allusion in Mrs. Dalloway. The scholar Benjamin Jowett dismissed the problem with the pronunciation that "what Plato says of the loves of men must be transferred to the loves of women before we can attach any serious meaning to his words" (In Turner The Greek Heritage in Victorian Britain 425). "There was no need to call up revolting associations." In Jacob's Room the hero reads Phaedrus. As a pointed allusion to writing it is the first of such models and the metaphoric correspondence to writing that foreground this matter that is integral to the novel. Other situations involving writing will follow. Phaedrus recalls the abduction of Oreithia from the numinous site where the dialogue takes place. Abduction or eloping becomes a major theme for Clarissa. There are many opportunities for sightings of Plato in this novel among the assorted false pretences. In Joyce's *Ulysses* midday occurs in the "Proteus" chapter.

7.11-14/6.5-8 Other people came to see pictures; go to the opera; take their daughters out; the Whitbreads came to see doctors. A priamel—a formal structure in which several choices are enumerated in the form of an inconsequential list and rejected in favor of one, in this case, the Whitbreads who came to see doctors, which introduces the medical metaphor which is the analogue for rhetoric in Plato's *Phaedrus*. The details that are composed in the priamel are exaggerations of the facts characteristic of satire. This is one of the many instances of the priamel that is typical of the showpiece, an exaggerated style which is often found in elegy (See Propertius *passim*). It is the structure itself that is foregrounded rather than the items composing it. The structure has been said to be typical of Aristophanes when, by comparison with one or more "foils," the "climax" is singled out as a point of interest— "make 'em laugh, make 'em cry, make 'em wait." See Shakespeare's Sonnet 91, for example. It is also frequent in Tibullus.

The repetition, "to see doctors," at the beginning and end frames the structure as in ring composition, the most frequent form in ancient literature, as in the famous priamel by Sappho (16 LP), the Anactoria Ode claiming the preeminence of love song over epic, which is also an example of ring composition. Another famous priamel is found in Achilles's refusal to the embassy (*Iliad* 9.379-392). Compare 1 Corinthians 13.4-6. The priamel form is not unknown to Montaigne (*CR* 39). "There is a natural relationship between a priamel and a journey, for each arrives, through a series, at a final point or destination" (Race 50). This is "stylistic irony," an abnormal way of saying things.

7.12 Other people came to see pictures: The advent of Charlie Chaplin is responsible for "half the population of Britain in 1919 [going] to the pictures twice a week" (Graves 123).

7.15-16/6.9 Evelyn Whitbread in a nursing home. Was Evelyn ill again?: This is a suggestion of the stock character in comedy, the hypochondriac. The nursing home, later to figure in the therapy designed for Septimus Warren Smith, is an institution for medical treatment such as a hospital, a model of society under the divine imperative of the physician who is the reigning monarch. See Juvenal 1.125 who comments on going around with a sick wife. The rhetorical question signals free indirect discourse.

7.18-19/6.11-12 his very well-covered [...] perfectly upholstered body: He is quite portly (even steatopygous), incongruous for a Hermes-type, usually seen as slim and naked. Hugh's excessive portliness is risible like Horace's "Porky" (Porcius in *Satires* 2.8, 23-2). He is like Aristophanic actors with grotesquely padded bodies. He "exemplifies a type of character well known in the comedy of many cultures [...] fat and out of condition [...] accustomed to soft living" (Dover *Aristophanes* 39). In Juvenal's 1.33 the stoic poet deplores corpulence as usual. Whether enlarged by fat as food, fetus, or flatus, the "great belly," the grotesque body, is consonant with the spirit of carnival. His portliness will be featured at intervals. The novel takes a deipnosophistical (as if in the form of the learned talk at table) interest in food. It may be unfair to mock obesity, but satire is not fair.

7.20/6.14 **presumably**: The word, an epistemic lexeme, is a part of the narrator's vocabulary; it appears in free indirect discourse without being restricted to any particular character.

7.21/6.14 (his little job at Court): A formulaic phrase that appears at intervals. His dispatch box marks him as an official messenger that requires him to be well-dressed. These are contained in a parenthesis which as a form of footnote does not interrupt the flow of the narrative, but which affords valuable information for the benefit of the narratee. This is also a pejorative reference to his role as a governmental functionary, or perhaps, to his textual role as Court Jester, the festive fool seen as a bringer of luck. See Pope's *Dunciad* 1.300: "Folly, my son, has still a friend at Court" (Schlack 55). Hugh is patron to his inferiors while toadying to his superiors.

7.22-24/6.15-17 some internal ailment [...] without requiring him to specify: A euphemistic circumlocution. See Proust 2.99: "You're so clever you can see what I mean without my having to explain." Regarding Evelyn Whitbread's ailment, cf. Euripides's *Hippolytus* lines 293 ff: "If your trouble is one of the unmentionable passions [...] your case can be referred to physicians" (trans. Moses Hadas and John McLean). See Juvenal 1.25 on "husbands who go the rounds with a sick or pregnant wife in tow."

In lines 22-24 there is, further, free indirect discourse as narrated dialogue in which the words of the character are woven into the text attributed to the narrator, "a hallmark of 20th century fiction." It is introduced by a noun clause ("that"); the verb tenses are backshifted from past to past perfect; it includes the "expressive," "Ah, yes," and pronouns are changed from first to third person (Dry 98-102). See also Proust 2.99 the aposiopesis: "you can see what I mean without my having to explain." This is part of the medical model the novel pursues.

8.1-2/6.19-20 **Not the right hat for the early morning, was that it?**: The form of a question is a response to anticipated inquiry from the narratee. In A. B. Cook's monumental work *Zeus* the hat is viewed as a symbol of the sky (2.385-386). Therefore, the wrong hat suggests the wrong celestial configuration for the time of day; it introduces a minor motif that involves hats.

8.3/6.21-22 **raising his hat rather extravagantly**: Mercury's hat, the traveller's hat, is mentioned in Joyce, *Ulysses*, "Telemachus." Marcel is given to similar extravagant flourishes with his hat (Proust 1.455, 582, 689).

8.4-5 **she might be a girl of eighteen**: This rehearses the concept from the beginning (3) that she is both matron and maid simultaneously.

8.5-7 coming to her party [...] after the party at the palace: The present time

indicated is at the height of the London season, the festivities of which include many parties and balls. A recent television announcer, after enumerating the frolics of the London season and the various royal balls on schedule, commented, "That's a lot of balls."

- 8.9/6.27-28 **She always felt a little skimpy**. Marcel comments on the flimsiness of the opening pages of his book (Proust 3.189). This suggests Clarissa's identity with the novel. Again, a term of art. Themis who convenes the assembly "is no herald like Hermes (Hugh)" (*Themis* 485). Hugh functions as a herald early in the story. The skimpiness introduces the minimalism which belongs to the lexicon of Latin elegy.
- 8.9/6.26 **schoolgirlish**: Virginia Woolf felt that Joyce in *Ulysses* was like a schoolboy scratching his pimples; here Mrs. Dalloway is more sophisticated.
- 8.12/6.29 **Richard**: His identity remains a question mark for at least one more page. The narrator suggests that the narratee is already aquainted with him as we are not.
- 8.12/6.30 **nearly driven mad**: As a loosely intended descriptive term, madness appears frequently as a feature of midday instability.
- 8.16/6.33 **Peter furious**: His saturnine nature is again alluded to. Peter in Latin (*petrus*) is a stone. Latin *furor* is madness as well as theft.
- 8.16-18/6.34-36 **not his match, not an imbecile, not a mere barber's block**: This is a brief priamel, a tool for interpretation. The form anticipates the narratee's potential for misunderstanding. The references suggest that considering Hugh an airhead to some extent at least would not be far wrong.
- 8.18/6.36 **barber's block**: This refers to a wig-stand, a blockhead, a reference, bythe-way, to Figaro, the barber of Seville mentioned above; it also suggests the herm, a stone figure thought to have been the origin of Hermes, a feature of ancient Greek street architecture and Roman garden design, sometimes endowed with human attributes such as a phallus. (*hérma* = rock.)
- 8.20/6.37 **Bath**: It has been a popular watering place, dedicated to Minerva, since Roman times, renowned for its ruins of the Roman bath. Insane persons were sent to Bath for treatment by the mineral waters. Hermes's mother (by Zeus) of course is Maia, one of the Pleiades; the bath restores the virginity of such goddesses when necessary. Presumably Hugh's mother goes for the shopping. For material relating to the ritual bath see Harrison *Prolegomena* 311.
- 8.22-23/7.2-4 had no heart, no brain, nothing but manners: Here is another priamel, a form that appears frequently. Hugh's characterization is almost complete.
- 9.1-8 (June had drawn out [...] she had adored all that): A Senecan parenthesis, paragraph length, which might serve equally well as a footnote. The one vital piece of information is the "divine vitality" that Clarissa adores.
- 9.2/7.8 **The mothers of Pimlico gave suck to their young**: This is a residential district lying between Victoria Station and the Thames. Giving suck to young is a Dionysian motif.
- 9.3/7.8-9 **Messages** [...] **from the Fleet to the Admiralty**: Here we have part of the nautical motif. Water imagery is prominent throughout. The communication theme suggested by Hermes is also indicated.
- 9.4/7.9-10 **Arlington Street**, runs parallel to St. James Street leading to Piccadilly where the Ritz Hotel is located on the corner.
 - 9.4/7.10 Piccadilly: It was an ancient highway in London, currently a main thor-

oughfare; it extends from Piccadilly Circus to Hyde Park Corner.

- 9.6/7.11-12 **waves of that divine vitality**: This suggests the gods as a source of life, her life. Clarissa often accents vitality against the fact of death. Vitality is *menos*, the fire of life. She "piously" adores the divine. The long parenthetic paragraph of sixty-four words separated from the body of the narrative seems a form of special instruction for the benefit of the narratee.
- 9.9 For they might be parted for hundreds of years, she and Peter: Exaggeration that forms part of Clarissa's idiom that introduces free indirect discourse. It may not be exaggeration, however.
- 9.12/7. 16-17 **If he were with me now what would he say?:** Clarissa is beginning to compose her world. Peter will be with her later. See also Aristotle's *Poetics* 54a1 in which characters are expected to speak or act in an appropriate way.
 - 9.13/7. 18 bringing him back to her: Coming back is an important motif.
- 9.15/7.20 **they came back**: This is an early allusion to the possibility of renascence that becomes a motif. The circularity of this type of return is suggested by "Wagner", the "Ring" presumably. This phrase, in its many forms, is a microcosm of the book as a whole.
- 9.20/7.24-25 **put on his spectacles**: This suggests the novella by Vita Sackville-West, *Seducers in Ecuador*, (a "ship of fools" narrative aboard a yacht so-named initially berthed in Alexandria) in which spectacles are a metaphor for a naive, romanticized, even gullible perspective and the "seducers" are nothing more than "buckram (fictive) shapes", the name of a boat. This little fantasy opens significantly in a Nilotic setting and ends with a shipwreck and a hanging.

Woolf 's comment on this small narrative, 15 September 1924, was admiring, as "the sort of thing I should like to write myself" (Woolf *Letters* 131). Woolf began rewriting her novel from scratch on 20 October 1924. It seems that Vita's novel also contributed minimally to the intertextuality of *Mrs. Dalloway*.

- 9.24 **How he scolded her! How they argued!**: Expressives typical of free indirect discourse. These are framed as narrative but incorporate Clarissa's subjectivity. Narrators do not express themselves emotionally.
- 9.23-24/7.27-28 **the defects of her own soul**: Peter reflects the Stoic tenet that words and diction are extensions of the soul. He later echoes the diction of Augustine in *On Christian Doctrine* that literal readings are the death of the soul of the book. This comes very close to banning a literal reading of *Mrs. Dalloway*. This is cynical free speech (*parrhesia*), mildly instructive among friends. The opposite is flattery. When Peter comments on Clarissa as the hostess he goes a bit too far. On the other hand it betrays a hint of literary criticism.
- 9.25 **She would marry a Prime Minister**: The verb "would marry" is in a back shifted tense form, rather than "will marry," as in FID. Sally will echo this comment with her plan to marry a rich man.
- 9.26/7.29-30 **top of a staircase**: The position of the hostess here is a proleptic reference to the staircase in a more specialized sense, the "stairs of life" (*Lebenstreppe*) and standing at the top as at the peak of one's achievements (See Illustrations). The next step on the metaphorical stair is necessarily down. Associated iconography for each step frequently includes a fox and a lion, and the ass for the last stage. The stairs serve as an

allegorical spacial construct. All stairway scenes are formulaic.

9.26-10.2/7.30 **perfect hostess**: In the *Iliad* 15.87 and 20.5 the hostess on Olympus is the goddess Themis who is the wife of Zeus and the protector of hospitality. (See also *Themis* by the scholar Jane Ellen Harrison). Themis convenes the assembly of gods. She presides over the banquet. Technically speaking, Themis begins with convention, "what society compels." (Harrison *Themis* 482-483). "In a larger sense Themis is the substratum of each and every god" (Harrison *Themis* 485), a factor that seems to make everything so heavenly in Clarissa's eyes. Thus it is possible to see Hera and Demeter, among the many spouses of Zeus, in Clarissa's nature as well. Zeus's other affiliations include Leda, Alcmena, Semele, Maia, Europa, Antiope, and Danaë. The elegiac Zeus is the "Don Juan-like god of innumerable mistresses" (Veyne 27). See Proust 2.715. Jane Harrison (*Prolegomena* 368) comments that Zeus was a diner-out, a double meaning that disquiets Clarissa, given Zeus's relaxed attitude toward monogamy. Richard (while here events seem to suggest his living up to the misnomer "Wickham") in his "divine simplicity" seems to be sticking it out with Clarissa, however, which is a plus.

The hostess is a frequent component in Proust 2.388, 415, 439, 769; 2.333; 3.40, 272, 273, 711 and, sometimes a derogatory suggestion is variously nuanced. In ancient literature, the perfect hostesses are Dido of Virgil's *Aeneid* and Calypso of Homer's *Odyssey*. Each tries to hold back the parting guest. Bergson has seen that "the transposition from the ancient to the modern [is] always a laughable one." "It is comic to fall into a ready-made category."

There is a feminist component to Peter's contempt for the hostess role that will be maintained. It also suggests the metaphoric role of a novel which is hostess to many literary fragments in its exposition.

10.9 (Where was he this morning for instance, some committee, she never asked what): A parenthetic aside to guide the narratee. Richard Dalloway, a Zeus figure from *The Voyage Out*, is an MP. Clarissa turns a blind eye on Richard's activities for the time being.

10.6-7/7.37-8-1 **a little independence there must be between people living together:** The necessity for independence allows Clarissa the freedom of the quest for the part that completes her (See Carson 75f).

10.11-12/8.4-5 with Peter [...] everything gone into: In George Eliot's *Middle-march*, (Book I, Vol I, Chapter 5) Casaubon is said to go into everything a little too much. In George Eliot's *Mill on the Floss* (Book II Chapter 1) Maggie is said to be unable to do Euclid because girls can't go far into anything and she will never go far into anything. According to Clive Bell, "Detail is the heart of realism and the fatty degeneration of art" (*Art* 222). George Eliot is, of course, Mary Ann EVANS.

10.14/8.7 break with him: This suggests a Cubist break with the past.

10.17/8.10 arrow sticking in her heart: In the Homeric *Hymn to Demeter* (line 56) when her daughter has been abducted, the central event of the narrative, her heart is said to have been pierced with sorrow for the loss of her daughter: "A sharp pain gripped her heart" (l. 42), and it is said to her, "pierced with sorrow your dear heart" (l.56). This clearly seems "valentine" imagery, i.e. Clarissa is still in love. Such is the toyshop of the heart. This novel concerns many love stories. Here the exaggeration is typical of Clarissa's hyperdramatic perspective.

- 10.21–22 **Cold, heartless, a prude, he called her**: Peter's opinion of Clarissa is apparently related to the fact that she refused him, a clear bias.
- 10.21 **Never should she forget all that!**: The verb tense is again backshifted and associated with expressives in Clarissa's idiom that distinguishes it from pure narration.
- 10.24/8.16-17 **nincompoops**: This is slang for *non compos mentis* and a proleptic allusion to the mental state of several persons, including Septimus Smith. It is a word used by the Greek scholar Benjamin Bickley Rogers in his translation of Aristophanes's *Acharnians*.
- 10.25-26/17-18 **For he was quite happy, he assured her perfectly happy**: If true, it's a dangerous admission for Peter to make. Happiness invites divine jealousy (*phthonos*) and may result in retribution, a motif.
- 11.4 **the omnibuses in Piccadilly**: This novel itself is an omnibus, containing many.
- 11.5-6/8.23-24 **She would not say** [...] **they were this or that**: Shakespeare *The Merry Wives of Windsor* 3.3.70: "I cannot cog and say thou art this and that." Robert Gould in "The Female Laureat," *Poems* (1709) 2, p. 16 links the prostitute and the "poetess": "You cannot well be this and not be that." It suggests that paraphrase is inadequate.
- 11.6-7/8.24 **She felt very young; at the same time unspeakably aged**: This echoes her status at the beginning in which she steps out of her door as a mature woman and is simultaneously a girl of eighteen (Demeter and Persephone). "There was a mystery about it" (232), which introduces the important element concerning the Mysteries of Demeter. Clarissa enjoys the virtue of temporal bilocation. *Mrs. Dalloway* rejuvenates this very old topos, the old woman/young girl convention. See, too, Boethius's Lady Philosophia, who also has a torn dress and who is both old and young.
- 11.7-9/8.26-27 at the same time was outside looking on: This suggests a bicameral mind. See Leonard Woolf's *The Wise Virgins* 149: "He seemed to be divided into several consciousnesses, one watching the other." It also serves as an allusion to the position of the narrator in free indirect discourse, speaking as an outside observer yet using the character's idiom. In the *Odyssey* the epic hero is often both the star and the narrator of his story.
- 11.8/8.25-26 **she sliced like a knife through everything**: This seems a proleptic reference to Peter's contradictory observation, "blunting her mind" (118). She takes choice cuts from the world's literature. Many Greek plays are called "slices from the great feasts of Homer" (Harrison *Prolegomena* 221). Knives are important instruments in this novel as in Greek literature where "every ounce of fat is pared off," *dépouillé*, an esteemed criterion known as Occam's Razor that entails the fewest possible assumptions and cuts away nonessentials (*CR* 35 "On Not Knowing Greek"). In the ironic cutting edge, understated foibles are often rendered in grandiloquent rhetorical terms.
- 11.11/8.28 **far out to sea**: The nautical metaphor corresponds with the Ship of Fools in an expression of intellectual deficiency.
- 11.12-13/8.29-30 **very, very dangerous to live even one day**: It is not one dangerous day out of many safe days, but that the one day she has, this day, is dangerous. *Carpe diem*—seize the day. See "how dangerous a thing is life" (*CR* 188). This one day echoes the Pindaric epithet, "creatures of a day" ("Pythia" 8), echoed by the chorus in *The Birds* 686.
 - 11.15/8.32-33 Fräulein Daniels: She is a governess with an English name and a

German title, fashionable at the time, perhaps a schoolroom custom in the study of foreign languages. This reverses her daughter's English tutor who has a German name in her role.

- 11.16-18/8.34-36 **She knew nothing, no language, no history** [...] **and yet, etc.** A priamel. This is known as the "modesty topos" imposed upon her by the narrator. The paradox lies in the fact that, in spite of the slimness of Clarissa's resumé, her thoughts incorporate a scholarly topos. Regarding the lack of education and a knowledge of languages in women, Aphra Behn wrote, "The God-like Virgil, and great Homer's verse/ Like divine mysteries are concealed from us." (See Angeline Goreau *Reconstructing Aphra* 31). Normally a scholarly disclaimer of which Clarissa might be unaware, her own comment is ironic. She may really be limited but to underestimate her is unwise. We should not try to rehabilitate her. Like her readers, she is not to be purged of pity or fear but rather hypocrisy.
- 11.21-22 **she would not say of Peter, she would not say of herself**: This finishes the ring that began on line 6 above. The opening of a priamel which is completed in the next line.
- 11.22 **Her only gift was knowing people almost by instinct**: A gift threatens divine jealousy (*phthonos*).
- 11.25/9.5-6 **up went her back like a cat's; or she purred**: The cat was sacred to the Egyptian cat-headed goddess Bast, a version of Demeter; see Leonard Bast and the prophetic dead cat in Forster's *Howard's End*. It is also a Nilotic reference in accord with the archetypal labyrinth, the Egyptian pyramid. Bast was said to have nine lives. Clarissa has many more. Other Nilotic references include Shelley's "The Colossus" (Ozymandias, aka Rameses), a lighthouse, mummies, and bulrushes.
- 11.26/9.6 **Devonshire House**: In 1924-26 the large block on Piccadilly known as Devonshire House was built on the frontage overlooking the street, replaced by flats, offices and the Mayfair Hotel. This is 1923.
 - 11.26/9.6 Bath House: At Piccadilly and Bolton, now destroyed.
- 12.1/ 9.7 **house with the china cockatoo**: No. 1 Stratton Street, according to Morris Beja. "The home of the Baroness Burdett-Coutts who kept in the window a china cockatoo."
- 12.2 **Fred**: A straw character unlike other references to extratextal experience that the narratee may recognize. Sylvia and Sally will take shape in the narrative.
 - 12.5/9.11 The Park, is, here Hyde Park.
- 2.6/9.11 **She remembered once throwing a shilling into the Serpentine**: Clarissa has exhibited the behavior of a spendthrift, a metaphor which plays on sexuality as unthrift, characterized by city life in *Clouds*. In ancient London, coins as votive offerings were thrown into the Walbrook making a kind of dating system possible. Similarly, votive offerings of coins were found in the spring at Bath. Three coins in the fountain is not a modern phenomenon.

A shilling is also known as a "hog" in British slang. To have spent the entire shilling is to have gone "whole hog" which, as Harrison says, relates to "the new democratic coinage" (*Prolegomena* 97). In Greek religion, piglets were the preferred sacrificial animal among the poor, especially sacred to Demeter. In Eleusinian rituals devoted to Demeter, piglets are sacrificed, thrown in a crevice of the earth, and recovered at a later date. They

could hear the rustling of snakes in the depths. (See Harrison *Prolegomena* 150-155). "Spending" has also long held erotic connotations (an expression also in that sense used in Coventry Patmore's *Angel in the House*) and going "whole hog" is obvious. The expression "hog" for "shilling" appears in Maria Edgeworth's *Ennui* (*OED*).

Squandering money, in the sense of throwing it away, is sexual (by fornication) and prominent in Catullus 6.13, 29.13, and 41.1. See Adams 119. In Greek comedy the language by way of slang puns on the similarity between pigs' and female genitalia, an aspect which will acquire a comic aspect for Septimus Smith. The ancient Greeks had a remarkable sense of the body.

The value of a shilling is a matter of relativity to time and place. Gifford informs us that in 1904 a shilling would be worth \$5.31 in 1985. When exactly Clarissa wasted her shilling is not given a specific date. The suggestion in such a self-conscious text is that words are as fungible as coins and are seen bearing a cluster of meanings.

12.6/9.11 **the Serpentine**: This is a lake in Hyde Park formed by damming the river Westbourne in 1730. It has been supposed the site of suicides, even Shelley's wife. In antiquity the snake shedding its skin is a fertility charm which stands for life, the "symbol and vehicle of [...] immortality" (Harrison *Themis* 266, 270). It also recalls the serpentine structure of the labyrinthine city of Troy and *Aeneid* 2.

12.9 **the fat lady in the cab**: This introduces the spirit of carnival, the element of the "full-figured" grotesque body.

12.10/9.15 **Bond Street**: It extends north from Piccadilly to Oxford Street; it retains its status as a fashionable street for shopping. Clarissa is walking on Piccadilly. As a prosaic streetwalker and not entirely chaste she is on a footing with the girls in Piccadilly, especially those known to cluster together under the famous Eros statue in Piccadilly Circus. It was actually away being repaired at this time although still relevant for Sally Seton who claims Hugh is responsible for the state of "those poor girls in Piccadilly" (110).

12.10-15/9.15-18 **did it not become consoling to believe that death ended absolutely**: This is an important question for the structure of the novel. The rhetorical question implicates Boethius's *Consolations of Philosophy* in which the poet negotiates the labyrinthine textual structure guided by Philosophia. Boethius's work is an important component of labyrinthine literary complexity.

The Epicurean philosophy teaches that the soul dies with the body. Clarissa is a would-be Epicurean, among those who treasure privacy, seclusion and peace (*ataraxia*). There is also some connotation with license and courtesans. The garden was its eponymous headquarters. The Mysteries of Demeter at Eleusis concern the hope of a survival after death. See Knight 160. Clarissa's meditation on death and reluctance to die parallels that of Propertius (3. 6. 31-46), i. e. whether his end and the world below are fictions invented to trouble people with fear of an afterlife, and thus consoling if death ends absolutely, (Propertius 4.7.1): Death is not the end. Bismarck understood the absurdity of committing suicide out of the fear of death. This same elegy is referenced in Joyce's *Ulysses*, "the faint odor of wetted ashes," twice in "Telemachus," and once in "Circe." In Homer's *Iliad* 23.123, Achilles believes that even in the house of Hades something survives, borne out in the *Odyssey*.

The frequency of Joycean parallels suggests that perhaps Wyndham Lewis, in his attempted mugging of Virginia Woolf, notices some things that others have not. He, how-

ever, calls it "plagiarism." He comments only on passages he considers relevant to Joyce, not other intertexts however.

- 12.18 **rambling all to bits and pieces**: Clarissa's home at Bourton is like the Villa of the Mysteries at Pompeii (a ruined monument buried under debris from Vesuvius), a site which will become quite important as the narrative progresses.
- 12.18-19/9.23 **part of people she had never met**: It suggests even the literary fragments that compose the novel, each signifying the whole from which it is taken, in Cubist fashion. Tennyson's *Ulysses* l.18, "I am part of all I have met." Here *Mrs. Dalloway* senses itself greater than *Ulysses*. This continues the construct known as free indirect discourse in which the narrator "speaks" but focalizes in the character's idiom.
- 12.19-20/9.24 **being laid out like a mist**: In this she resembles the "Dawn goddess" Thetis, the mother of Achilles, a type of Nereid, risen from the waves who does most of her travelling at dawn (*Iliad* 1.359). Dawn goddesses are known for their love affairs with young mortals. Among them are Orithyia, abducted by the wind (Plato *Phaedrus* 229 b-d) and Eos (Aurora) of the rosy fingers (Homeric *Hymn to Aphrodite*). The raping, eloping, or abducting of various women, usually while bathing will be seen as an important motif. There will be other sightings of Dawn goddesses who are the morning stars, and evening stars as well. As the party guest says, "You ladies are all alike."
- 12.23-26/9.28-29 **But what was she dreaming [...] What was she trying to recover? What image of white dawn**: A compound rhetorical question. Clarissa is trying to recover the past (her Proustian *temps perdu*) and she does so, or so the narrative shows. It will be "recovered" much later in her little room when she sees the dawn sky, "ashen pale." The persona of the Dawn goddess is specifically suggested.
- 12.24/9.28 **Hatchard's**: Note the "hat" in Hatchard's. This is the 1797 bookstore at 187 Piccadilly with bow windows for display on either side of the entrance. A parallel in Horace's *Ars Poetica* 345 mentions the Sosii, the Forum bookkeepers.

She could not see the "Eros" figure on the fountain not far away where the flower girls and others gathered in Piccadilly Circus which was removed for work on the Underground 1922-1931. It might have been highly thematic. The Greek concept of Eros, however, applied to activities associated with "political ambition, the love of glory, envy, lust for power, partisan zeal, greed for money or conquest" (Arrowsmith 133) is embodied in Helen of Troy.

- 13.1-2/9.32 **Fear no more**: From Shakespeare's *Cymbeline* 4.2.258, a comedy of renascence in which the supposed deceased girl (disguised as a boy) "awakens" from the dead. The phrase is frequently cross-referenced. For the narratee's benefit the citation is indented as if on the page of the Shakespearean text, and without authorship, as an intradocumentary citation. According to Robert Graves, The Birmingham Repertory Theatre produced a version of *Cymbeline* in modern dress in 1921.
- 13.9-10/10.4-5 **Jorrock's Jaunts and Jollities; Soapy Sponge**: Two novels by Robert Surtees—*Jorrock's Jaunts and Jollities* (1838) which opens with a very labyrinthine jaunt through London, and *Mr. Sponge's Sporting Tour* (1853)—are both comic novels of foxhunting, a pastime that links with Elizabeth Dalloway's preference for the country and the dogs, and with Clarissa's love for riding. Jorrocks manages a mock death for himself and stages a "resurrection." Soapy Sponge is a racetrack enthusiast.

Mr. Sponge's name is aptronymic—he cadges for invitations; his name connects with

Sally Seton's naked scamper after her sponge (50). The Dalloway set seems to issue from the fox-hunting heritage. Clarissa's home features horses and stables where there were always grooms and stable boys about. Richard Dalloway himself, who smells of the stables, is said to be at his best with the horses and dogs. In Proust, Albertine is killed while horseback riding.

13.10/10.5 **Mrs. Asquith's Memoirs**: See *Margot Asquith: An Autobiography*. (New York: Doran, 1920). In *More or Less About Me* (205 note 1), Mrs. Asquith says, "This year [1931] the greatest of our English authoresses – Virginia Woolf – told me that my writing had always given her pleasure." Mrs. Asquith socialized in a circle known as "The Souls." Miss Kilman is said to be a soul.

13.11/10.6 **all spread open**: Frontal nudity of the books, the Full Monty, is suggested. The Cubist illustration belongs to the brothel scene of Picasso's *Demoiselles d'Avignon*, (1908) as merchandise displayed in their window, or as latter-day goddesses awaiting the Judgment of Paris. This is a Cubism that refers not to the outside world but to the world of other works of art. As Edward Fry explains, "Cubism is art about art." It is, thus, extravagantly reflexive. It takes new versions of the traditional as its subject.

13.12-14/10.7-8 **none that seemed exactly right [...] Nothing**: A priamel. None of these books seems amusing enough to serve as a gift for the woman who is ill, Mrs. Hugh. A book is the appropriate gift within a novel about books. Demeter is the goddess of giving—she feeds all. Propertius considers that his poems are his most precious gift (2.13.25–26). The use of structures like the priamel, in abundance as will be shown, is self-conscious, "employing unusual styles that call attention to themselves" (Kellman Self-begetting Novel 70).

13.19-20/10.14-15: **that people should look pleased as she came in:** The singer Demodocus (*Odyssey* 8.44 f) claims a poetics with the "power to please." Clarissa is a book hoping to be pleasing.

13.26-14.1/10.20 **not simply, not for themselves but etc.**: This is a priamel in the form of an elaborate disclaimer but in which she admits that she attempts to influence thought.

14.1/10.30-31 **to make people think this or that**: This alludes to the fact that much in the narrative is included strategically and that a lot of inconvenient data has been omitted.

14.4/10.23-24 **Oh if she could have had her life over again!**: The expressives (Oh and !) and the backshifted tense and adjusted pronouns are consistent with free indirect discourse. Further, Aristophanes has affirmed that human life is cyclical. No matter how much it may change, it returns to its original status. Will Clarissa get a do-over? Keep that in mind.

These exact words are attributable to Mrs. Warren, a world-class Madam, a "hostess" in G.B. Shaw's *Mrs. Warren's Profession*, act 4, which suggests Clarissa is a member of the sisterhood of pickpockets and other women living by their wits that includes Roxana, Moll Flanders, and Fanny Hill (*CR* 87, 108). They include Cynthia, the notorious elegiac woman of the erotic poems of Propertius. To endow Clarissa with the status of an elegiac woman is to question her chastity. Vara Neverow documents the term profession as a euphemism for prostitution, an ambition shared by Elizabeth, her daughter. "Tis pity she's a Whore" (*CR* 52). King Evander in Virgil's *Aeneid* 8.560 expresses a similar desire to repeat

his life. Montaigne claims that given the chance "he would have lived the same life over" (*CR* 67). See Proust 2.388: "The good offices of the procuress (*l'entrmetteuse*) are part of the duties of the perfect hostess (*maitresse de maison*)."

Besides aspiring to a form of immortality, Clarissa's affiliation with Mrs. Warren links her with elegiac professionals like Propertius's Cynthia, Tibullus's Delia, and Ovid's Corinna, all notorious elegiac women who literally embody elegiac writing. These elegiac women have been assumed to refer to women external to and prior to the text they animate. They are metaliterary figures at the service of erudite discourse, a highly stylized and conventional aesthetic. The elegiac woman, a *meretrix*, personifies a challenging narrative practice as both text and woman typified by metaphors of anatomy, wardrobe, and ornament to facilitate the reading of female flesh. See Wyke "The Elegiac Woman at Rome" 153-178, "Reading Female Flesh" 113-143, and "Written Women" 47-61.

Clarissa's aspiration, finally, effectively establishes a subtle manifesto, an expression of a type of literary practice within this three-fold frame. She clearly occupies the elegaic "narrow bed." But, wait. The elegiac text will be an adult entertainment involving sexuality, violence, and nudity as in all elegiac discourse. Socrates offers this caveat, that such literature, lacking parental guidance, may wander around and get into the wrong hands (*Phaedrus* 275e). The elegiac tone is one of sophisticated amusement and contrived naivety. (See Maria Wyke and many others).

The fulfillment of Clarissa's fantastic wish, incongruous as it seems, expresses the absurd foundation for ritual in this novel and provides a parody of religious observance as it occurs in Greek literature. Having one's life over suggests a rebirth (Lincoln's Gettysburg Address is famously framed by the conceit from forefathers who conceived a nation and brought it forth all the way to its redemption by way of vicarious sacrifice by dying soldiers for a rebirth of freedom), getting a second chance, in which case one must first die, meaning she would have to do it over again. It represents a mortal aspiration to a godlike immortality. As for Thetis (*Iliad* 1.508), hindsight suggests she may get what she asks for but perhaps not what she wants. So many people have made this statement that it seems more conventional than truthful. Still, Wordsworth's "Immortality Ode" is clearly in Clarissa's department.

As in the *Iliad* and *Alcestis*, in which the primary concern is with the problem of mortality, the basic human condition, Clarissa's meretricious quest is for social fame if not immortality itself. Euripides's *Alcestis*, by quotes and structure, provides the fantasy that motivates the discourse. Clarissa clearly advances a wish to be fulfilled, a notorious fairy-tale component. The miraculous is prominently featured since, according to Homer, "a man's life cannot come back again" (*Iliad* 9.408) or a woman's. In the *Alcestis* background, Zeus has killed Asklepios for raising the dead (lines 127-129) and Apollo has killed the cyclops who made the Jovian thunderbolts. Renascence, thus, is always dangerous. Clarissa then is both an object of comedy and an object of attack.

As in Euripides's *Alcestis*, first performed as a satyr-play (a satire), satire assumes standards by which to measure social folly. Indecorum, irony, and the tension within the condescending style of representing the trivial in lofty terms, the rhetorical operations that place the banal in a heroic context, are among the devices. Mrs. Warren, the Shavian source, an ingenious example of the technique of displacement, suggests that Clarissa is no better than she should be. Clarissa's ironic self-portrait, ironic because it reveals her

in a way that could have been rendered in straightforward terms, gives more information about her than she intends. Clearly this narrator, like Kenneth Burke, sees irony as a synonym for comedy.

As a semi-professional, Clarissa's survival is the fruit of her own exertions. She is both a woman of the town gathering her words from the highways and byways, and a lady of refinement. Reliving life as a social butterfly may be less desirable than she supposes. Like those ignorant of history, she may have to repeat it. The term profession is a euphemism for prostitution, fallen women, also cited by Marjorie Garber. See Juvenal 6.195 ff about women "using such phrases as *Zoe Kai Psyche*—my life, my soul!"—the prostitute's comeon phrase. Having a profession will later figure in Elizabeth Dalloway's expectations.

According to Anne Carson, novels institutionalize the seductive ruses of eros. According to Northrop Frye, "qualities that morality and religion usually call ribald, obscene, subversive, lewd, and blasphemous have an essential place in literature" expressed through techniques of displacement (*Anatomy* 156). Satire often involves obscenity. However, eroticism in *Mrs. Dalloway* is not merely a matter of prurience. Sexuality is as important in getting oneself reborn as it is in getting born in the first place. Rebirth must follow a term pregnancy, a full life.

Sex is death in the Shakespearean sense, and in order to be born again you must first die. Making sense of sexual equivocation requires the complicity of the reader with the understanding that, paradoxically, sexuality is the only real defense against death.

14.5/10.26 etc/ **She would have been [...] dark like Lady Bexborough**: Discontent with one's state in life (*mempsimoria*) is a frequent literary theme, that opens Horace's satires.

14.7-14 **like**: A simile cluster (appearing 4 times) that indicates something important on subsequent lines down to 24-26.

14.10-11/10.29-30 **interested in politics like a man**: According to Meredith (118), comedy flourishes when women approach equality with men. There is a little gender play of signifiers on androgyny here that draws on ideological values of gender encoded in representations of the feminine or the masculine for purposes of ridicule. Androgyny is a prominent feature in *A Room of One's Own*, 102ff. This is the case of a "transgressive woman." In other instances it includes troubled masculinity.

14.8/10.27 **She would have been [...] with a skin of crumpled leather**: This is suggestive of Morocco or some such leather for binding an important book. She aspires to be like an expensive book. "The illusion of a real world populated by real individuals is then sustained by other formal mechanisms [...] to account for its own existence as literary discourse" (Wyke "Written Women" 47). Clarissa is overtly concerned with her own status as discourse (Wyke 49). As in the elegies of Propertius, "realism is not consistently employed" and "sometimes is challenged or undermined by other narrative devices" (Wyke "Mistress and Metaphor" 29).

14.13/10.31-32 a narrow pea-stick figure: This is a description of the ideal of brevity as in Alexandrian stylistics by way of the anatomical metaphor. "All description of [Clarissa] is simultaneously a description of Alexandrian poetics" (McNamee 224), concrete details exploiting the metaphor. "Narrow" frequently serves as a term of art, a narrow figure suited for a narrow bed. The Dalloway narrator, like "Propertius" in 1.5.22, is faithful to the requirements that Callimachus, the Slim Goodbody of ancient literature, estab-

lished long ago in Alexandria: "a shepherd should feed his flock fat but recite a thin spun song." Elegiac poets apply this dictum to their characters, slender in appearance as well, rendering the body as the representation of elegiac discourse. Here Clarissa is as slender as the "elegy" in which she appears, allowing the reader "to move along an unobstructed pathway from woman of fiction to woman of flesh" (Wyke "Reading Female Flesh" 114). *Multum in parvo* is the criterion.

In Aristophanes's *Clouds* 160-164, narrow (*stenos*) and refined (*leptos*) are associated with intellectual things. *Clouds* is a comedy of ideas in which, in another form, its ideas would be profoundly depressing or even frighteningly serious. It is obsessed with rhetoric. The same can be said for *Mrs. Dalloway*, a comedy marked by satire and obscuring the complex realities of life. The Clouds themselves are goddesses of imitation, especially the art of speaking. They represent the changeability of language.

14.13-14/10.32 **ridiculous little face**: There is much about her that is ridiculous, and this comment should be taken seriously. Clarissa is being discursively constituted. If she is seen as a "type" it is as a "written woman" that she is constituted. See Wyke "Mistress and Metaphor" 25-47.

14.14/10.32-33 **beaked like a bird's**: This is a reference to her nose. It resumes Scrope Purvis's observation that she has a bit of the bird about her. It suggests, further, that there is something "common" in her demeanor. Other associations include the prophetic, the divine, even the "flighty." The prominent nose is a feature of carnivalization, the grotesque body. See Proust 2.59 and 78 for a woman with a beak-like nose, "the union of a goddess with a bird."

14.14/10.34 **nice hands and feet**: They are not unsightly. Also, "nice" indicates delicacy, subtlety. In association with "walking," feet puns on poetic meter as "feet," a term of art, a metaphor of style, as in Horace *Satires* 1.2.123. Once again a glimpse of a real woman is "overshadowed by literary concerns" (Wyke "Written Women 57). This foregrounds the artifice of the rhetoric. Her stylistic appraisal bears characteristics of the literary manifesto. Thus her walk is textually constituted, her body an elegiac text. (See McNamee 225.) The anatomical metaphor is undermined when entities introduced as metaphors develop into realities and thereafter belong to two frames of reference. Such imagery must be taken cautiously since metaphors might be taken for reality itself and remain unobserved. Hence, the "walking muse" of Horace. Clarissa's size and other attributes correspond with attributes of certain kinds of literature, and hence she is a "written woman." See Keith 41. This suggests that she is a textual body of aesthetic qualities incarnate. Thus, a person might be pleased to see her enter a room when a book is the gift in question.

14.16/10.35 **she spent little**: Frugality is a feature of Hellenistic poetry. The Latin *futuo* meaning to squander money also means "to lie with." An eroticizing allusion, economy of style and "spent" also indicate sexual behavior. "Thrift is the supreme Victorian middle-class virtue." As in Coventry Patmore's *The Angel in the House*, a woman's "priceless gift" should be "spent with due, respective thrift" (Heath 18). As a "spendthrift" however she would be a promiscuous woman. This is a term of art. The metaphor of frugality unites with sexuality and the bookkeeping metaphor yet to come: The proper use of money is opposed to unthrift (Heath 18). Such quibbles in *Mrs*. *Dalloway* often leave readers suspended between the two terms of the pun. It is an invitation to reason with Socratic logic. Clarissa, as William H. Gass phrases it, is a person who spends her life like

money, purchasing this or that, but her aim is to buy, not to go broke. Nevertheless, sex is the bottom line. Duncan Kennedy (57) cites Heath for "the Victorian obsession with prostitution and the Victorian virtue of thrift" in ideological terms.

In Aristophanes's *Clouds*, economy becomes a rhetorical device, a pun on squandering money and excessive sexual activity, the spendthrift equated with the promiscuous. This gives many obscene openings in comedy. See Henderson *Maculate* 70-78.

14.17/10.35 **this body she wore**: In Plato's *Phaedo* the soul wears the body like a shirt (87 b-e). In the last chapter of R. L. Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* Jekyll speaks of "wearing" the semblance of Hyde as his "hide."

14.18/10.36 **A Dutch picture**: See Proust 2. 594; his novel is replete with Vermeers, "Dutch pictures."

14.21-22/11.2-3 **no more having of children now**: In the Homeric *Hymn to Demeter* it is said of the goddess that she looks like an old woman barred from childbearing (lines 101-102) during her search for her daughter.

14.23/11.4 **solemn progress**: The "progress," such as a journey of state, becomes a metaphor for the journey of life to a place apart, or from life to death. It also suggests Donne's poem, "The Progress of the Soul." It is a spiritual progress as for Chaucer's pilgrims (*CR* 14).

14.25-26/11.5 **this being Mrs. Dalloway; not even Clarissa anymore**: Here Clarissa claims for herself the name of the book which might have been "Clarissa" except that that title was already taken. Thus, being Mrs. Richard Dalloway marks her as "Richard's Clarissa" rather than "Richardson's Clarissa."

Marriage is a ritual of the initiation variety that entails a death and rebirth with a new identity and a name change. Marriage takes the archetypal shape of all initiation rituals which entail a change in social status. They often bring about a new name, new clothes, and a new life. The Greek rituals of death and marriage are similar. See Harrison's *Epilegomena* xxx and her *Ancient Art and Ritual* 111. Marriage has conferred upon Clarissa the life and name by which she is known.

Clarissa's double identity, as mother and maid (*meter* and *kore*), begetter and begotten, parallels the modality of Demeter and Persephone, the older and younger versions of herself as one autogamous persona, a split personality (yes, it's a paradox). Clarissa will be seen in pursuit of her younger self, the ritual goal of the novel. The novel is preoccupied with marriage and motherhood.

15.2/11.8 **in the season**: The London season refers to a period of time from Easter through July when fashionable society engages in parties, notable for its many balls, and other functions of this nature. Even in its subdued mode it suggests a kind of carnival or saturnalia of folk culture, a "feast of fools" which "belongs to the borderline between art and life. In reality, it is life itself, but shaped according to a certain pattern of play" (Bakhtin 97). The London Season dates from 1705. In Greek the word "season" is a synonym for "hour" and "time." The season corresponds to an atmosphere of carnivalization by events and characterization as well. The Renaissance cult of the fool is humanism on a holiday. The Medieval *fête des fous* was religion on a holiday. Here the London season features language on a holiday. See Bakhtin 92.

15.3 **no splash; no glitter**: Another partial priamel which is completed in the next line.

- 15.3/11.9 **one roll of tweed**: This is a weave of two or more colors, part of the fabric motif, and possibly reminiscent of the former Marion Tweedy (Joyce's Molly Bloom). Fabrics such as stroud (originating in the hometown of Septimus Smith) linked to male characters are more coarse, generally. Clarissa's father bought his suits at the Bond Street tailor.
- 15.5/11.11 **salmon**: This is the first mention of this fish whose circular life is the emblem of this circular novel. Salmon return to their birthplace to spawn. For a discussion of the life history of salmon see Walton and Cotton, *The Compleat Angler* ch. 7. *A Room of One's Own* opens with a fishing conceit; getting an idea is like catching a fish.
- 15.13/11.18-19 **I have had enough**: Cicero "*De senectute*" (20.72; 23.85): When a man has had enough of life it is time for him to die. When we have had enough the time has come to go. See the commonplace also in Lucretius *De rerum natura* 3.940: Depart from the table full fed with life. See Proust I.400 for Marcel's anticipation that Albertine has had enough. In Horace *Satires* 1.1, he says we rarely find anyone ready to leave life like a guest after a good dinner, lines 117 ff. The metaphor is used by Aristotle, Epicurus, and others.
- 15.11/11.17 **turned on his bed**: "Turning" has sexual connotations, as here, on his bed, and the death convention associated with sex. He died.
- 15.14/11.19 **gloves and shoes**: In the "turning" context, gloves and shoes are cavities into which a bodily member is inserted.
- 15.15,17/11.20 **not a straw**: See Terence's "Athenian" *Eunuchus*, line 411: I don't care one straw, *ego non flocci pendere*. The expression is also characteristic of Peter and Clarissa, or rather the narrator.
- 15. 21/11.25 **smelt of tar**: It appears that even the smell of tar is preferable to the smell of Miss Kilman. See Catullus 69 on smell. Poor Grizzle will come back later.
- 15.22-21 **all the rest of it**: A discourse tag characteristic of narration rather than speech that appears in various forms: "and so on," "and so forth," etc. An *abbrevatio*, a technique used in Chaucer's *Legend of Good Women* as the related *occupatio* which is seen in "The Legend of Cleopatra" ll.619-23; and which frequently appears in "The Legend of Dido" ll.953-54, 997-998, 1184-1186.
- 15.23/11.27 **mewed in a stuffy bedroom**: A mews is a cage where molting hawks are kept. Clarissa has just strolled up Birdcage Walk, the site of James I's aviary. Harrison cites the Platonism of Plutarch for whom mystic rites teach that "the soul is like a bird caught in a cage, caught and recaught ever in new births" (*Prolegomena* 570-571). Her train of associations is appropriate for her as a birdlike character. See "that stuffy room" in Leonard Woolf's *Wise Virgins* 39.
- 15.22-24/11.25-26 **better distemper, [...] Better anything**, etc.: A priamel that indicates Miss Kilman's odor. The stuffy room will indicate similar smells later.
- 15.26/11.29 **it might be only a phase** [...] **such as all girls go through**: Young women "are continually suffering little bursts of passion for one another": Leonard Woolf *The Wise Virgins* (55).
- 16.4/11.33-34 **a really historical mind**: Presumably Kilman's historical mind involves knowledge of the Russians and the Austrians, the War, and later, the Germans. Historiography is a process of symbolic construction, and as such it is rife with fiction. According to George Santayana, "Those who cannot remember the past are condemned

to repeat it," particularly relevant to those inhabiting a circular novel. See also T. S. Eliot's *Sacred Wood* "Tradition and the Individual Talent": "The historical sense involves a perception, not only of the past, but of its presence"; "a sense of the timeless as well as the temporal." Historical time is profane: linear; this novel proceeds in terms of ritual time: circular. In a sense, historiography raises the dead. In Joyce's *Ulysses* history is a nightmare from which Stephen is trying to awaken. History is metaphorical version of the labyrinth—where does it begin? When will it end?

16.6 **[they] went to communion**: They "communicated"; this is part of the novel's concern with communication.

16.9/12.1 **ecstasy made people callous**: Thomas Browne *Urne-Burial*: "Afflictions induce callosities" which is more appropriate to Miss Kilman's situation, and the source suggests "urning" i.e., homosexuality. Urns and "urning" will become a motif.

16.9 (so did causes): An aside to enlighten the narratee.

16.12/12.4 **inflicted positive torture**: Miss Kilman's smell is analogous to the torture with which Rufus afflicts (*affligit*) others in Catullus 69 and 71. It has been suggested that this is a smell associated with sexual intercourse; and also that the woman is afflicted with flatulence. The women of the island of Lemnos were punished with a loathsome smell for refusing to render homage to Aphrodite by making themselves attractive.

16.13/12.5 **mackintosh**: It is made of a rubberized fabric that originally smelled noticeably. The green mackintosh and Kilman's namesake Doris, the Nereid, suggest that she embodies something of the mermaid-like Dawn goddesses. Albertine also wears a mackintosh, Proust 2.894. In James Joyce's *Ulysses* ch. 6, Stephen wears a macintosh. It seems an item of literary fashion.

See the mock initiation of Strepsiades in Aristophanes's *Clouds* in Harrison's *Prolegomena* 514: Wait, please, I must put on some things before the rain has drowned me, I left at home my leather cap and macintosh, confound me.

16.13/12.7-9 her superiority, your inferiority; how poor she was; how rich you were: This is a claim such that epic is considered superior to elegy by some and an inversion of a poetic convention as seen in Horace *Odes* 1.20 that Kilman gets backwards. Generally the speaker, the poet, affects inferiority rather than superiority; and poverty in poets, a stock elegiac attitude, is a feature of *A Room of One's Own*. Kilman's penury suggests her verbal poverty, her poverty of creative expression, unlike the tirade she utters later. As a critic might say, her stuff stinks.

16.10-11 **Miss Kilman would do anything for the Russians**: In the War, Armenians were allied with the Russians. See Clarissa's comments about the Armenians (181). Kilman's generosity regarding the Russians and the Austrians is contrasted with her personal appearance as a form of torture.

16.18/12.9-10 without a cushion or a bed or a rug: This is a reference to a comic routine in Aristophanes's *Lysistrata* derived from the "sex strike" designed to end the extended Peloponnesian War; Myrrhine manages to avoid sex with her husband Cinesias during the sex strike, for lack of appropriate bedding. Female initiative here is an effective comic device. The play is frequently cross-referenced here. Clarissa's current notice that the war is over and her later claim that she sleeps separately from her husband may indicate this sort of manipulation.

16.19-20/12.11 her soul rusted with that grievance sticking in it: This suggests for

Kilman the wound suffered by Philoctetes, who, bitten by a snake had been abandoned on Lemnos by the heroes because of the smell (*Iliad* 2.718-723), and by Chiron the tutor accidentally wounded by an arrow (Ovid *Metamorphoses* 2.649-654), in contrast to the arrow sticking in Clarissa's heart. Grievances are not creative, as suggested in *A Room of One's Own* 76.

- 17.1/12.18 **suck up half our life-blood**: This is an allusion to the vampire, such as Bram Stoker's Dracula, as a type of plagiarist. A protective garland of garlic flowers may be indicated. Plagiarism or rather intertextuality is a major device in this novel. She suggests Le Fanu's "Carmilla" who feeds on women. For vampires the sun is a deadly enemy.
- 17.2-3/12.19 **another throw of the dice**: This is a suggestion of the aleatory nature of life in the hands of chance or fate, casting lots to divine the future and Eros Dice-Player (Anacreon frg. 298). See Propertius 4.8.45 for the lucky Venus-throw. When Julius Caesar crossed the Rubicon in 49 BCE he exclaimed *Alea jacta est*: The die is cast. Homeric divine order often projects a huge lottery. Dice are a common Cubist component.
- 17.3-4/12.19-20 **had the black been uppermost and not the white**: The reference makes a distinction between black and white magic, white magic being the prevailing system in Shakespeare's *The Tempest.* "*Tempesta*" (Latin) refers both to time as well as to the weather or the season. The black refers to the powers of darkness in charms. It refers to the chiastic shape of the hysteron proteron figure. (See William Thalmann).
- 17.3-5 **not the white [...] not in this world. No**: The priamel again, incorporating an expressive.
- 17.7/12.23 **this brutal monster**: The thought of Kilman suggests the voracious Minotaur, half man, half bull, which Juvenal styles "that thingummy" (*Satires* 1.54), at the center of the ancient Labyrinth that devoured the youth of Athens.
- 17.7-8/12.24 **hooves planted down**: Miss Kilman is characterized as the Minotaur imprisoned in the Labyrinth or as a hooved man/beast like Chiron, the centaur, famous tutor in antiquity, who suffered the above wound but being immortal was unable to die. Either one is a definite upgrade in her later status.
- 17.13-13/12.28 **scraped, hurt in her spine**: A scraped spine is a term sometimes applied to used books.
- 17.15/12.31 **making her home delightful rock**: This is her *domus dedali*, her House Beautiful, according to Walter Pater, "which the creative minds of all generations are always building together" (*Appreciations* "Postscript"). Clearly Miss Kilman is the current Minotaur at the center of Clarissa's labyrinth.
- 17.20/12.36 **Mulberry's**: Students at Eton referred to the eccentric Lady Ottoline Morrell as "Lady Vaseline Mulberry."
- 17-18/13.4-28 There were flowers: delphiniums, sweet peas, bunches of lilac; and carnations [...] there were irises: This is another catalogue of studied precision. Such structures are featured in Joyce's *Ulysses* ch. 12. The allusion to the *Hymn to Demeter* and to Ceres appears in Joyce's *Ulysses* "Circe." The catalogue of flowers is suggestive of flowers in the Homeric *Hymn to Demeter*, "girls in muslin frocks," neatly divided in half as the hymn is divided: The hymn gives an account of the abduction of Persephone while "she played with the full-bosomed daughters of Okeanos, gathering flowers, roses, crocuses, and beautiful violets all over a soft meadow; irises, too, and hyacinths she picked, and narcissus" (lines 5-8; trans. Athanassakis).

When Persephone is recovered, in her account of the rape (in polite society one might say they eloped) she repeats the floral formula just as the Dalloway passage repeats its own formula (roses, carnations, irises, lilac), "soft crocuses and irises with hyacinths and the flowers of the rose and lilies, a wonder to the eye, and the narcissus" (lines 426-428). For Demeter see Jane Harrison *Prolegomena* 217-276 and her *Ancient Art and Ritual* 78. See also Ceres (Demeter) in the "Wedding Masque" in Shakespeare's *Tempest* 4.1.75-117. The story of Persephone, of course, is an event called a *katabasis*, the fabulous journey to the Underworld familiar in epics concerning Odysseus, Heracles, Aeneas among those who descend into Hell and come back to tell about it. In this case, Persephone is a scapegoat..

This parody of preformed language from the Homeric hymn, like other instances of "borrowings" that appear elsewhere in *Mrs. Dalloway*, is an example of an analogous practice common among painters who included works of other painters within their works. One such is Jan Vermeer's *The Concert* (now stolen) which incorporates Dirck van Baburen's *The Procuress* framed on the wall. This "is not copied directly but reworked as "a sort of reported speech rather than a direct quotation" (Dubery and Willats 119).

The nebulous shape of the hymn which gives the myth of Persephone, the daughter of Demeter who was kidnapped *in illo tempore* while gathering several specified flowers (lines 5-9) is suggested. She has been doubly plagiarized (*OED*). As a narrative, it is probably the first bodice-ripper in literary history. A similar pattern is found in Euripides's *Helen*. Both Demeter and Persephone are mentioned in *The Tempest*. Persephone's life in the Underworld (and Helen's) is to be understood as the mirror image of Demeter's life (and Helen's in Troy) in the world above. See also the flowers (hollyhocks, sunflowers, pinks and pansies, arum lilies and roses, "Begins with Words in a Garden") in Leonard Woolf's *Wise Virgins* 4. A similar relationship obtains between the twins Castor and Pollux who live half their time in the Underworld and the other half on Olympus. On the other hand, the myth of mother and daughter, actually the older and younger versions of the same person, is a story of death and renascence as a marriage allegory and a fertility myth as well.

It will be seen that Clarissa is paradoxically mother and daughter, the Demeter and the Persephone of her own life, as both older and younger aspects of her persona, both creator and creation; the older version creates both the younger version and the one we know as Mrs. Dalloway, or even as Mrs. Dalloway. This first section is the "mother lode" that supplies the ingredients for the rest of the novel. A character who creates herself and the book in which she is created is not the only paradox to be found echoing the mysteries of Eleusis and Demeter. As Marcus asserts, "The Demeter—Persephone myth affirms eternal refuge and redemption as well as resurrection" (New Feminist Essays 13).

The story of Demeter and Persephone spans the novel and provides Clive Bell's "significant form" to what otherwise seems without meaning. The cult of Demeter is unique in its chthonic associations, including those related to initiation, rebirth and the mysteries of life and death. Eleusis, Demeter's ritual *temenos*, has been thoroughly excavated. This goddess is not normally associated with Olympus in ritual but in literature she is wife to Zeus. Her cult is extremely ancient. See Kerenyi.

The Mysteries of Eleusis through which Greeks died their mystical deaths and were reborn just as mystically are sacred to Demeter and are not to be revealed or witnessed except by other initiates. Ritual processions approach the sacred site along a Sacred Way from Athens. A discussion of the Eleusinian mysteries is found in Harrison's *Prolegomena* 150-162. It is a rather exclusive cult, outside of which salvation may be modest. The event of Persephone's kidnapping is later re-capitulated (lines 425-428); it serves as an emphatic proleptic allusion to Miss Kilman, whom Clarissa says had taken her daughter away from her (190). This introduces the marriage subplot.

See also in Virgil's *Georgic* 4 the parallel story of Orpheus and Eurydice. The wife has died as a result of a snakebite while fleeing a sexual predator that will suggest Doctor Holmes, and mourned by some twelve nymphs like girls in muslin frocks, identified by name. Virgil was a native of "Parthenopia."

Clarissa's morning walk, a set piece walking tour of Westminster, is parallel to that taken by "Shakespeare" in *A Day with William Shakespeare* by Maurice Clare (May Byron). It is also a June morning for the playwright whose lavish freehandedness is in opposition to Clarissa's frugality. He visits the booksellers at St. Paul's Churchyard. He is anachronistically concerned with the ongoing performance of *Hamlet*, whereas Clarissa becomes preoccupied with *Cymbeline*. While walking he broods over his marriage and his affair with the Dark Lady as Clarissa broods over Richard and Peter.

He enjoys writing about flowers—daffodils, violets, primroses, lilies, roses, daisies, carnations—and eventually arrives at the herbalist's, Gerard's, where he inhales "the warm June scents," and eventually has lunch as all the clocks strike twelve. He meets his brother Edmond as Clarissa meets Hugh (Byron 1-26). A few comparable reference points appear in Joyce's *Ulysses* such as Gerard the herbalist; and Byron's little book is not too late to have been used by Joyce, e. g. "Scylla and Charybdis."

The arrival at Mulberry's, a type of herbalist, completes the action begun when Mrs. Dalloway says she will buy the flowers. It forms a circle for this chapter, also known as ring composition. This structure is foregrounded throughout the novel.

See also Theocritus *Idyll* 15 in which a housewife finding her way through the crowded streets of Alexandria has her dress torn in the crowd.

18.10/13.15 **frilled linen**: The textuality (the *texta*) of flowers is a motif.

18.11/13.15 **clean from a laundry laid in wicker trays**: This relates to the story Eumaeus tells of the slave girl abducted by a merchant while doing laundry (*Odyssey* 15. 420-422). Nausicaa is doing the laundry on the beach when she encounters Odysseus.

18.12/13.16 **carnations**: Etymologically, this is fleshiness, a matter of the flesh involved in the abduction of Persephone.

18.15/13.19 muslin frocks: Dresses and fabrics are featured as texts.

18/13 The mention of flowers at Mulberry's forms a ring with the opening page and links up later with Rezia's Milan Gardens, thus "each chapter gains from the one before it or adds to the one that follows it" (*CR* 103). Fleishman observes ring composition in Woolf's short stories: "An initially given word, phrase or represented object, thereafter absent or only occasionally presented, is made at the end the summative term for all that has gone before. In this case, a circular course is traced, finding its way back to where meaning was latent all along" (Fleishman in Freedman *Revaluation* 51). This is the labyrinth topos. .

19.7/13.35 **when—oh! a pistol shot in the street outside**: The narrator interrupts herself. It is not a pistol shot but a car backfiring or perhaps a tire blows out ("tyres of motor cars") with the suggestion of an Aristophanic fart—in either case it concerns ex-

plosively releasing a gas under pressure, a discharge of ordnance. The backfiring effect emerges when observers disregarding the mystification become more mystified. Marcel reacts to hearing the name Bergotte as if it were a pistol shot (Proust 1.589). Flatulence is an issue concerning Queen Victoria in Joyce's *Ulysses*, e.g. "Cyclops" perhaps referring to Lytton Strachey's *Queen Victoria*, dedicated to Virginia Woolf, published in 1921.

Such scatological improprieties, a theme in this novel, are typical of Aristophanic comedy which is very much in touch with the body. The Greek audience, being as prim as any Puritan, would have been shocked and would have laughed just as we do. This is, in Chaucer's *House of Fame*, the equating speech with farting or fallible human speech, or the "false word" as a feature of deceit in the labyrinth (Doob 321). Crepitation will appear again as part of the metanarrative concerned with communication.

19/6-7 **oh!** [...] **outside!:** Expressives signaling the narrator's voice: The exclamation marks and italicizations "*her* fault") here as in the novels by Jane Austen, are signs of free indirect discourse, the narrator expressing Clarissa's thought content but in her idiom. There are 116 exclamation marks in this novel.

19.7/13.35 **pistol shot**: The explosion, the backfiring car (or the blown-out tire) which suggests an Aristophanic fart, links two sections of the text and bridges the separate consciousnesses of several characters by calling attention to the mysterious car. As a "fart" it causes Miss Pym to apologize as if she had been the cause. As an explosion it has no effect whatever on Septimus Smith, the shell-shocked veteran, however much it has suggested the war to some readers.

It suggests a proleptic reference to Adolf Hitler's Beer Hall Putsch of November 1923, instead, which was punctuated by pistol fire. The distant scent of flowers and the scents from Atkinson's scent shop (at 24 Old Bond Street according to Morris Beja), and the lack of the smell of cordite contrast with the smell of crepitation as a "backfiring." See also Proust 1. 589: "like the sound of a revolver", "the smoke of a pistol shot", "the dust of the explosion."

The tire as a bag of wind suggests the Homeric episode conserning the bag of wind given to Odysseus (*Odyssey* 10), and the allusion in Joyce's *Ulysses*, "Aeolus." The same reference applies to the man with the leather bag ending the next chapter. The explosion ricochets all the way into Clarissa's party as the component she requires for the success of the event when Ralph Lyon beats back the curtain with the birds of paradise on them, as if his fart caused the event. It's the fart that gets the notice, not the curtain. The pistol shot forms a segue reaching into the next section. "Each chapter gains from the one before it or adds to the one that follows it" (*CR* 103).

19.12 **all** *her* **fault**: An italicized word for the emphatic sound of the narrator's voice mixed with the character's suspicion of guilt.

2.

Synopsis: Outside Mulberry's the traffic is stopped, including a mysterious car that eventually continues through Westminster. Several people are distracted by an aeroplane writing letters of smoke in the sky. The episode introduces Septimus Smith and his wife Rezia, first in Bond Street, later in Regent's Park, some distance away. The motley scene resembles the montage technique of Juvenal.

- 19.14–15 **The violent explosion which made Mrs. Dalloway jump**: The transition to the next section is made and includes our hero and also situates her and Septimus Smith in the same locality. The motor car and the aeroplane become cynosures that are wrapped up at the beginning of the next section. The car figures in the beginning and disappears at the palace; the aeroplane comes out at the other end of the section as if it has successfully negotiated a labyrinth. The concept has been thought analogous to the Viceregal procession in Joyce's *Ulysses*. The car's passage through the streets affords its observers the opportunity to express a traditional attitude of respect toward whomever may be inside (regardless of earned respect) which the narrator satirizes at every opportunity. According to David Vallins, the progress of the motor car resembles the chariot in Shelley's "The Triumph of Life": "Whose shape is that within the car? & why? (line 178). Life translates as *vita*.
- 19.21-22/14.10-11 a male hand drew the blind and there was nothing to be seen: The mysterious car is like the novel in which it appears, its mysteriously elusive theme veiled in obscurity.
- 19,24 **rumors were at once in circulation**: As in Virgil's *Aeneid* 3.121, rumors fly (*fama volat*). The word circulation, a round word, indicates ring composition.
- 19.25/14.14 **middle of Bond Street**: Again the novel is careful to introduce the epic convention, *in medias res*. The time is the middle of June, and eventually in the middle of the day; the place is the middle of the street. See my essay "The Midday Topos" on this point. The irony of incongruity concerns the issues which are trivial in elegy rather than significant as they would be in epic convention; this is the style of Theocritus and Callimachus, the poets of Alexandrian style. Bond Street specializes in unique and luxurious items.
- 20.4 **mystery had brushed them with her wing**: A suggestion of portentous matters that are not fulfilled or apparent on the surface.
- 20. 6-7/14.21-22 **the spirit of religion was abroad with her eyes bandaged tight:** That is, the narrative is not expected to entertain any conventional religious topics. A word belonging to the religious vocabulary is *themis*; *a-themis* is "taboo." It related to traditional laws and conventions as well as to religious custom and is personified in the goddess Themis.
- 20.10-11/14.24-25 **Whose face was it? Nobody knew**: This echoes Shelley's poem. Certainty is not a characteristic of those treading the maze of life. Among the possibilities are Edward Prince of Wales, Queen Mary, and Stanley Baldwin who has recently been elected.
 - 20.12/14.26 **roll of lead piping**: The shape is analogous to human intestines.
 - 20.14 The Proime Minister's kyar: Edgar Watkiss speaks a cockney idiom which the

narrator gives, even capitalizing the title of the office.

20.15-16/14.29 Septimus Warren Smith who found himself unable to pass because of the traffic jam later sees himself as the cause of the traffic jam and his position is reminiscent of the famous Verdun motto in the Great War, "Ils ne passeront pas." His name (the seventh) indicates his role as one of great value. "Warren" is reminiscent of a rabbit warren, a labyrinth. A "Smith", one who works in a forge, suggests forgery. His characteristics as a very disturbed person are gradually revealed. He has clearly slipped his moorings. A traffic jam is a feature in Juvenal's Satire 3. 240-245 including drawn blinds and blocked motion of crowds, and is often found in postmodern fiction. With the increase in automobile production, London traffic jams became frequent, particularly in the vicinity of Piccadilly.

20. 18/14.32 **beak-nosed**: This is a bird-like feature Septimus shares with Clarissa as a component of the grotesque body in carnivalization. However, it is said that great men have great noses. The importance of the nose in many cultures and, frequently in *Tristram Shandy*, relates to the penis in Laurence Sterne's novel in which impotence and its analogy with literary competence shadows all the males. In estimating a young man's expectations, the length of the nose serves as a rule of thumb. This is the beginning of his blazon, a rhetorical structure for description often used in poetry, which will be resumed later.

20.19/14.32-343 **shabby overcoat**: This expression is emphasized by repetitions, (33 and 35). According to Geoffrey of Vinsauf, frequent repetitions "take up again in other words what has already been said" and Doob (212) then adds, "thus circling back over the same ground as one may do in a maze."

Chaucer's Oxford clerk wears a shabby overcoat: "Ful thredbare was his overeste courtepy [overcoat]" (*Canterbury Tales* "General Prologue" 290). The garment, part of the motif of textiles, is analogous to his state of mind. It, like the novel in which it appears, is a cento, a ragged cloak. This begins the blazon, a Hellenistic topos, a description of Septimus, pale-faced with brown shoes and hazel eyes, which will be resumed later (126-127).

20.22/14.35-36 **The world has raised its whip; where will it descend?**: In Latin erotic elegy Venus wields the scourge. In Aristophanes's *Frogs* (668-71) a comic flogging contest is perpetrated between Dionysos and his slave. See also *Hamlet* 2. 2. 529: "use every man after his desert, and who shall scape whipping?" See also Juvenal *Satires* 14. 18-20 for the song of the lash. It introduces an allusion to the flagellation associated with Baron Charlus in Proust that will become clear later. It also serves to introduce the "misunderstanding device" by which punishment is administered under unclear conditions. In terms of satire, Jane Austen was master of the whip-like phrase (*CR* 140).

20.23 Everything had come to a standstill: The traffic jam parallels the season as the summer solstice.

20.23-24/14.37-15.1 **The throb of the motor engines**: This echoes the taxi throbbing in Eliot's *The Waste Land* ("Fire Sermon" 216-217).

20–21 The sun became extraordinarily hot because the motor car had stopped The car has a "chauffeur," a heater, within.

20.24-25/ 15.1-2 **like a pulse irregularly drumming through an entire body**: This paraphrase echoes the metaphor of the body in Wordsworth's sonnet "Upon Westminster Bridge": "And all that mighty heart is lying still," line 14. See also Leonard Woolf"s *Wise Virgins*, "when Wordsworth's the only man to be out of bed to see them" 44.

- 21.4–7 Mrs. Dalloway, coming to the window with her arms full of sweet peas, looked out [...] Septimus looked: Their behavior is similar even in this situation.
- 21.10 a curious pattern like a tree: There is an elaborate logo indicative of an important personage aboard.
- 21.11=12 **this gradual drawing together of everything to one centre**: Normally events occur sequentially; when time stops at the solstice events occur simultaneously and are drawn together.
- 21.12–14 **as if some horror** [... [was about to burst into flames: The weather induced by the chauffeur becomes part of his delusions. See Propertius 2.28.3-4: "For the season has come in which the air seethes with heat and the earth begins to glow under the scorching Dogstar." The flames are pertinent to imagery associated with the Underworld, sacrifice, Dante, wordplay on "Hull," and the Eleusinian Mysteries.
- 21.16/15.17-18 **It is I who am blocking the way**: A formulaic situation that reappears with different characters. He is paranoid. He anticipates Lucy who will block Peter's way, Kilman blocking Mr. Fletcher, and Rezia who will block Holmes's way. Septimus is convinced of the reality of the metaphorical world as he sees it. This again suggests the famous motto of the battle of Verdun, "They shall not pass," as with Miss Kilman: "She did not at once let him pass" (203). "*Ils ne passeront pas*." The wartime supply route, an extended bumper-to-bumper approach to Verdun, has been named a Sacred Way.

The motto, associated with Verdun, France, is attributed to General Henri Philippe Pétain (and to General Nivelle) when in 1916 French forces stopped the German assault on Verdun and the subsequent invasion. In spite of their *force majeure*, the Germans were unable to pass. This heroic battle would have been fresh in the memory of survivors of the Great War.

Verdun was a fortress town even before its Roman occupation. Structurally, crossing the borders, entering the city, invading the homes resembles a sexual assault such as described in Virgil's *Aeneid* 2.494 with Pyrrhus's "rape" of Troy and the storming of Priam's palace. Blocking the way of those who intend to cross thresholds, itself a metaphor, is a motif often encountered.

- 21.16–17 **Was he not being looked at and pointed at**: A rhetorical question in narrative form that indicates his subjectivity, his referential thinking, in free indirect discourse.
- 21.18/15.20 **rooted to the pavement**: In the Greek, *empedon*, he is fixed to the earth or steadfast like Odysseus's bed. *Empedon* is a frequently used Homeric term of endurance.
- 22.1-2/15.28-29 **opening, turning, shutting**: A tricolon. A tricolon is often a very effective structure in oratory. It is also a highly artificial, unnatural way of describing the events, a technique that foregrounds the manner of expression as much as the matter. The motion approximates the ritual described in context with the Villa of the Mysteries to be discussed related to Clarissa's coming of age.
- 22.1/15.28 **chauffeur**: The sun is a "heater," a chauffeur, riding in a carriage along its London ecliptic. The sun blocked in a traffic jam is an image of the midsummer solstice, a cosmic cessation of the flow. The sun enters into Cancer, a sign of the zodiac associated with heat, on June 21, the beginning of summer.
 - 22.4/15.31 Come on: This is the command of the Queen and the Gryphon in Alice

in Wonderland.

- 22.7/15.34 **as if she had interrupted him:** Interruptions of all kinds that follow suggest the major interruption in *Tristram Shandy* that occurred at the time of his conception—his father had forgotten to wind the clock.
- 22.18/16.7 **Embankment**: The built-up constructions, the Chelsea, Victoria, and Albert Embankments along the Thames, monuments to Victorian enterprise and engineering, reclaimed thirty-two acres of territory that had been tidal mud.
- 22.18/16.7 **wrapped in the same cloak**: This is an erotic commonplace in antiquity. The image includes but is not limited to symbolism of nuptial intercourse in vase paintings, under the cloak of mutual trust. See Theocritus 18.16ff. The man and woman are also literary characters wrapped in the same book cover, enclosed within the same *textum*. In *The Tempest* Caliban and Trinculo are briefly wrapped in the same cloak, guaranteed to get a laugh: the beast with two backs.
- 23.2/16.16 **a piece of bone**: This seems a reference to the skeletal exposition of the novel. Instead of the flesh of an arm, Rezia only gets a piece of bone, like a dog (a sop to Cerberus), by way of explanation. It alludes to Prometheus who deceived Zeus. Instead of sharing the sacrificial meat with the god he gave him only bones wrapped in fat. Zeus punished him for this deception.
- 23.3 **The motor car with its blinds drawn**: Juvenal satirizes the man who goes about in a sedan-chair with the blinds drawn, *Satires* 4.24.
 - 23.9-10 Even the sex was now in dispute. An epicene element is introduced.
- 23.18-22 sifting the ruins of time [...] of innumerable decayed teeth. A rhetorical figure, archaelogia.
- 23. 22-23/16.35 **The face in the motor car will then be known**: The face in the motor car seen though the glass is reminiscent of 1 Corinthians 13.12, ("For now we see through a glass darkly, but then face to face; now I know in part; but then shall I know even as I am known") and also recalls John Donne's famous "Meditation 17," "every book shall lie open to one another." The usage by Donne emphasizes the textual quality of the narrative. The course of the car, is often associated with the Viceregal procession in Joyce's *Ulysses*.
- 23.24 It is probably the Queen, thought Mrs. Dalloway: Clarissa continues to make cameo appearances for a short time.
- 24.7/17.7 **Hurlingham**: This is a venue of various sports (polo, golf) like Lords (cricket), and Ascot (racing); this club also gives a reception before the tennis championships at Wimbledon. Games of various sorts are a motif. The novel itself is playing games.
- 24.14 **the Queen herself unable to pass**. Even royalty seems unable to escape the traffic jam blocking the way.
- 24.15-16 Clarissa was suspended [...] Sir John Buckhurst [...] with the car between them: There will be other instances of people separated with something or someone in between.
- 24.15 **Sir John Buckhurst**: He may be implicated in the line of Thomas Sackville, First Earl of Dorset and Baron Buckhurst (1536 1608), barrister of the Temple; and Charles Sackville, Lord Buckhurst and Sixth Earl of Dorset (1638 1706). The Sackville connection is subtle, perhaps an inside joke.

- 24.15 /17.14 **Brook Street**: Extending from Hanover to Grosvenor Square it is now occupied by the Savile Club.
- 24.17 (Sir John had laid down the law): A clichéd parenthetical aside for the benefit of the narratee.
- 24. 25-26 /17.24-25 **something white, magical, circular [...] a disc inscribed**: This is a tricolon and an elaborate defamiliarization for a coin, as if traffic jams could be mitigated by a pay-off. Circular things stand out in this novel. This is ironic understatement.
- 25. 1/17.25-26 **the Queen's, the Prince of Wales, the Prime Minister**: Queen Mary, Edward VIII, Stanley Baldwin. The Prime Minister will become part of Septimus's delusions.
- 25.3 (Clarissa saw the car diminishing, disappearing): Another parenthesis, an orientation for the narratee. Clarissa continues to appear intermittently throughout this section.
- 25.8 Clarissa, too, gave a party. She stiffened a little: Clarissa shares in the traditional loyalty to Crown and Peerage.
- 25.9/17.33 at the top of her stairs: This is the post of the hostess as she greets her guests, and an ominous allusion to the *Lebenstreppe*, "stairs of life," a metaphor in which the prime of life is situated at the top of the stairs, all subsequent stairs descending toward senescence and death. The lofty position is nothing more than a parody of greatness in a scheme of achievements. The top of the stairs is a jumping off place for some. See Cole and illustration.
- 25.16-17/18.3 when the sentence was finished something had happened: The narrative is aware of itself making things happen verbally, in sentence form, as a text. The claim is a self-conscious acknowledgement of the textual component.
- 25.17-20/18.4-7 **Something so trifling [...] yet in its fulness rather formidable:** This describes the phenomenon familiar in chaos theory now known as the Butterfly Effect, a theory originated in 1914 by Henri Poincaré (*Science and Method*) in which the imperative sensitive dependence on initial conditions applies to all trajectories. According to Poincaré, "small differences in initial conditions produce very great ones in the final phenomenon." Here the comparison is between trifling and formidable. A small error at the outset is eventually far wide of the mark. The effect is non-linear; i. e., the error obtained at the end is disproportionately large when small errors in the beginning are disregarded. It implies a holistic perspective; everything, however small, affects everything else. The total system, therefore, cannot be understood by separate analyses of the parts. See Gleick 8. It serves as an intradiegtic clue for interpretation; matters which seem trivial in the beginning may become relevant later.

In Aristophanes's *Acharnians* "the outbreak of a great action from small immediate causes [...] shows how a very small incident may trigger a major conflict" (Reckford 183-184). In modern history, for example, there was an assassination in Sarajevo which triggered a great war.

The phenomenon in which a small local disturbance can become great at a distance is often applied to weather forecasting. It suggests the principle of nonlinearity. See Proust 2.108-111 for several paraphrases for the sensitive dependence on initial conditions. Paraphrases are like paintings within paintings that imitate the imitation. The image suggests the figure known as prolepsis, introducing an element that will have greater relevancy

later, the literary version of precognition. The name also relates to the Social Butterfly such as Clarissa.

25.25/18.11 **insulted the House of Windsor**: Formerly Wettin, the royal family adopted a less Germanic surname, yet remained as ethnically Germanic as before, an unpopular condition for them as for Doris Kilman in the time of the Great War. The post-war hatred of anything German prevails.

25.26-26.1/18.12 **led to words, broken beer glasses, and a general shindy**: This is a Stilkampf (a fight), and somewhat more than a robust debate, which repeats as a shindy later, a demonstration of the Butterfly Effect (250). In Latin poetry it is a *rixa*, a brawl, as in Propertius 4.8, a comic theme in Augustan literature. Later the ironic narrator's understatement will apply the Stilkampf to the European War as a "little shindy of schoolboys with gunpowder," also somewhat more than a robust debate. In Aristophanes's *Clouds*, debates are described as brawls, often identified by the use of wrestling terms which frames the debate.

26. 7/18.19 **St James's Street**: Known for its gentlemen's clubs, formerly coffee houses, it leads to the well-guarded Tudor gateway of St. James's Palace (27).

26.9 **white slips**. An under-waistcoat as distinguished from the underlinens for girls above.

26.11/18.22-23 **Brooks's bow window**: Brooks's Club on St. James's is a social club, originally with a reputation for gambling. It was White's Club across the street, however, that was famous for its bow window associated with Beau Brummell. Even Homer nods. The name is changed to "White's" in the Uniform Edition which is correct but at the sacrifice of the water imagery and its distant link with the name of the poet, Rupert Brooke.

26.15–16 the pale light of the immortal presence [...] had fallen upon Clarissa Dalloway: At this point Clarissa disappears from the discourse until she arrives at home.

26.17/18.28-29 [they] seemed ready to attend their Sovereign, if need be, to the cannon's mouth: This is reminiscent of Tennyson's "Charge of the Light Brigade" as a tradition of staunch loyalty to the Crown that many British subjects generally manifest. Tennyson's poetry is frequently a target for satire in the works of Virginia Woolf.

26.20/18.31 **Tatler**: This suggests the 18th century publication by Addison and Steele which gave much attention to the coffee houses and chocolate clubs of St. James's and which went out of print in 1711. Also see the contemporary *Tatler* of Clement Shorter (he avowed the relationship), a modern revenant for the modern social set, that ceased publication in 1940. The contemporary *Tatler* is "neither lusty nor lively" (*CR* 96). See my essay in *Virginia Woolf Miscellany* #31. Other publications mentioned include the *Times* and the *Morning Post*. An oblique reference is also made to the *Little Review*. There is a suggestion that Peter who clearly tattles on the Dalloways at the end is such a tattler.

26.24/18.35 **the walls of a whispering gallery**: This is an allusion to the whispering gallery in the dome of Wren's St. Paul's Cathedral where a whisper is amplified by its acoustics, as a version of the "Butterfly Effect." The allusive "acoustics" in *Mrs. Dalloway* are similar, its preformed language deriving from a distance. See "the remarkable carrying qualities" of a kiss echoing in a church in Kirby Flower Smith 356–357 note 58.

26. 25/18.36 a single voice expanded: By the Butterfly Effect (Poincaré) above.

27.1/18.37 **Moll Pratt**: A character of the same name appears in *Jacob's Room*.

27.2/19.2 the Prince of Wales: This is the much beloved prince, the epitome of

many forms of romantic behavior, Edward VIII, later to abdicate and marry the woman he loves, and be named Duke of Windsor. It was rumored that he sowed his wild oats.

27.8/19.7 **Queen Alexandra**: This is the beautiful Danish widow of Edward VII, daughter of Christian IX who limped (d. 1925), lived at Marlborough House, and who serves as a verbatim suggestion of the elegiac Alexandrian style of the novel. Elegiac couplets are composed of two lines, the second of which is shorter than the first. It "limps." See Ovid's *Amores* 1.4 in which Cupid has taken a "foot" away from his hexameters; in *Amores* 3.1, Elegy thus, whose "feet" don't match, limps. Latin elegy is love poetry. The convention is suggested in Joyce's *Ulysses* ch. 13 by the girl Gerty MacDowell, and her erotic preoccupations, who limps—an example of the character exemplifying the literary style. See also Sara in Woolf's novel *The Years* who limps. Coleridge gives an example in English (See *Brewer's*):

In the hexameter rises the fountain's silvery column,

In the pentameter aye falling in melody back.

Ovid typically characterizes this description as tumescence and detumescence in his first elegy (1.1.17-18): "When my first verse has risen well, the next falls into a limp." Thus, philology recapitulates biology. Carnal display illustrates the congruence between the poet's body and his poetry. Ovid's love poems summarize his sexual orgies. Metafiction is not a recent invention.

27.11/19.10 **Buckingham Palace**: This is the royal residence redesigned by John Nash. The flag indicates that the royal family is in residence.

27.14 /19.12-13 **Victoria**, billowing on her mound: The design of the queen's memorial in front of Buckingham Palace had been controversial.

27.21/19.19 thrill the nerves in their thighs: This is a mock epic expression to satirize the insignificance of the car in comparison with heroic events. In Classical Latin, femur, thighs, refers to a sexually significant part of the anatomy, the location of the sexual organs. Similarly, "nerves" may refer to sexual organs (Adams 51 and 38) and literary vigor.

27.25 /19.23 **the Queen's old doll's house**: This refers to Queen Mary's doll's house, "full of miniature wonders all done to exact scale," (Graves 166) designed by Lutyens, now at Windsor Castle. The narrator draws attention to Henrik Ibsen's play, *A Doll's House*, concerning the flighty child-wife with a torn dress who has forged a signature on a financial loan document. She thinks the money will save her husband's life; he in turn thinks the revelation of her false pretences has provided her with a spiritual opportunity for "rebirth."

27.26/19.23 **Princess Mary**: Married to the Viscount Lascelles. The Princess Royal is the eldest daughter of a reigning monarch. It is a title that is not current.

28. 3/19.27 **St. James's Palace**: Built by Henry VIII, although no longer a residence, it is the source of the diplomatic term, The Court of St. James.

28.1 **ah! The Prince!**: Expressives that characterize free indirect discourse, a group effect by the narrator on behalf of the "small crowd."

28.8/19.31 **tipping her foot** [...] **by her own fender**: This is a low metal rail around the open hearth to prevent coals from rolling out, where, according to Daniel Pool, people in Victorian novels put their feet.

28.8/19.31 the poor mothers of Pimlico: This is a less fashionable area near the river

adjacent to Belgravia.

28.6–9 **Sarah Bletchley** [...] **Emily Coates**: They will alternate with Mr. Bowley as they comment on the aeroplane. They are the poor mothers of Pimlico mentioned later as a pair.

28.13/19.35 **an Aberdeen terrier**: There are some twenty references to dogs in addition to Grizzle; breeds mentioned are Chows and several varieties of terrier. London seems to be going to the dogs. In Chekhov's story, "Lady with the Dog" the story ends ironically, "a new splendid life would begin" (*CR* 176).

28.16/19.32 **the Mall**: Named for a ball game once played there, the road links the Admiralty Arch with the Victoria Monument.

28.14 /19.37 **Mr. Bowley**: He is a minor character in *Jacob's Room* who is known for saying, "tut-tut" An transtextual character; perhaps the narratee knows the earlier work.

28.16-17/20.2 **could be unsealed**: See Percy Lubbock 261, "unseal his mind." "Sealed with wax" suggests Odysseus's crew whose ears were sealed with wax to prevent their hearing the siren's beautiful song in the *Odyssey*. See the wax in Juvenal *Satires* 9.150. See also Horace *Epistles* 1.2.53. The context, here, is hardly epic.

28.25/19.37-20.1 **the Albany**: A large residential structure in Piccadilly for bachelors and in *The Importance of Being Earnest* is said to indicate "dissolution." Its residents have included Gladstone, Byron, Macaulay et al.

29.4/20 **The sound of an aeroplane**, actually a writing instrument, is one of the devices that draws attention to to the novel's preoccupation with writing, and the alphabetic component is reminiscent of the ABC Show of the Athenian poet, Callias. Poets have been associated with flying in Aristophanes's *Birds* 1372-1409, *Clouds* 335-338, flying over humankind (Theognis 237-240). The Cubists took notice of the new world of flight, as in Delauney's (1914) *Homage to Bleriot*. The flying machine is also a recurrent feature in Proust. The use of aeroplanes for sky-advertising "in smoke-letters half a mile high" (Graves 77) began in 1922. According to *A Room of One's Own* one can never say that aeroplanes were invented by women (89) even if so common as on the occasion of seeing a woman (41), a swipe at Samuel Butler.

29.4 **bored ominously**: It carries the implication that it is BORING in addition to being unintelligible. The ominous aspect suggests it as an omen of the things to come.

29.6-42.11/20.16 **white smoke from behind**: This with the associated sound effects composes one of several examples of scatological defamiliarization. "There is no biological truth that feeling does not reflect, and that good comedy, therefore, will not be prone to reveal" (Langer 129). It is ironic that the explosion of the backfiring car mutates into a "crepitating" aeroplane that creates a written text, however obscure. The crepitation motif resumes with the "high singing" sound of the aeroplane: in Aristophanes's *Clouds* the question becomes whether a flying insect "sings" through its mouth or its arse. This is an example of the narrator's wry understatement. In Aristophanes one must laugh in Greek, since humor is bound up with a sense of the body (*CR* 36). This narrator thumbs her nose at propriety.

29.10-13/20.20-23 **curved in a loop** [...] **in letters**: See the fantastic line drawing of literary plot in Sterne's *Tristram Shandy* 6.40. The aeronautics imitate both collage Cubism that includes words and letters in the composition, and epic Cubism for its breadth of landscape. As an instrument of writing it is a metafictional clue for a novel about

writing. The word "letters" is highly ambiguous in this novel; it may refer to education, communication by mail, or merely alphabetical letters. The curves and loops indicate ring composition.

- 29.11-12 **out fluttered behind it a thick ruffled bar of white smoke**: Iteration that emphasizes crepitation. The conclusion drawn from broken wind in Chaucer's *House of Fame* is that "most tales are lies" and "indistinguishable from a fart" (Doob 333).
- 29.18 **began writing a K, an E, a Y perhaps?**: The Immelman curves executed by the sky-writer suggest the key to this nebulous narrative unit that clearly concerns writing, an elliptical meta-narrative that indicates the novel's principal concern—writing.
- 29.20-23/20.29-32 "Glaxo," said Mrs. Coates/ "Kreemo," murmured Mrs. Bletchley: Such "winged words" are frequent in the *Iliad*, e. g. 1.201. This is an allegory of critical disagreement. Each of the observers has a different interpretation of the "text."
- 30.6/21.2-3 **bells struck eleven times**: This is one of the several marks of the time of day that is firm.
- 30.8/21.5 **swiftly, freely**: The subtle allusion is to the scatological style of Jonathan Swift.
- 30.8-11 **freely like a skater** [...] **It's toffee**: Mrs. Bletchley interrupts the narrator and then Mr. Bowley interrupts her.
- 30.11/21.8 **toffee**: This is a Cockney term meaning embellishment, ornamentation (See Barltrop *Muvver Tongue*).
- 30.15/21.12 **clouds**: This is the first mention of clouds that figure in Aristophanes's comedy, *The Clouds*.
- 30.16-24/21.13-20 It had gone; it was behind the clouds [...] as a train comes out of a tunnel, the aeroplane rushed out of the clouds again: This is a simile that imitates many of the motifs in the novel that are small at first, disappear for a period, and become formidable later. There is an interesting metaphor from Bede's *Ecclesiastical History* 2.13, comparing the life of humankind to a sparrow that flies into the shelter of the mead hall (like a train disappearing into a tunnel) and out again into the storm. While he is inside he is safe from the storm. Bede explains that we know little of what went on before or what follows in life, only what can be seen for a little while.
- 31.5/21.27 **on a seat in Regent's Park**: Robert Louis Stevenson's Dr. Jekyll is similarly seated when he unexpectedly becomes Mr. Hyde. The Smith's have been in Bond Street when the car backfired and now are in the Park. Originally part of the Forest of Middlesex and the manor of Tyburn, a project of the Prince Regent, the park is ringed by residential terraces and it houses London Zoo; it is concentrically encircled by several thoroughfares.
- 31/21 The Smiths suddenly appear in Regent's Park near the zoo whereas they had formerly been on Bond Street, as if rescued, like Hector, by Apollo (*Iliad* 20.443). This park serves as one of the several settings that echo the *locus amoenus* in Plato's *Phaedrus*.
- 31.7 **Look, look, Septimus**: Suggestive of D. H. Lawrence's love poems, "Look We Have Come Though." A contemporary commented that they may have come through but must we look? It was thought too personal for public taste.
- 31.9 (who had nothing whatever seriously the matter with him): An aside for the narratee. A proleptic reference to Dr. Holmes who apparently has said this. Septimus is to notice "real things," not imaginary things.

- 31.10-11 **take an interest in things outside himself**: Shell-shocked victims were urged to take up some hobby. See Proust 3.897: "Par l'art seulement nous pouvons sortir de nous."
- 31.13/21.34-35 **Not indeed in actual words [...] could not read [...] but it was plain enough**: A priamel. Septimus, like most readers, is trying to interpret the letters in the sky, except that unlike others he takes it as a personal reference. His "reading" of the skywriter is fantastic.
- 31.21/22 **for**: The preposition is used in three different senses: cost-free, duration, and as a conjunction, conditional. It is typical of the essays of Seneca and free indirec discourse.
- 31.22/ 22.6 **tears ran down his cheeks**: This is a feature of elegiac characters (who are described in elegiac couplets) as in Ovid's weeping heroines in *Heroïdes* as well as several Homeric heroes, and it anticipates Peter Walsh's behavior. He weeps for beauty, not for Evans, unlike Achilles who weeps for Patroclus in *Iliad* 18.73-80.
 - 32.26/22.9 t...o...f: the smoke begins to spell "toffee."
- 32.9/22.17-18 **one must be scientific, above all, scientific:** In "Tradition and the Individual Talent," T. S. Eliot asserts that in some ways art approaches the condition of science. Science is one of several features of Alexandrian literature. See also Plato *Phaedrus* 271a-c in which the writer should be as scientific (technical) as possible.
- 32.8- 10/22.16-17 **the human voice** [...] **can quicken trees into life**: "Quickening" is an allusion to renascence, revival and a proleptic reference to its usage at Lady Bruton's luncheon.
- 32.10–11 **Happily Rezia put her hand [...] on his knee**: A formulaic passage which Clarissa will later repeat for Peter.
- 32.18-19/22.26-27 **would not go mad [...] would see no more**: A priamel. It incorporates the physical and mental defects of both Lear and Gloucester in *King Lear*. The madness of Lear accompanied by his fools is pertinent.
- 32.21–22 **trees were alive**: "All trees tend to be sacred, or possessed by an unseen life": Harrison *Themis* 165.
- 33.3-4/22.35-36 the spaces between them were as significant as the sounds: Clearly we are not being told everything. This is a reference to Gestalt theory that regards background and foreground equally but not simultaneously. Negative spaces are as important as positive spaces. It further suggests giving attention to the way the text appears on the page, a self-conscious awareness of itself as a written text.
- 33.3-4/22.35-36 the spaces between them were as significant as the sounds: This may suggest the necessity for reading between the lines. Half of the significance, as for the proverbial iceberg, lies below the surface.
- 33.5/23.1 **a horn sounded**: In *The Satyricon* section 26 Trimalchio has a horn blow to mark the passage of time. See also T. S. Eliot's *Waste Land*, "The sound of horns and motors" (3.196).
- 33.6-7 **the birth of a new religion- "Septimus!" said Rezia:** She interrupts his excessively detailed internalization. This is the first of a series of such interruptions that foreground a disruption that undermines a too ready acceptance of the illusion.
- 33.18/23.13 **she could tell no one**: This is reminiscent of urning once again and Keats's "Ode on a Grecian Urn" line 39 that also reappears at the time of the suicide: "No

one to tell." Urns become a prominent kind of furniture in literary history, notably the "storied urn" of Gray's elegy (a tissue of literary allusions according to Cleanth Brooks), the "well-wrought urn" of Donne's "Canonization," and Shakespeare's "Phoenix and Turtle," the urn wherein the dead birds lie. In Propertius's 2.13.32 the urn serves as a very small tomb in place of a great sarcophagus for his ashes. See also the vessel that prompts Thomas Browne's *Urne-Burial*: "There is nothing strictly immortal, but immortality. Whatever hath no beginning may be confident of no end" (153).

- 33.18-19/23.14 **Septimus has been working too hard**: This is the period's standard explanation for mental collapse. Sir William Bradshaw is a similar victim.
- 33.24-25 And it was cowardly for a man to say he would kill himself: Later Dr. Holmes will concur.
- 33.26/23.20-21 **he was not Septimus now**: The wry narrator's euphemism is suggesting an alternative persona.
- 34.5/23.25-26 **Dr. Holmes said there was nothing the matter with him**: He represents the permissive wing of Septimus's therapeutic faculty. In the medical model followed here, this is a form of literary analysis. Later William Bradshaw's version of the metaphor will be quite judgmental.

The name "Holmes" would suggest Sherlock Holmes, yet it is Watson who is Holmes's partner, the physician, in Conan Doyle's detective stories. The two men work together as a unit to solve mysteries. It could be said that the detective in these stories is played by Holmes and his "double," Doctor Bradshaw, part detective, part physician.

- 34.6–7 **Look! Her wedding ring slipped**: The wedding ring introduces the marriage theme that is a foil for the Dalloway marriage that is continuously studied in the novel. The word "ring" indicates the ring composition factor in the structure of exposition: "She could tell no one [...] nobody to tell" which alludes to Keats's "Ode." Rezia's comment is mixed with the narrator's in free indirect discourse.
- 34.7/23.27 **she had grown so thin**: This is the Alexandrian anatomical criterion for brevity as desirable in composition.
- 34.7-8/23.27-28 **it was she who had suffered**: Suffering is a feature of Euripides's *Alcestis* with the Greek commonplace that for King Admetos, knowledge comes through suffering. See also Hesiod, *Works and Days* 218.
- 34.8/23.28 **nobody to tell**: This alludes to Keats's ode "On a Grecian Urn," a subtle allusion to the "urning" motif. We cannot tell whether the urns are reliable clues or merely red herrings.
- 34.10 **her sisters**: Later Septimus's account will name only two daughters. There are several such contradictions, e. g. brooch/ring. Similarly, in antiquity, blunders in recitation and misstatements in orally composed discourse appear regularly as in the *Iliad*. Even Homer nods.
 - 34.13/23.33 **Bath chair**: This is a wheelchair for invalids.
- 34.15 **For you should see the Milan gardens**: The *parca sempion*e and the *giardini pubblic*i are famous.
- 35. 4/24.11-12 **red-brown cows peacefully grazing**: A similar setting for the future site of Rome is described in the *Aeneid* 8.360. See also Tibullus 2.5/23-25.
- 35.5/24.13 **I am alone**: This echoes the speech of the abandoned Ariadne. See Ovid's *Heroïdes* 10, elegies of heroines deserted by epic cads, including "Sappho's" (by Ovid)

famous elegy. They represent variations on this single theme and the different ways it can be expressed. See also Helen's lament in *Iliad* 24.772.

35.35/24.14-15 **the fountain, the Indian and his cross**: This is a memorial fixture, donated by an Indian gentleman, Cowasjee Ready-Money, with a configuration similar to a market cross, and a component with a Hindu motif. As a fountain it also suggests Coleridge's rendition of the metric construction of the elegiac couplet, above. The narratee is apparently familiar with this feature.

35.8-10/24.16-17 **the country reverts to its ancient shape, as the Romans saw it:** This is the reversal of the "founding of a city" topos that Elizabeth Dalloway will echo later. Roman influence is emphatically asserted from time to time. There is a great deal of evidence for Roman occupation in the City: temples, mosaic floors, not to mention the Roman wall itself that has formed the boundary of the City. London, like Rome, was founded by Trojans according to legend and referred to as Troynovant.

35.11-12/24.19-18 **the hills had no names and rivers wound they knew not where:** This is reminiscent of Conrad's *Heart of Darkness*. It is an example of a chronographia like the marsh "where the grasses waved and the swine rootled" (*AROO* 9). See Sackville-West, *The Land*, "Winter: The Yeoman" where "droves of swine/Rootled for acorns," 23. Roman London was characterized as having two hills formed by the Walbrook river. Cornhill and Ludgate are now the "hills with no names."

35.13/24.20 as if a shelf were shot forth and she stood on it: This is an allusion to the stage device in Greek theater, the *ekkyklema*, a movable platform, for showing interior scenes such as revealing the death of Agamemnon in his bath, that rolls out to center stage, and a proleptic reference to the shelf Peter notes in the ambulance. Such devices were common in tragedy but not mentioned; they are part of the illusion-breaking metatheatrics in Aristophanic comedy. The event imitates what might have been stated in such Greek theatrical jargon, as a metatheatrical reference. In Aristophanes's *Thesmophoriazusae* it serves Agathon as a kind of hussy-couch. The rites of Demeter, the Thesmophoria for the "lawgiver," are those of Isis also. Like Demeter, Themis is the champion of justice.

35.18-19/24.25 **to throw himself under a cart**: Worshipers of Vishnu, Juggernath (the preserver of life), were incorrectly said to throw themselves under a giant cart bearing his figure like a "Juggernaut" through the street. Septimus has been carried away with the Indian imagery, and perhaps Hindu mysticism as well. Hinduism recognizes life as a wheel of birth, life, and death.

The Juggernaut is a prominent feature in Robert Louis Stevenson's *The Strange Story of Dr. Jekyll and Mr. Hyde* in which Mr. Hyde has run down a child like a Juggernaut. This novel makes much of the front door used by Dr. Jekyll and the back door used by young Hyde and suggests that anality and homosexual blackmail may be factors in the mystery. Ovid exploits the same metaphor.

This is the first indication of the suicide later, given as an imitation of *Anna Karenina* (100: "a look she had seen in his eyes when a train went by"), well-acquainted with the troubles of the flesh, who threw herself under a moving train, a hint that will recur. We needn't consult an actuary to realize that Septimus is a poor life insurance risk. The Juggernaut is mentioned in Joyce's *Ulysses* "Circe." In *The Forsyte Saga*, Bosinney the "outsider" (Irene's lover), is run down and killed in London traffic. There is mention of possible suicide.

35.19/24.26 **there he was**: This is a comment that will be applied to Clarissa among others.

35.22/24.28 **men must not cut down trees**: The revelations for Septimus Smith are quite literary and fall into the category of the idée fixe, sometimes an hallucination rather than the kind of quasi-religious revelation experienced by the Dalloway crowd. Prime Minister Gladstone was known for cutting down trees and arranging media events around this conduct. Trees are an integral component of the *locus amoenus*.

In Callimachus's facetious "Hymn to Demeter," a man wantonly cuts down Demeter's grove for materials to construct a banqueting hall and is punished with an insatiable hunger. Normally, to offend Demeter, the goddess of grain and plenty, is to risk famine. In Ovid's version of the story he finally eats himself up (*Metamorphoses* 8.878). Compare the allusions to Demeter and the felling of trees in Forster's *Howard's End*. The Roman poet Horace just barely escaped being killed by a falling tree.

The Gilgamesh epic features an account of the hero and his sidekick Enkidu cutting down trees and leading to tragedy.

36.4 and 8/24.35-25.2 **no crime** [...] **no death**: This is sung, appropriately, by the birds in Greek words. They are Greek birds, an allusion to the comic utopian issues in Aristophanes's *The Birds*. This comedy is clearly consonant with bird imagery in the novel. See Jane Ellen Harrison. "Bird and Pillar Worship," *Transactions of the Third International Congress for the History of Religions*. 2 (1908): 154-164.

36.7/25.1 a river where the dead walk: This clearly refers to the Styx.

36.11 **Evans was behind the railings**: We have yet to discover who this might be. The name suggests Sir Arthur EVANS who excavated the palace at Knossos, called the labyrinth.

36.16 **Interrupted again! She was always interrupting**: Interruptions, forgrounded here, will be seen as a major device of the narration.

36.20/25.12-13 **ceiling-cloth of blue and pink smoke**: The world resembles a stage setting such as for plays like Shakespeare's *Tempest*. The element of drama is prominent; the novel reeks of the theater because Greek theater encompasses the ritual of death and rebirth imitated in *Mrs. Dalloway*. Both the form and the content express the discourse of rejuvenation and renascence.

According to Jane Harrison, myth, the story, is "the thing said." Ritual is (*dromenon*) "the thing done." They are different forms of the same discourse. The object is to produce some form of a new life. According to Jane Harrison, the Greek word for theatrical representation is drama, which also means "thing done." "Greek linguistic instinct pointed plainly to the fact that art and ritual are near relations" (Harrison *Ancient Art* 35).

Greek liturgy concerns death and rebirth imitated in *anodos* dramas such as Euripides's *Alcestis* and *Helen* in which the woman is brought up from the Underworld (i. e. brought back to life) and like Persephone in the Homeric *Hymn to Demeter*. The comedies of Aristophanes are also concerned with the various aspects of renascence, rejuvenation, and *katabasis*. This is true especially of comedy which has a grief at the center that is later resolved; even in Shakespeare's comedies the action takes the protagonist as close to catastrophe as possible and then steps back from the abyss, as for example in *Cymbeline*.

36.22-23/25.15 **the traffic hummed in a circle**: A thematic reference to the concentric arrangement of streets surrounding the park and the annular syntactic structure that

prevails in this novel.

37.3/25.22 a clown at the music hall: The comedy of music hall shtik and the clown as a dramatic component become a motif.

37.1-6/25.20-25 The construction "cricket-music hall-music hall-cricket" is an example of ring composition, its annular structure indicated by the words "spun round."

37.5 **notice real things**: Again, the instruction is to disregard the imaginary.

37.6-9 **game** [...] **game** [...] **game**: Suggests that this author is playing a game. It further suggests the motif that includes the gladiatorial games, a form of capital punishment, for which Rome has been famous in the past. Also, the Greeks celebrated funerary games (athletic contests) cited in Homer's *Iliad*; likewise they are imitated in Virgil's *Aeneid*. They were deemed a duty of descendants to honor a dead ancestor. The gladiatorial element will become gradually emphatic as an aspect of Septimus's delusions.

37.14/25.32–33 **a coverlet, a snow blanket**: This is an allusion to James Joyce's "The Dead," in his *Dubliners*. Bringing back the dead will become the major concern of this novel.

37.16/25.34-35 **the eternal sufferer**: Septimus shares in the problem of suffering, perhaps as part of the Alcestis motif in which knowledge comes through suffering.

37.15-16/25.34 **the scapegoat**: The term is of Biblical origin. The role is a Platonic *pharmakos*. The narrator casts him in the role of victim in a Greek ritual. In either case, it is an identity he cannot quite yet have. Pharmakon is an ambigous word that may refer to a recipe, a remedy, or a poison. The paradox is suggested in the saying that for a remedy you need a hair of the dog that bit you. In the literature of folly the madman is a scapegoat, a "fall guy" for the ills of society. For many details concerning the *pharmakos* see Jane Harrison's *Prolegomena* 95-119.

More importantly the *pharmakos* is the role performed by Persephone by her *kataba-sis*, her sojourn in the Underworld.

37.22/26.4 **a few sheep**: A madman's hallucination evokes a Virgilian pastoral. Fantasy for Clarissa comes across as hallucination for Septimus. His allusions parody reality in such a way that parody becomes a device without a reality to underwrite it.

37.25/26.11 **Maisie Johnson**: As a newcomer to London asking for directions she serves as a foil for Rezia and a focalizer who documents the behavior of Septimus Warren Smith.

38.4/26.12 Everything seemed very queer: Maisie's perspective suggests that things look fake or counterfeit, unusually different, unconventional or eccentric. Her monologue is an example of narrative written in the idiom of the character currently on stage, as free indirect discourse, comparable to "Nausicaa" in *Ulysses*. This seems a topos among school exercises known as *progymnasmata*, here a piece written "in character". The "Uncle Charles" principle (see Monika Fludernik).

38.6 /26.13-14 **Leadenhall Street**: This is a retail business area in the City (since Roman times), originally part of the general market of the same name which originated with the lead-covered roof, a proleptic reference, as it were, to the Army and Navy Stores; excavations there have uncovered eight mosaic Roman pavements.

38.8 **gave her quite a turn**: A scare, a fright, a psychic experience, a vision. For her it is culture shock.

38.24-25/26.30-31 she joined that gently trudging [...] company: She has been

lost in the labyrinth. After getting directions from Rezia she becomes a maze-walker like the rest. In Joyce's *Ulysses* the specific labyrinth is restricted to "Wandering Rocks."

- 39.1/26.33-34 **dogs busy with the railings, busy with each other**: This is typical canine behavior, suggestive of sniffing and urinating, perhaps mounting each other, as part of the bestiary that troubles Septimus in this novel. Canine sexual behavior later will be associated with "becoming a man" i. e. sexual initiation. Dogs of various types are featured in Homer. It will enforce the similar allusion to Gordon later.
- 39.8/27.3 **Horror! horror!**: This is an allusion to Conrad's *Heart of Darkness*. See also *Macbeth* 2.3.64. This is not in quotes, but the expressives indicate subjectivity in the form of narration.
- 39.11/27.5 **Why hadn't she stayed at home?**: Maisie resembles Horace's "country mouse" that expresses his preference for country living: "Oh, country home, when will I see you?" (*Satires* 2.6.115-117). Virgil's Meliboeus's similar sentiment occurs with him as a captive in Britain: "Ah, when shall I see my native land again?" (*Eclogues* 1.66-67).
- 39.13/27.7- 40.14/27.31 **That girl, thought Mrs. Dempster [...] Maisie Johnson:** This is the old woman and girl, the age vs. youth topos, another piece written in character, a rhetorical school exercise. Her monologue is tainted with her style and idiom. This is free indirect discourse.
- 39.16/27.10 **better to be a little stout**: This directly contradicts the Alexandrian requirement for stylistic slimness. The grotesque body of carnival. Mrs. Dempster is eating lunch and feeding squirrels as her part in the midday topos. The park is a *locus amoenus*.
- 39.17-18/27.11 **Percy drank**: This alludes to the music hall artiste Marie Lloyd whose husband, Percy, is said to have also mistreated her.
- 39.23/27.16 **Oh, the cooks**: This suggests the classical scholars A. B. Cook and P. B. Mudie Cooke as well as the cookery motif. The cook usually rules from "below stairs." See Plautus's *Pseudolus*. Cookery is part of the rudimentary drama of fertility rituals and witchcraft as well. The rite of cooking is the means of regeneration and rejuvenation in Aristophanes. The essence of cookery is to falsify nature as the essence of rhetoric is to falsify discourse (Plato *Gorgias* 465b-e).
- 39.23/27.16 **and so on**: This discourse tag belongs to the narrator, not the character. It occurs six times further and in different forms such as "and so forth" and "all the rest of it." It serves as an abbreviation, a partial report.
- 40.10 **let me tell you**: A sociolectal expression that embellishes her free indirect discourse. The character and the narrator interpenetrate.
- 40.12/27.30 **Kentish Town !:** This is a grimy working-class district north of Regent's Park.
- 40.8, 19, 23/27.35-28.2 **m'dear, out o' sight, feller**: These are phonological dialectical traits of the character's speech, a synecdochal example for free indirect discourse. Mrs. Dempster's cockney accents are analogous to the broad Doric accents of the chattering housewives in Theocritus's *Idylls* 15. Compare the cockney Mrs. Brown whose distinctive style is limited to dropping aitches, "And 'ow are you, Mrs. Davis" in Leonard Woolf's *Wise Virgins* 125.
- 40.21-22 **Her stomach was in her mouth**. A cliché. The subjectivity thus indicated appears in free indirect discourse throughout her monologue.
 - 40.19/27.36 Margate: A holiday beach resort area and port city in Kent.

- 40.16- 23/27.33-28.2 **Ah, but that aeroplane ![...] Mrs. Dempster wagered**: This is an extended passage in free indirect discourse. The narration makes use of the woman's personal idiom ("I'll wager"), her expressives that echo Horace and Virgil (Ah) and her cliché ("Her stomach was in her mouth," as if it were digestible) while changing pronouns and backshifting verbs in accord with narrative procedure. She is one of the "everyday" characters completely devoid of pretensions that brighten up this novel.
- 40. 22-23/28.2 There's a fine young feller aboard of it: She suggests the adventure of "glist'ring Phaeton" (2 Richard 3.3), son of Apollo who got the keys to the chariot of the sun and recklessly drove it until he had scorched the earth, a charming explanation for a heat wave, as in Ovid Metamorphoses 2. 159-400. The image also suggests Daedalus flying out of the labyrinth. There is also Triptolemos in his winged car in Harrison Prolegomena 524 and illustration 151. Bellerophon riding Pegasus is another candidate. In Aristophanes's Clouds "Socrates" and his thinkers represent the heavens as an oven cover and men as coals (anthrakes) (Clouds 95-97). In the end the Thinkery is consumed by flames. Mrs. Dempster gives a down-to-earth description of the skywriter when compared with Septimus's fantastic reading. This underscores the difference between real things and things which exist only in the mind.
 - 41.3 adventurous thrushes: Scientifically speaking, a thrush is Turdus turdus.
- 41. 9/28.14 **Greenwich**: This is a town several miles downriver from London, the site of the Observatory, the Prime Meridian, the International Date Line fixed in 1884, and the berth of the Cutty Sark and the Gypsy Moth. It is an important site in Conrad's *Secret Agent*. Greenwich Time had been the authority until Mr. Willett invented "Summer Time." Thus, time itself is relative to the system in force and entirely arbitrary.
- 41.14/28.18 **Mendelian theory**: This theory implies the laws of heredity as they may apply to the genealogy of literary conventions such as those inherited by this novel. Callimachus advises that keeping to the common ruts (conventions) in poetry is the best course in a maze (CR 61).
 - 41.17/28.20-21 St Paul's Cathedral: It is the 4th or 5th built on the site.
- 41.20-21/28.24 **that plaguy spirit of truth**: This forms a ring with the "spirit of religion." Suggests that truth in narrative is a problem. The term "plaguy" belongs to the character's idiom and indicates free indirect discourse.
- 41.26/28.29 **bag stuffed with pamphlets**: This is a self-reference to the novel itself as a bag of printed matter, stuffed with parodies and allusions. The novel achieves self-definition through containing simpler versions of itself usually in such terms of containment. These cameo performances are stories of art. The pamphlets may imply an activist political effort in the form of propaganda or "hot air." In this case the leather bag suggests a parallel with Aeolus, the god of winds in the *Odyssey* 10.1ff, who captured winds in a bag to assist Odysseus in his voyage. The winds, when surreptitiously released, impede the Homeric hero's progress (Homer *Odyssey* 10.38-55).
- 42.3/28.31-32 **knocking of words together**: This man is a writer. The expression which typifies his personal idiom in free indirect discourse echoes Cicero *Orator* 68, *faciendorum jugendorumque verborum*, the minimal essential criterion of poetry. This novel is concerned with writing and writers.
- 42.6/28.34 **Ludgate Circus**: An intersection in the City on Fleet Street near Ludgate Hill where St. Paul's Cathedral is situated. "The City" refers to the ancient part of London

within the walls which were first constructed by the Romans after Boudica ("Victoria") sacked the city in 61 ce.

42.8/28.36 The traffic caused by the motor car is traffic floated over by the aeroplane that everyone had seen. The aeroplane, still farting white smoke from behind, segues with Clarissa in the next section. Clarissa as a character, apparently at her own door, cannot see either the aeroplane or the car or the people, yet asks her incongruous rhetorical question.

Synopsis: Clarissa arrives at home and, after spending some moments thinking about her childhood friend, Sally Seton, she prepares to mend the torn dress she will wear at the party that evening. She is unexpectedly visited until 11:30 by Peter Walsh, her friend and lover from their youth, just returned from India. Her daughter Elizabeth is introduced in order to break up the meeting.

42.14/29.5 **What are they looking at?:** The objects of curious gaze have that the narrator has described have escaped Clarissa. She has seen the car but merely heard the aeroplane. Events concerning the skywriter have taken place while Clarissa walked home, an occasion of simultanism. The action of the maid who opens Clarissa's door is completed at the end of the section by Peter Walsh who closes the door.

42.16/29.7 **cool as a vault**: T. S. Eliot had said, "England puts her great writers away securely in a safe deposit vault," *Egoist* May 1918, 69. This is a bank vault; this day is to be seen as Clarissa's day of reckoning, contemplating her indebtedness. In Aristophanes's *Clouds*, the hero Strepsiades is similarly debt-ridden, from too much "spending" (*Clouds* 53-55, 240-241). See also the enterprising heroes of *The Birds* (lines 115-116) who are looking for ways to evade their debts. In Chekhov's *The Cherry Orchard*, Lyuboff Ranevskaya (Lyuba) is a landowner similarly so indebted that her cherry orchard is to be cut down.

Clarissa's double status as both young and old serves her well; her youth remains as a hedge fund against existential bankruptcy. Balancing one's books and counting is a frequent aspect of the "introspection topos," examining one's inward state, a term of art. See Catullus 5 and 7 on counting kisses. Counting up one's assets often invites the envy (*ph-thonos*) of the gods. Elizabeth Barrett Browning famously says, "Let me count the ways."

The financial conceit (the shilling thrown into the Serpentine) as a bookkeeping metaphor is resumed in terms of frugality (She spent little). See Shakespeare *Cymbeline* 5.4: The soul is a metaphorical account book ("Broken debtors may thrive if the principal is abated," lines 19-21; "accept the audit and cancel bonds," lines 27-28; "you'll be called for no more payments," line 158; "you have paid too much," line 162; "you have no true debitor and creditor," line 168). See also Propertius 1.7.26: Love late in life exacts a heavy interest; postponement invites heavier punishment—the law of Nemesis. See my essay in *Explicator* 59 #1. She is hedging her bets after extravagance, actual as well as metaphorical, in youth

42.19-20 **she felt like a nun** [...] **the familiar veils**: The mock sanctimony invoked by the nun blessed and purified balancing her books gives a comic approach to solving a financial problem as a type of spiritual exercise and her little stock exchange as a cloister. Unlike financial abundance, the dwindling cashbox also suggests her defects of expression (Horace *Epistles* 2.1. 175-176). It may be a friendly bow in the direction of deficit spending advanced by Woolf's friend, Maynard Keynes. The context lays some "stress on money and a room of one's own" (*AROO* 112). The veils will later appear under the auspices of Peter Walsh.

42.21/29.12 **old devotions**: Perhaps this is among religious exercises that Folly deplores in *The Praise of Folly*, approaching superstition.

- 42.21-22 **The cook whistled in the kitchen**: "Comedy begins in the kitchen and the bedroom" (Bentley 143).
- 42.23/29.13 **she could hear the click of the typewriter**: According to T. S. Eliot, for the poet "the noise of the typewriter or the smell of the cooking" are experiences "always forming new wholes." See his "The Metaphysical Poets." The typewriter mentioned is one of a series of instruments of writing. Here it seems a mark of the work in progress.
- 42.23/29.13 **It was her life**: The referent to "it" is not clear. "Life" (*vita*) is a motif that dominates the novel, a word also frequently expressed in the Sackville-West short novel, *Seducers in Ecuador*.
- 42.24/29.14-15 **beneath the influence**: Clarissa bows under the external "influenza," above.
- 43.1/29.17 **buds on the tree of life**: See Charles Darwin's *Origin of Species* ch. 4 conclusion. The Darwin connection, natural selection as it pertains to literary survival, will be picked up later by Aunt Helena. "Books descend from books as families descend from families. Some descend from Jane Austen; others from Dickens. They resemble their parents, as human children resemble their parents; yet they differ as children differ, and revolt as children revolt" (Virginia Woolf "The Leaning Tower" 130).
- 43.6,11/29.21-25 repay [...] pay back from this secret deposit: The financial conceit shows Clarissa evaluating her portfolio. Life is a loan to be repaid, i. e. as if one is "living on borrowed time." See Propertius 2.1.71. According to Panurge however, endebtedness guarantees longevity (Rabelais *Gargantua and Pantagruel* 3.3-4). Similarly, Dr. Seward gives his ledger accounting, profit and loss, in Bram Stoker's *Dracula*. The "vampire" narrative is "plagiarist" throughout.
- 43.9/29.24-25 **the cook even whistling**: This is "whistling for the wind," the winds characterized by large quantities of hot air that blow intermittently, by sympathetic magic which in ancient cultures is efficacious according to Jane Ellen Harrison. Whistling is reminiscent of the Argumentum Fistulatorium (whistling the Lillibulero) in *Tristram Shandy* 1.21. The cook is often a conventional buffoon prominent in Greek and Latin New Comedy.
- 43.10/29.25 **Walker**: Mrs. Walker is as pedestrian (by name) as the other characters and shapes the cookery motif (in Clarissa's own kitchen) as a part of the novel's self-reference.
- 43.12-13 **trying to explain how "Mr. Dalloway, ma'am"- Clarissa read on the telephone pad**: Here Lucy interrupts the garrulous narrator and is herself interrupted by the narrator.
- 43.18-19/29.33-34 **he would be lunching out**: In Trimalchio's feast of Petronius's *Satyricon*, a tablet near the front threshold bears the message, "The master will be dining in town on the 30th and 31th of December." See Harrison *Prolegomena* 358: "Dining out was invented by Zeus the Friendly."
- 43.20-22/29.35-36 Lucy shared as she meant her to her disappointment (but not the pang): This suggests the beating of Dionysus shared with his slave which he, as a god, does not feel, in Aristophanes's *Frogs*, one of his most "Platonic" comedies. The object of this journey to the Underworld is to bring a dead poet back to life. It is a comic "*anodos* (bringing up) drama." For *anodos* rites see Harrison *Themis* 416. The dead "Aeschylus" is raised from the cave to the sunlight. In tragedy, dead heroes generally remain dead. The

parenthetical phrase is an aside to the narratee.

43-44/30.2-3 handled it like a sacred weapon [...] and placed it in the umbrella stand: Note that this weapon is a parasol, protection from the sun, not an umbrella. This is a bathetic conclusion, a satiric style framed as intervention "from below" for a humble parasol as a sacred weapon from the elevated "field of battle."

44.3/30.6 **Fear no more**: In Shakespeare's *Cymbeline* 5.4, this is the phrase that reappears from time to time, here in reference to Lady Bruton's luncheon. This is a "little phrase" like the haunting musical phrase of the fictive composer, Vinteuil, in Proust.

44.4-6 for the shock [...] as a plant: an epic simile.

44.5/30. 7-8 asking Richard to lunch without her: Clearly, Clarissa is a shade touchy about Richard's luncheon invitation, perhaps suspecting the superior attractions reposing elsewhere. The absurdity of the tremendous trifle now appears. This trivial event is satirized as a social slight that disturbs Clarissa greatly which the narrator records with mock gravity. "If comedy loses its frivolous tone it becomes non-comic social drama" (Bentley 136). It is comic to treat such trivial events with great seriousness. It is a tempest in a teapot—reductio ad absurdum. The comic includes the ridiculous, the ludicrous, the witty, and the humorous when something trivial is presented as serious. The ridiculous thing must be recognized as ridiculous (Olson 151 and 155). Clarissa Dalloway is an alazon, one of many, inclined to take trivial matters seriously. We should smile if not laugh out loud. The consumption of food is a major motif in the comedies of Aristophanes; food and persuasive rhetoric are comparable to swallowing what tastes good.

A luncheon party is a sympotic event, a symposium, which in the elegies of Propertius "is practically synonymous with the love affair" (Yardley 149). Clarissa apparently visualizes the luncheon as an opportunity for adultery.

44.9-10/30.13 whose lunch parties were said to be extraordinarily amusing, had not asked her: According to the Butterfly Effect, inconsequential causes can generate intense emotional responses. After we are given an account of Lady Bruton's luncheon, as disappointing as a Barmecide feast, it is difficult to see why such a prosaic meal would be considered amusing or extraordinarily so except that it is well seasoned by previous cooks. In Satires 2.8 Horace bemoans not being invited and thus missing a rich man's lavish dinner. "a party-giver's talent [...] lies hidden when the going's good" (Horace Satires 2.8, 73-74). This is interlarded with a great deal of contempt as part of Clarissa's wildly histrionic lament over a what appears to be a "tremendous trifle," with repetitions reminiscent of a villanelle. It introduces the marriage subplot. The mocking phrase reappears when Richard visits her after the luncheon in question (178); it has become a running gag. The extended protest suggests that she sees something in this behavior beyond an invitation to a mere luncheon. Can Richard be a philanderer? Like Wickham? As Peter says, she overdoes it. Ellie Henderson is also among the uninvited to her own party. The "invitation to a meal" motif is an acknowledged literary topos in Catullus 13, Horace Odes 1.20, 3.8, 3.29, and echoed in Milton's Sonnet 20 ("Lawrence of virtuous father") and Tennyson's "To the Rev. F. D. Maurice". See the invitation poem by Martial (book 10 epigram 48) that suggests a meal that Apicius might create.

44.11/30.14 **No vulgar jealousy could separate her from Richard**: That is exactly what is troubling her. She knows her husband well. Clarissa denies the possibility of jealousy although she admits sharing feelings of happiness; Othello's famous jealousy, howev-

er, was his undoing. The parodic co-presence of Othello and others illustrates paratragedy, comedy's intertextual dependence on tragedy. Separation will become the primary issue later when Septimus is to be separated from Rezia when he is facing therapy (224-225). In Euripides's *Alcestis* the sacrificial death she suffers separates her from her husband.

- 44.13-14/30.16 **a dial cut in impassive stone**: Lady Bruton is a sun dial. See Shake-speare's sonnet 77.
- 44.14-15 **how year by year her share was sliced**: A suggestion of the Zeno Paradox that perports to prove that by slicing the racetrack in smaller and smaller slices, one would never get to the end. Her life is divided and subdivided as fractals which are self-similar; they retain a similar shape across variations of dimension. It is an aspect of Divine Proportion so warmly worshipped by Sir William Bradshaw.
- 44.15-16 **how little the margin that remained was capable of stretching**: See Swift, "A Line to the Grub Street Writers": "Leave the margin wide."
- 44.18-19/30.20-21 **she filled the room she entered**: In the Homeric *Hymn to Demeter* (line 189) the goddess is said to touch the roof with her head and fill the doorway with radiance (lines 188-189).
- 44.21-22/30.23-24 **stay a diver before plunging**: See Dickens's *Our Mutual_Friend* 1.6.
- 44. 25-26/30.27 **encrust [...] with pearl**: The waves of the sea exert an effect on the "diver" like that in the song from *The Tempest* 1.2.394: "Those are pearls that were his eyes." See the parallel allusions in Eliot's *Waste Land*, "The Burial of the Dead" 1.48; "A Game of Chess" 2.125.
- 45.1-19/30.28-29 **She began to go slowly upstairs**: Climbing the stairs is a topos that makes use of stairs as a metaphor for life, the *Lebenstreppe*; soon she is at the top of her stairs. See the illustration. The image appears in Dorothy Richardson's *Pilgrimage* "The Tunnel" ch. 1.
- 45. 5-9/30.32-33 a single figure against the appalling night: Cast in terms of free indirect discourse the narrative expresses a stagey, hyperdramatic perspective, partially Clarissa's focalization, partially the narrator's, as all free indirect discourse is, which the narrator with tongue firmly in cheek immediately returns to reality: or "rather, to be accurate, against the stare of this matter-of-fact June morning", a discourse modifier. It suggests making the distinction between rhetoric and reality. This incorporates an alternative narrative line in the same text. It is a "surprising rupture of mood" (Tissol 5), and an example of romantic irony with deliberate destruction of the illusion of reality. This is the irony of fantasy suddenly arrested by pure fact (Susanne Langer); the humor lies in the recognition of incongruity. The manipulations of the ironic narrator that are here revealed indicate that the narrative tone must be carefully regarded in the future.
- 45.6 **rather, to be accurate**: A discourse modifier to connect the disparity between comments.

After first recording Clarissa's unspoken thoughts as an artistic illusion, the narrator reveals the facts in the matter—that it's a morning, even a matter-of-fact morning, and not actually a night or even an appalling one. The hyperdramatic setting first conjured by Clarissa includes the *Lebenstreppe*, the Stairs of Life, as if she were the sympathetic solitary figure at the end of her life; it suggests, that it is finished. Instead of being "taken in" by Clarissa's self-dramatizing sentimentalism, we are informed of a difference; the fact of the

difference between her sincerity and the narrator's cynicism is an invitation to find the little scenario amusing. The first account is plausible, but the contradiction is more so. It is a major instance of romantic irony that breaks the aesthetic illusion with a portrait of Clarissa that differs from her self-portrait. It illustrates the narrator's playful wit. and encourages a skeptical perspective. Can this narrator be trusted?

Awareness of the duplicity possible in narrative can be comic, like the conflicting perspectives in M. C. Escher's stairways. This narrator has something of the misanthropic about her, often seeing nothing but duplicity; she is not the foul malcontent, however, that Shakespeare's Thersites is. She shares the amused perspective of Thackeray's narrator in *Vanity Fair*.

- 45.10-11/31.1 **dogs barking**: In Propertius 3.3.47 it is foreseen that he as a poet will sing (Latin= dogs/sing, *canes*) of lovers at another threshold. Here it seems that Richard is such a lover. Ezra Pound demonstrates the playful wit and syntactical ambiguity typical of Propertius by rendering this as "Night dogs" (punning on *canes* as a noun instead of a verb). (See Mark Edwards 107.) Septimus, later, will hear them too. For the dog that barks all night see Tibullus 1.6.32. Myth features the dogs of Actaeon who tore him to pieces, which figures in his anxiety. There is the suggestion of the false clue in Conan Doyle's "The Hound of the Baskervilles," and the dog that didn't bark.
- 45.12/31.2 **Shrivelled, aged breastless**: Shrivelling is a condition Clarissa shares with others, namely Peter Walsh who is impotent and appears shrivelled, and Septimus whose intoxication of language has shrivelled (219 and 228). Wrinkled skin and withering are rhetorical components of Latin elegy (Hubbard 293). Clarissa is clearly feeling sorry for herself. It reflects her psychological inadequacies and superficial values, not the strengths required of a hero. As an allusion however to the *Hymn to Demeter*, in it the goddess appears as an old woman. Old age is a commonplace in ancient literature and in Shakespeare as well; see "That time of year" in Sonnet 73. See Eliot's *Waste Land* 219-228. This account is pompously histrionic.
- 45.15 **Lady Bruton**, whose lunch parties were said to be extraordinarily amusing, had not asked her: Clarissa will ruminate on the social slight for some time. Structurally speaking, the style mimics Homeric practice of repeating formulaic phrases. This exemplifies the "tremendous trifle." Like Horace, she will hear all about it from Richard.
- 45.17/31.7 **Like a nun**: Reminiscent of Wordsworth's "Nuns fret not." Just as nuns don't complain about living in a narrow cell, so a sonneteer doesn't complain about the confining parameters of sonnets. The brevity criterion of Latin elegy is equally confining.
- 45.17-18/7-8 **or a child exploring a tower**: The double simile relates to her histrionic state of mind and serves as an alert for the rhetorical event (the narrow bed) to come. Montaigne retired to his tower to write essays (about himself). "We can never doubt for an instant that his book was himself" (*CR* 59). An "ivory tower" suggests scholarly arcana.
- 45.19-20/31.9 **the green linoleum**: This is a material Cubists used in synthetic compositions.
 - 45.19 came to the bathroom: The "water closet." See Proust 3.2 for bathrooms.
- 45.20/31.9-10 **a tap dripping**: The water dripping will reappear throughout the novel as a trickle-down effect of thematic development. The bathroom, as a watercloset, a "waterloo", has been a literary scandal in Joyce.
 - 45.21/31.11 an attic room: Here, multiple references to her garret and its "Greek"

attributes as well as the "plain" style of writing known as "attic" are suggested. The term attic refers to things Greek and promises a bit of "Attic salt." Scatological components are often the basis for Attic comedy. The "room" has become a familiar metaphor for a state of mind in Woolf literature, beginning with *Jacob's Room* and resuming with *A_Room of One's Own*. Clarissa's room is to have a Greek flavor.

45.21/31.11 **an attic room**: This image refers to the "emptiness about the heart of life." Entering one's chamber is a part of the "introspection topos," examining one's inward state as a term of art. This is an allegorical room much like the room that will introduce Septimus Smith (126). We are not to assume that she really occupies an attic.

45.22 **At midday they must disrobe**: The midday topos is introduced and the sentence order is reversed as in free indirect discourse.

45.23-24/31.13 **laid her feathered yellow hat on the bed**: Placing a hat on a bed has been viewed by the superstitious as bringing bad luck. The hat, its color and the prominent feather worn by a woman who is like a bird in some respects, bears a faint suggestion of the costume of Folly.

45.24/31.14 **The sheets were clean**: They may be bed sheets or sheets of paper or they might refer to the ship's ropes. See also *Cymbeline* 2.2.

45.26-46.1/31.15-16 **Narrower and narrower would her bed be:** The sentence order is reversed as in free indirect discourse, foregrounding this important concept. See the convention of the narrow bed created in the Latin elegies of Propertius 1.8b and 2.1, punning on *lecto*, bed/something read, and narrow (*angusto*) meaning refined (McNamee 233). The narrow bed is understood to mean the small poem. Latin elegy, actually a satirical meta-literature, possesses a full set of textual and contextual characteristics for its identification, one of which is minimalism. The narrow bed is a term of art, something more specific than the words would indicate, and a metalingual expression of the need to read the "code." It is a technical term. "A bed is a serious item for an elegist" (Benediktson 57).

In the elegies of Propertius the narrow bed is the love nest, the elegiac genre, and the poem he writes, all at once or severally when the sense requires it. In these contexts, this novel can refer to a real bed (the bed where Clarissa puts her hat), the style in which it is narrated (which is characteristically elegiac), and the novel itself (Clarissa's love story) which is clearly a metaphorical couch in which she rests. It is flexible according to the rhetorical demands. The elegies of Propertius, his love poems, ironic and half-tearful, half-mocking, set the tone of *Mrs. Dalloway*

As a poem, the bed is narrow, since in elegy the literary work is small, not large like epic. Elegy is scaled down both in language and length; it is ruined if everything is gone into. "One must economise." It further satirizes values; the elegiac way of life is superior—make love not war. The heroic code is bankrupt. In the cultivated persiflage of Propertius, philology always trumps reality. The narrow bed, a feature of the elegiac lexicon, is a notorious Propertian catchphrase "couched in the discourse of literary criticism" (Keith 49).

The narrow bed illustrates the multitasking act of making love and writing about it as the same kind of activity. Sophisticated readers perceiving the *ars poetica* as the *ars amatoria* may enjoy the seductions of style. Others may not. So, in Swift's *Battle of the Books*, a landmark in satires on the standards of criticism, the moderns preferred naturalism to conventions and styles of classicising literature. Thus Molière's Alceste attacks a love elegy,

preferring a folk-song thought to be closer to nature. Still, elegy exposes the twin themes of the identification of loving as writing, the interlocking themes of being loved and being read, an elegiac trope.

In Euripides's *Alcestis*, the queen addresses a farewell to her bed, a symbol of her wifely duty. See also Matthew Arnold's poem "The Last Word": "Creep into thy narrow bed." Beds have further significance in literature, notably the bed made by Odysseus (*Odyssey* 23.184-204), the bed of Hephaestos (*Odyssey* 8.266-299), the fabulous bed of Procrustes, and the painted bed of Socrates (*Republic* 10.597). For the ruse of the bed in the *Odyssey* see Zeitlin in Cohen 117-152. For Plato, the ideal bed, the wooden bed, and the painted (imitation) bed have decreasing levels of reality. A copy of a painted bed or even a parody of such a passage is even more "unreal."

The metaphor of the bed used by Socrates in *The Republic* is quite useful in this context. Socrates hypothesizes three beds or couches, one is the ideal bed; another is the actual bed; the third is a bed painted by an artist. Each of these beds can be said to be a bed, but they are each less real than the one before it. When we find a painting imitating the painted bed we have an imitation of an imitation. Such as these in literature are called allusions, paraphrases, and parodies and are the least real of all. It is the degrees of "realism" that is important in this metaphor. For more on Latin and Greek elegy, its style, its poets, and associated vocabulary, particularly wrestling, rowing, and assorted euphemisms, see Adams 224-225.

A sophomoric consensus of criticism chooses the image of "coffin" for the meaning of the narrow bed. It is time to retire this facile reading. *Mrs. Dalloway* is too important to be left to the solemn.

45.26-46.1 **Narrower and narrower would her bed be**: The inverted word order indicates free indirect discourse according to Fludernik. Further elements in the passage such as "for", the subjective clause-initial adjunct "really", the italicized word *that* (line 20) which indicates subjectivity, the familiar back-shifted verb tenses with accompanying adjusted pronouns indicate FID. Intertextuality is a further indication of free indirect discourse, Clarissa's subjective expressions are interwoven with the narrative agency and presented in the form of narration.

46.1/31.16 **The candle was half burnt**: See Theocritus *Idylls* 2 and Virgil *Eclogues* 8, 80 in which Simaetha uses various witchcraft techniques like burning wax figures to bring her lover, warmed to melting with emotion, back to her, just as Richard Dalloway comes back (47). This instance of creative witchcraft is quoted in Harrison *Prolegomena* 139. See the "sympathetic magic" above. In Attic comedy the old woman, the *vetula*, acquired the social power and authority of the witch.

46.2/31.17 **Baron Marbot's Memoirs**: This book, by an officer in Napoleon's army, is almost unreadable. It suggests the "mock learning" convention when actually, Clarissa seems quite limited. According to Northrop Frye, irony doesn't need a real "heroine"; the dingier the hero, the sharper the irony, he says. In her Demeter persona she is appropriately "earthy" i.e. chthonic.

46.4-5 /31.19-20 **Richard insisted, after her illness, that she must sleep undisturbed**: Clarissa sleeps alone. A similar state appears in Ovid *Amores* 2.19.46. It also parallels the fragment some attribute to Sappho: "The moon has set, and the Pleiades. It is midnight, time passes, and I sleep alone" (fragment 168b Voight/frag. adesp. 976 L-P). It

seems Clarissa is reassuring herself of the validity of this claim, not the truth of a cooling in her marriage. The trials experienced by the married couple are a stock feature in carnival comedy. Otherwise, since she is relieved that the war is over, the context suggests the sex strike in Aristophanes's *Lysistrata* in which the women of Athens refused their husbands until the war ended. It was a comic trial for both men and women.

- 46.4/31.19 **For the House sat so long**: A causal asyndeton. This may or may not be the case. Clarissa may have reason to suspect Richard's fidelity. Zeus is the archetypal adulterer.
- 46.8-9 **the bed narrow** [...] **for she slept badly**: The narrow bed of elegy is emphasized in connection with the poetic cliché that demands that lovers and elegiac poets sleep badly.
- 46.9-19/31.24 **virginity preserved through childbirth**: This book is circular; she brings forth a daughter but returns to virginity. Her book is a spiritual child that does not alter her physical integrity.
- 46.11 **lovely in girlhood**: Inverted word order of a periodic sentence relating to Clarissa as "she."
- 46.13/31.27 **Clieveden**: This site is ambiguous; it may be Clivedon, a 19th century house near Eton (later a site of society functions), or Cliefdon House in Eltham, the remains of Eltham Palace or even Clevedon, a town located on the Severn Estuary.
- 46.15/31.28-29 **Constantinople**: This may refer to the pacts between Allied powers during World War I for the postwar partition of the Ottoman Empire. The reference seems to be in Clarissa's Themis persona.
- 46.16-17/31.30 **It was not beauty; it was not mind. It was something central**: A priamel that leaves only her lack of warmth which is a term of art; her coldness is her recondite literary style. The priamel is an elaborate form that leads to a point of climax that heightens the idea expressed in the last item in the series (Harmon 156).
- 46.17-18/31.31 **something central which permeated**: Clarissa's search for what she lacks parallels the search for the center of a labyrinth.
- 46..22 **Heaven knows where**: An epistemic lexeme indicating subjective cognitive limitation in free indirect discourse.
- 46.20 **For that she could dimly perceive**: The italicized word indicates an emphasis in volume in the narrator's voice. The narrator both credits and limits Clarissa's dim perceptive capacity.
- 46.23-25/31.36-32.1 **she could not resist sometimes yielding to the charm of a woman**: This is the enduring effect of (Aphrodite) or Sally Seton suggesting enchantment. The goddess is felt to embody the feminine ideal.
- 46.25/32.2-3 **a woman confessing some folly**: She avoids the suggestion of sin here for which "folly" seems a euphemism. Parallels include written "confessions" such as that by Rousseau, St. Augustine, and DeQuincy.
- 47.2/32.5 **a violin**: The violin reappears from time to time; its frequency established it as a Cubist prop.
- 47.3-4 (so strange is the power of sounds at certain moments): This parenthesisis is an aside for the narratee's benefit.
- 47. 4-5/32.26-27 **she did undoubtedly then feel what men felt**: Here, philology recapitulates biology in androgynous gender play (Smith). Knowledge is sexy, and always

has been even long before Adam knew Eve. Clarissa's "revelation" answers Samuel Butler's assertion that the *Odyssey* must have been written by a woman (in *The_Authoress of the Odyssey*) who could have no idea how a man feels about love. Clarissa is in robust debate with the unnamed Butler, an example of preterition applied to intertextuality. The imagery shows that she does indeed understand and has accepted the challenge. The Homeric motif will be taken up in detail by Peter Walsh. Samuel Butler is credited with saying "Wise men never say what they think of women" in *A Room of One's Own*, (29). Samuel Butler concludes that Nausicaa is the authoress of the *Odyssey*. In *Wise Virgins* 96 Leonard Woolf uses a similar allusion "I wonder if any woman understands what it is to a man." Butler was much-read in this period (Graves 90).

According to Susanne Langer, "The heroines of comedy are like the women of the world [...] Comedy is an exhibition of their battle with men" (125). The irony of Clarissa's dialogue with Butler on the female authorship of the epic is resumed with her later suggestion that men would have no idea of how she felt either and Peter's affirmations of Butler's opinion which he adheres to as constructed. Nevertheless, "women feel just as men feel" (AROO 72). See Woolf's reference to the authoress of the Odyssey in her essay, "The Intellectual Status of Women" (Diary II, 339-340). According to Henry Festing Jones, Butler was quite serious about his theory that the Odyssey was drawn from life and written by a woman on the island of Sicily. Butler is one of those authors with a "fierce attachment to an idea [...] something believed in with conviction [...] compelling words to its shape" (CR 221). He was not often taken seriously (Jones 105-147 and 279-281). Ellen Terry thought the plays of Shakespeare had been written by a woman.

47.6 **It was a sudden revelation**: An "unveiling", such as takes place at Bourton with Sally Seton. Revelation imples "hidden knowledge" and suggests that some truth, previously veiled with artifice, is now uncovered. The physiology of heterosexual conduct comes as an unveiling, an apocalypse, of the naked reality of sexuality. Joseph Conrad's term for it is "a moment of vision."

47.10-12 swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured: Instead of annexing an anatomical metaphor this imagery dramatizes her denial of what Butler thinks women do not understand. Clarissa's gender-specific written performance tropes a male orgasm as a volcanic eruption. Its female counterpart is troped as a match burning in a crocus, a botanical metaphor, simply a physiological analogy that can be made for any woman, and is not exclusively a lesbian correspondence. The metaphorical frame evades the censor. One cannot say things in so many words without taking risks.

This also travesties the impression that one might discern the gender of the author, as Butler does, by inspecting the literary style instead of the pudenda. "Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small" (*CR* 150). The androgynous gender play of signifiers in this analogy pervades the novel. Butler was widely read in the Twenties. Butler's opinion will be echoed by Peter. The Butler reference dramatizes an erotic defamiliarization which affords a new perception by directing attention to a significance overlooked by previous critical practice. Daniel Ferrer refers to anamorphosis, a distorted representation of an object, unrecognizable except when viewed from a particular perspective. See my essay on the perspective box as a metaphor in *Explicator* 54 #2, 1995:108. See Ferrer 36. It serves as a way to evade

the censor and thus is part of the metanarrative on communication.

- 47.14-15 **she had seen an illumination; a match burning in a crocus**: In the imagery of Greek poets, the crocus (*krókos*) figures prominently. A voice that "flows beautifully" also runs with saffron (*krókos*), a substance that was used to gild letters inscribed in marble, giving them the fragrance of saffron and also the shining of gold.
- 47.14-15/32.16 **a match burning in a crocus**: The image suggests the floral incense burners in Caulonia, Italy, and often found in other sites devoted to the cult of the goddess Hera as noted by the researchers P. Orsi and M. W. Stoop. See "The Patron and the Crocus" (*CR* 206-210) in which the "crocus" is a manuscript, "an imperfect crocus until it has been shared." "Patron" is derived from the Greek "*peter*" and the Indoeuropean "*peter*." This crocus requires "a patron with the bookreading habit."
 - 47.16-17 **the hard softened**: Detumesence.
- 47.16-18 (With women too) [...] (as she laid her hat down): Two asides for the narratee.
- 47.20/32.21 **Lying awake**: This is one of the dangling participles in the novel. This narrator is not expert.
- 47.24-26/32.24 **Richard "who slipped upstairs"**: Presumably, burning the wax, above, draws him home. He is portrayed in the role of a music hall comedian; the hotwater bottle he drops is a typical prop like a rubber chicken. This is music hall shtick. It is also a bit of fantasy. The convention is called *mimus nobilis*, casting an absurd nobleman in the role of a comedian on a stage, part of the leveling effect of satire. See Horace *Satires* 2.7.
- 47.24/32.25 **socks**: The *soccus* is a comedian's costume in Latin comedy. Socks are referred to seven times as a reminder of the genre.
- 47.26/32.26 **How she laughed!**: She chuckles over the success of her little ruse. Later Clarissa laughs as Demeter also. The expressive punctuation indicates free indirect discourse.
- 48.3-4/32.28-29 **Take Sally Seton; her relation in the old days with Sally Seton. Had not that, after all, been love?:** Sally affects many people this way, not the least is Clarissa's father. She will gradually display the features of an Aphrodite figure, a notorious weaver of fictions (Sappho 188 LP). Irene Forsyte is seen as Venus come to life.
 - 48.6 [Sally] sat on the floor: Like Aphrodite in Harrison *Prolegomena* 308.
 - 48.8/32.34 the Mannings: They will reappear in To The Lighthouse.
- 48.8-9/32.35 **she could not be certain**: Certainty is not a luxury found among those treading the maze.
- 48.9-11/32.36 At some party she had a distinct recollection of saying to the man she was with "Who is that?": The italicized word indicates Clarissa's subjectivity, not the narrator's. An allusion to Sappho's famous fragment 31 LP—to be given later in full. (Proust's version appears at 1.980-982: "I gazed enviously at Albertine's neighbor, a young man, saying to myself that if I had been in his place I could have been touching my beloved's hands." Doris Lessing's Golden Notebook is obligated to Mrs. Dalloway and the Sapphic allusion to Paul Tanner in the "Red Notebook," "sitting between Patricia and a young woman. Ella could not hear what was being said." See also Pirsig in Zen and the Art of Motorcycle Maintenance [ch.24]: "I notice a high-schooler sitting at the counter exchanging looks with the girl next to him [...] The girl behind the counter waiting on

them is also watching with an anger she thinks no one else sees." Plato alludes to this poem in the *Phaedrus*.

48.19/33.7-8 **she could say anything**: This is an allusion to Gower's version of the Alcestis story, *Confessio Amantis* 7.1937 which will appear later in Rezia's discourse (see also page 221 line 18). Sally is not liable to censorship.

48.22-23/33.10-11 an ancestor had been with Marie Antoinette: According to Terry Castle, Marie Antoinette has become a code figure for female homoeroticism in the 20th century. The ancestor lost his head like the Princesse de Lamballe, said to be one of the queen's amours.

48.23/33.11 **had his head cut off**: See the royal beheadings in Alice's looking-glass world and the beheading of the corpse in Stoker's *Dracula*. Perhaps it is also a reference to Dryden's metaphor for satire in his distinction between "the vast difference betwixt the slovenly butchering of a man, and the fineness of a stroke that separates the head from the body and leaves it standing in its place" (*Discourse on Satire*); or the beheading of John the Baptist that is approaching in liturgical observance. Further, Jane Austen's satire exploits her creatures to give her the "supreme delight of slicing their heads off" (*CR* 140). The same can be said for this narrator.

48.25/33.14 **walking in quite unexpectedly**: This is like Aphrodite in Sappho 1 LP , a Divine Encounter, which she will repeat at the party.

48.26/33.14-15 without a penny in her pocket: This is a formulaic expression, perhaps connected to the fiscal conceit concerning the shilling. (Later Peter will fish a copper from his pocket.) Has she spent it all? Ironically, Aphrodite hails from Cyprus, famous for its copper mines. Wealth, hunger, thirst, fatness, and thinness are common metaphors for literary style here and among the Hellenists; different types of women often designate different types of verse.

49.4/33.18 **pawned a brooch**: This bears a suspicious resemblance to selling her "jewel," prostitution.

49.8/33.22 [Clarissa] knew nothing about sex: See Leonard Woolf *The Wise Virgins* 139: "One of those moments of life, like births and deaths, [...] the consummation of desires." Clarissa depends on the erotodidact, Sally Seton, to unveil the essentials of sexuality, functioning *in loco parentis*. The relationship is reminiscent of a Sapphic *thiasos* such as the groups, by way of gifts both of knowledge and material gifts that fostered shared feelings of love and joy, in which young women in ancient Sparta or Lesbos were prepared for adult life. The frescoes in the Villa of the Mysteries illustrate such a preparation (See illustration).

49.8-12/33.22-23 knew nothing about sex [...] nothing about social problems [...] never liked discussions: A priamel that never gets specific about what she may have learned from Sally.

49.10-11/33.23-24 an old man who had dropped dead in a field: An event in *The Land*, a georgic epic poem by Vita Sackville-West.

49.17-18/33.30-31 **They meant to found a society to abolish private property:** This seems to authorize "fair use" but not plagiarism. It coincides with "easement," a term of real estate law which, as Marjorie Garber defines it, means the right or privilege of using something not one's own. Copyright laws make private property legitimate. The law notwithstanding, however, literature is the "property" of anyone who reads it since,

as Socrates expects, writing will wander to the right and left (as if in a labyrinth) and possibly get into the wrong hands (Plato *Phaedrus* 275e). See Shakespeare's mortuary metaphor for borrowed texts: "The golden tresses of the dead [...] live another life on a second head" (Sonnet 68). Private property, *peculium*, is a euphemism for the penis, used in a sexual sense by Plautus and Petronius, suggesting that the use of the male member is to be forgone. See Adams 43. In the days of Cronos, there was no private property. In *The Forsyte Saga*, the wife is legally the private property of her husband, a legal point to be eliminated.

49.21/33.33 **read Plato in bed**: Something read in bed puns on the Latin *lecto in lecto*. This alludes to their reading as erotic, suggestive of the understated title of Steven Kellman's book, *L oving Reading*. Writing and reading are shared activities in mysteriously private activities that draw a veil over the supreme event.

49.22/33.34 **Morris**: William Morris is a late 19th century publisher and writer of "adult fantasies," known both for his textile patterns and his socialist leanings. He also made a translation of *The Odyssey*.

49.22 Shelley: Mary? Percy?

49.23/33.35 **Sally's power was amazing, her gift**: One of Aphrodite's powers is the power of persuasion. Her erotic powers go without saying. Her gift implies her vulnerability to divine *phthonos* or envy and her potential for retribution.

50.2 **cut their heads off**: It appears that Sally is a satirist in the Dryden style.

50.5-6 (Of course Aunt Helena [...] flowers like that): This is an aside for the narratee. Clarissa mentions Helena in familiar terms. Peter says "Miss Parry."

50.7/34.8 **forgot her sponge, and ran along the passage naked**: This is a memorable event of baring the device that Sally will recall at the party. "It is in the nature of comedy to be erotic, risqué and sensuous if not sensual, impious and even wicked" (Langer 129).

50.9–10 "Suppose any of the gentlemen had seen?": The housemaid is given a direct quote. If Sally had been seen naked at her bath like Athena, would the men have been struck blind like Tiresias? (Callimachus "Baths of Athena," *Hymn* 5.57 ff). In the Villa of the Mysteries fresco there is pictured a monumental Rubenesque nude in Bacchic frenzy "without a stitch of clothing on her" and a startled Ellen Atkins standing behind her (See illustrations). Sally specializes in unveilings and is herself more naked than the Louvre Venus de Milo at her bath. The baths of Aphrodite (they restore her virginity) are prominent in myth. For a discussion of Aphrodite and such restorations see Jane Harrison's *Prolegomena* 307-315. Her naked scamper will come up again at Clarissa's party.

50..11 **Papa**: A name Clarissa uses. Peter calls him "old Parry," "Justin Parry" and "Mr. Parry."

50.12/34.12 **looking back**: It is unwise to look back once one's hand is on the plow (Plato *Symposium* 217c). This is a major device that suggests the Orpheus myth, the man who looked back when bringing his wife back from the Underworld. Old Jolyon Forsyte sympathizes with Orpheus when he thinks of Irene. Time-shifts in narrative illustrate the fictiveness of fictional time just as much as simultaneity expressed in sequence. Characters who advance the story by looking back are like both Prometheus and Epimetheus at once

50. 19-20/34.18-19 **something was bound to part them**: This is an allusion to Sappho's 16 LP, the "Anactoria Ode."

- 50.20-21/34.19-20 **they spoke of marriage always as a catastrophe**: In drama it refers to the revelation of the plot. In *The Forsyte Saga*, for example, the marriage of Irene and Soames is the catastrophe. A reference to the dénoument of the novel itself. It also suggests the ritual concept of marriage according to Jane Harrison who explains that in Greek ritual, "ceremonies of [...] marriage and of death are all alike" (*Epilegomena* xxx). Compare Rachel's death in *The Voyage Out*. This suggests a feminist perspective shared by the girls who seem to be abandoned when both marry; Sally, most notably, marries for money apparently.
- 51.3-4 **holding the hot water can in her hands**; When Sally appears at the party and has changed, it is said, "one might put down the hot water can" (260) as if Clarissa has been holding it all these years, in Shandean fashion (see Grizelda set down her water pot in Chaucer "Clerk's Tale" 290-291 mentioned in "The Pastons and Chaucer," *CR* 19). It is an example of the larger form of ring composition.
- 51.4–5 **"She is beneath this roof"**: A direct quote. See also Proust 3.2 "under the same roof."
- 51. 6-8/34.30-31 the words meant nothing [...] she could not get an echo [...] But she could remember: A priamel. The word echo suggests the Echo of myth who cannot speak on her own but merely mimics the words she hears, just as the novel mimics the preformed language of literature.
- 51.8-9/34.32-33 **going cold with excitement**: The speaker experiences a similar chill (a *makarismos*) and the "green fear" of Homeric heroes (in the Underworld) in Sappho 31 LP. Catullus 51 offers a Latin version of this famous fragment. Sappho's poem which like the Anactoria Ode is written in "ring composition," has been translated as follows:

He seems to me equal to gods that man who opposite you sits and listens close to your sweet speaking and lovely laughing—oh it puts the heart in my chest on wings for when I look at you, a moment, then no speaking is left in me no; tongue breaks, and thin fire is racing under skin and in eyes no sight and drumming fills ears and cold sweat holds me and shaking me all, greener than grass I am and dead—or almost I seem me. (Trans. Anne Carson, emphasis added (12-

- 13). (Green refers to green fear, not jealousy.)
- 51.11-12 (she took out her hairpins, laid them on the dressing-table): In this aside to the narratee the dressing table set piece is introduced.
- 51.14/34-35 **going downstairs**: Clarissa's relationship with stairs is prominent; here it seems to connect with Peter's remembered occasion later.
- 51.15-16/35.1-2 "**If it were now to die 'twere now to be most happy**": Such happiness risks divine *phthonos*. Death in the presence of the one who laughs so sweetly (in Sappho's poem) is no prospect for one with divine strengths. Othello's joy at the prospect of consummating his marriage vows, long-delayed, suggests the sex-as-death, orgasm as death, commonplace (Shakespeare *Othello* 2.1.189-190). This plays on the jargon of the erotic lexicon. Charea, in Terence's *Eunuchus* (3.5.550), makes a similar claim: "I'm ready and willing to meet my death, before life's little messes debase this total bliss" (trans. Douglass Parker). The rationale comes from the belief in antiquity that longevity is relative to the conservation of seminal fluid. The more it is "spent," the shorter the life. The occasion here is Clarissa's meeting with Sally Seton. See also Leonard Woolf *Wise Virgins* 146: "If he died that instant [...] he would have died after walking by those famous elms

with Camilla's hand in his." The happiness that Clarissa feels "as strongly as Shakespeare meant Othello to feel it" will soon be destroyed by divine *phthonos* (envy). Both *Othello* and *Cymbeline* concern women thought unfaithful to their husbands.

Historically speaking, a man in antiquity risked death by orgasm which gradually depleted his supply of vital fluid and thus left him weakened. It becomes a literary joke.

- 51.17-18 **she felt it [...] as strongly as Shakespeare meant Othello to feel it**: And with the associated erotic nuances.
- 51.21/35.7 **wearing pink gauze**. The fabric motif and women's see-through garb appears to suggest exiduous textuality as well.
- 51.22/35.8 **Sally** *seemed*: A prominent word expressing cognitive limitation, above, in Sappho's famous fragment. It is italicized suggesting that what she seems and what she is may not be the same thing.
- 52.2 Papa read the paper: Clarissa's idiom of intimate address is couched in narration.
- 52.7/35.18 **sang Brahms**: Singing in various forms throughout is of importance in epic, the bard being a singer of tales. In lyric it is essential.
- 52.7-8/35.18 without any voice: He suggests the insect in *The Clouds* that sings through its arse (flatulence). and the name Breitkopf resembles the "brekekek" in Aristophanes's *Frogs*, a singing contest as the frogs croak and Dionysus farts. It's not *bel canto* at any rate. Breitkopf may owe something to Herr Klesmer in George Eliot's *Daniel Deronda*. Singing makes a connection with the firm Breitkopf and Hartel, music publishers at 54 Great Marlborough St. Publication is an important concern for this novel.
- 52. 9-13/35.20 She stood by the fireplace talking [...] to Papa, who had begun to be attracted rather against his will: Sally is a powerful Aphrodite figure; Clarissa's father is affected. Sally is as playfully sketched as Beerbohm's Zuleika Dobson. It bears out the expression Aphrodite uses, that a potential lover will eventually "come around," willingly or not (Sappho 1.24 LP).
- 52.10/35.20 **that beautiful voice**: This suggests the "beautiful voice" of poetry that flows like saffron.
- 52.10/35.20 **that beautiful voice**: A reference to the Sappho fragment 31 LP. The fragment describes a *makarismos* (a scenario of blessedness, beatitude), the voice so beautiful that it makes its hearers "blessed," and thus vulnerable to divine *phthonos*. The man hearing the voice in this case "must be like a god" to survive the experience. The speaker is near death. See the extended *makarismos* in *Odyssey* 6.149-161 and a shorter passage in 6.243. An abbreviated version appears in 3.468-469 as well. In Virgil's *Aeneid* 1.325 the voice of Venus, the mother of Aeneas, is said to be not like any human voice.

Lawrence Durrell's example of a *makarismos* (in *Clea*) is instructive. According to Darley, the ineffectual writer Keats finally comes from the shower as a Greek god, an apparition. The usual consequences of the spiritual crisis as for Sappho are explicit: "The bystander is getting hit harder than the front-line bloke" (*Clea* 183, seeing Keats scampering around in the buff like Sally). See also *Zen and the Art of Motorcycle_Maintenance* 3.24 conclusion (a high-schooler at the counter). Everybody quotes Sappho. (See also Pindar's "Pythian" 5.46 and the biblical Matthew 5.3-10.)

- 52.14 **the terrace**: This is one of the amenities (*amoenitas*) found at Bourton.
- 52.17/35.26 walked up and down: This is the behavior of those treading the maze.

See Leonard Woolf, *Wise Virgins* 177: "strolling with the little ladies up and down the yellow paths." This pacing is an activity that appears, significantly, in too many English novels to enumerate. See particularly *The Woman in White*. See also Eliot's "Prufrock": "In the room the women come and go/ Talking of Michelangelo."

52.18 Wagner: Another reference to ring composition—The Ring.

52.19-20 **the most exquisite moment of her whole life**: The extreme happiness Clarissa feels makes her liable to divine jealousy, *phthonos*.

52.20/35.29 **passing a stone urn**: This recalls the "urning" motif of Uranian ("Earthly") Aphrodite, the goddess of pure and ennobling love (*Webster's*). It is becoming an overwrought urn. She is widely worshipped as a goddess of the sea and sea-faring, having been born from the ocean foam, or perhaps from Uranus's testicles thrown into the water when Cronus, his son, castrated him. Nereids are included in her marine entourage.

Urns are also featured in Keats's "Ode on a Grecian Urn" as "over wrought," in the "storied urn" of Gray's "Elegy," and Donne's "well-wrought urn" in "The Canonization." Shakespeare's turtle and phoenix lie together as dead birds in an urn.

Jane Marcus has linked this stone urn with "urning" as lesbian sexual activity. I have been unable to locate the site for this reference.

52.21/35.30 **picked a flower**: This is a euphemism for urination, and reminiscent of Marie Lloyd "among the cabbages and peas, lettuce and leeks." See Beaumont's *The Knight of the Burning Pestle* 2.4. This is life in the country, of such great value in Aristophanes's *Acharnians*.

52.21-22/35.30-31 **Sally stopped; picked a flower; kissed her on the lips**: A tricolon crescendo. In context, the associations are highly homosocial, lesbian. Yet, as Judith Butler explains, "sexuality always exceeds any given performance, presentation, or narrative which is why it is not possible to derive or read off a sexuality from any given gender presentation" (315). Sally's kiss will later reverberate, making *Mrs. Dalloway* as sonorous as the echoing gallery of St. Paul's Cathedral. The kiss resonates in several ways, among them in Marlowe's *Doctor Faustus*, the demand made of Helen, "Make me immortal with a kiss" (*Doctor Faustus* 5.1.101), linked to the Trojan motif and the role played by Helen that will be developed by Peter later, and concerns her afterlife that Clarissa has expressed. It is a symbolic gift from the Muses. It is a godsend.

Clarissa is explicitly aware of her "gift." The gift of the Muses is to share in the roses of Pieria, of poetry (Sappho 55 LP). The kiss of the Muse is often seen as an occasion of inspiration and/or initiation. "Initiation rites focus on sex" (Harrison *Epilegomena* 32-33). In antiquity poets are traditionally given a talisman like a flower as a sign of poetic gifts conferred. Propertius considers his poems as his most precious gift (2.13.25–26). Poetic gifts such as those possessed by the fictive Judith Shakespeare get much attention in *A Room of One's Own* 48-51.

52.22-23/35.31-32 **The whole world might have turned upside down**: A cliché. This indicates the antinomian ethic that prevails. That is, as in urning, "inverted." There is a suggestion of the projected image as in a camera obscura. This is a frequent literary topos and suggests that subsequent matters may be viewed as inverted, reversed, backward or even ironized, typical of labyrinth design. Applied to words, it means that what is spoken or written is to be accepted in a reverse or upside down sense, although a looking-glass does not actually reverse or invert but only reflects what is in front of it. The image mocks

the reality. Here trivial matters, for example, are treated with mock seriousness.

52. 24-25/35.33-34 **she felt that she had been given a present**: This is Sally's *gift* to her and the source of Clarissa's "gift" to be mentioned later. Occupational skills come from the gods and are not to be refused lightly. Perhaps she has been made immortal with a kiss.

53.2/35.36-37 **up and down, up and down**: See Shakespeare's *Midsummer's Night's Dream* 3.2.396.

53.3-4/35.37 which [...] she uncovered,[...] or the revelation, the religious feeling!: One might say it was sublime. The expressive punctuation (!) signals Clarissa's opinion in the context of cult as an ancient religious, ritual practice. The context of gifts introduces the gift motif that is integral to the mysteries of Demeter, particularly as at the Villa of the Mysteries at Pompeii for the Bona Dia which has been documented by Miss P. B. Mudie Cooke (see illustration). The figures of women in the fresco traverse the wall of the room illustrating "a girl's passage from maidenhood to maturity in marriage" (Alan Little 191). The girl in question is shown at the conclusion of the series of figures with her wedding ring prominent. Sally's gift is bestowed within the context of initiation also consonant with the mysteries of Demeter, Eleusis and all that. Sally again functions *in loco parentis*. See my essay, "Coming of Age in *Mrs . Dalloway.*"

This certainly qualifies as an epiphany by virtue of the language, although we are not privy to what exactly has been revealed. The religious feeling is related to ritual that this event suggests, and it disarms any sense of prurience. This is explicitly an unveiling, the revelation of the Bacchic sacrae, the phallos (illustrated), wrapped up and then unwrapped during the rite, accompanied by an Aphrodite figure, the appropriate cult figure for instructing Clarissa on sexuality and the power of love, as well as initiation, marriage, death, and ultimate rebirth with which the novel is concerned. Aphrodite (here in the person of Sally) is the companion of the Muses and a mistress of healing song. Poetry is her art, thus the affinity of poets to the goddess of love, sharing in her felicity. The figures in the Pompeii fresco correspond to events in the novel as discussed in more detail in my essay "Coming of Age in *Mrs. Dalloway*."

53.6 "Stargazing?" said Peter": For Plotinus 2.3.7 the stars are "like letters forever being written in the sky." Peter's interruption has long-reaching consequences for him.

53/36 Peter, a man, inadvertently witnesses a "women's ritual." According to ancient protocol, this is a no-no. See Horace Odes 3.2. "No prying into Mysteries!" (See also Ovid Metamorphoses 2.566 and Tibullus 1.6.22). It seems to have caponized Peter. There is an aspect of gender play in this episode. See Euripides's Bacchae in which Pentheus, disguised in feminine drag to watch the women's rites, is made the scapegoat, driven mad, and is torn to pieces by the Bacchantes (CR 25), an issue of vital concern to Septimus Smith. Drag, as in the famous case of the historical Clodius who intruded similarly, implies the constructedness of gender, in drama as elsewhere, with all its comic ramifications. Euripides's play exploits the double nature of Dionysos, tragic from a human perspective, comic from the divine. See also The Satyricon 4 of Petronius in which the hero has profaned the secret women's rites of Priapus, has seen forbidden things for which he is to be punished. Thereafter he is impotent. See further Aristophanes's comedies Ecclesiazusae and Thesmophoriazusae for scenarios in which men in drag witness women's business. Apparently Heracles and Achilles are the only men in antiquity who are butch enough to get away

with wearing women's dress as in Propertius 4.9. See Leonard Woolf *Wise Virgins*: "The Greeks were wiser than we; they initiated their young men and women into the mysteries" (198).

53.6/36.3 **Star-gazing?**: Astronomy is a recurring motif that takes various shapes; it suggests the astronomical arts for which Alexandria was famous. The ship of fools often navigates by the stars. Venus is truly a planet, and her influence is considerable, according to astrologists. In Aristophanes's *Clouds*, star-gazing is represented as irreverent.

53.7/36.4-5 **like running one's face against a granite wall**: Peter=*petrus* (stone). (*pétre* = rock). The frescos in the Villa are painted on a masonry structure.

53.1l/36.7 **Sally was being mauled already, maltreated**: Sally is a participant in a *makarismos*, an occasion of happiness, blessedness for Clarissa but of near death for others. Divine *phthonos* punishes those happy ones."A Muse by these is like a mistress used/ This hour she's idolized, the next abused," (Alexander Pope "An Essay on Criticism" lines 432-433). Socrates expects this as the treatment that will be given to writing (Plato *Phaedrus* 275e). He is fully aware that words in the hands of the incompetent will be mauled until meaning is reduced by paraphrases to the lowest common denominator, for the benefit of the dunces.

Sally's power of persuasion (peitho, rhetoric) whose likelihood for "being mauled, mistreated" correlates with Socrates's pederastic paradigm that written discourse is unable to defend itself and needs parental assistance (Phaedrus 275e). In the conventions of Folly, a beating confers luck or safety. See The Wise Virgins by Leonard Woolf, "bullied [and] beaten by excitement" (151). According to Pliny, saffron (krókos) likes to be trampled under foot; it grows better when planted near footpaths. The golden color of saffron suggests for Sally the epithet "Golden Aphrodite" (Homer Iliad 8.341). Such mistreatment is suggested by Plato as the fate of writing that wanders away and gets into the wrong hands without being sheltered by its parent's protective presence. A novel such as Mrs. Dalloway is an example of writing that lacks the parental presence. Such writing clearly flourishes, even when crushed, censored, or silenced.

53.12-13/36.8-9 his determination to break into their companionship: The ritual scenario is reminiscent of the occasion Propertius cites when Hercules (with a history of cross-dressing) burst into such an event, breaking into the sanctuary of the Bona Dea where the women's rituals are closed to men, in order to quench his thirst, a metaphor for his sexual appetite. He had been refused admission and consequently he battered down the door (Propertius 4.9), desecrating the temple, a clever modification of the conventional "excluded lover" (paraclausithyron). He had been warned to be wary of being struck blind for such behavior. In Rome, however, the legal punishment for such intrusions was exile as in the case of Clodius who dressed himself as a woman in order to watch women's rites; the superstitious consequence was that the criminal would be rendered impotent. Neither happened to Hercules.

For Peter it is another matter. A male intrusion like this figures an attempted sexual assault—a "peter" that invades the society of women. See Propertius on this subject 4.9. See further Plato *Symposium* 222 d-e in which Alcibiades attempts to break into the companionship between Socrates and Agathon. Rezia will also attempt to come between Septimus and Doctor Holmes. One might recall Lytton Strachey at the tribunal for conscientious objectors. When he was asked what he might do if a German attempted to rape his

sister he replied that he would try to place himself between them.

53.14/36.10 **a flash of lightning**: In *Odyssey* 20, 100-121 Zeus gives Odysseus a flash of lightning as a sign that his vengeance against the suitors will be successful. Lightning, *éclair*, will reappear when Kilman eats at the Army and Navy Stores. Woolf has said that Ottoline Morrell would appear in her work in a flash of lighting; the reference to which case applies is ambiguous—not the reference here to Sally presumably.

53.14-15/36.10-11 **never had she admired her so much**: This is the influence of Aphrodite, Venus.

53.19 **She heard the names of the stars**: See Virgil, *Georgics* 1.137-138, and Proust 2.46: "as we give the names of Mars, Venus, Saturn to planets which have nothing mythological about them."

53.20/36.15 Horror: This echoes Conrad's Heart of Darkness.

53.22/36.16-17 something would interrupt, would embitter her moment of happiness: Divine (jealousy) is such that one's happiness is likely to be thwarted; it is dangerous to be too happy. If anything can go wrong, it will—"Murphy's Law." Clarissa is vulnerable to divine envy because she is surrounded by the gods as social personae: Athena (Lady Bruton), Aphrodite (Sally), Cronos (Peter), Zeus (Richard), Hermes (Hugh): these are the Olympians of Thessaly, the gods of the mountain top. Clarissa, as Demeter/Persephone is the chthonic, goddess of the Underworld. Her "earthiness" suggests a geocentric cosmos with the others circling around her, each specifically defined with a share of divine vitality. These associations with a group of social elites. in the aggregate, are meant to make us smile. Interruption becomes a textual feature.

53-54.26-1/36.21-22 **She owed him words: "sentimental"**: Among her debts are words, appropriate in a novel about writing.

54. 2-3/36.23 **A book was sentimental**: At one time the word "sentimental" referred to the ability to apprehend from the behavior of another person, in association with our own similar acts, a sympathy for that person. In the modern sense (maudlin, misty-eyed) it is a pejorative term. The former sense seems to define the understanding between Peter and Clarissa: "in and out of each other's minds," (94).

54.6/36.26 **when he came back**: She expects Peter to return. Coming back is a major motif and the phrase which appears eight times serves as a microcosm of the book as a whole.

54.7 **That she had grown older?**: No one grows younger. The query appears in FID.

54.10/36.29-30 **Since her illness she had turned almost white**: The reference is to her hair. Various comments regarding old age is a topos in elegy. (See Hubbard 289).

54.22/37.5 **the glass, the dressing-table and all the bottles afresh**: This is reminiscent of Alexander Pope's "The Rape of the Lock" (Ames 367) which illustrates the sentimentality of Clarissa's room as the "toyshop of the heart" ("Rape" 1.100). Clarissa is about to be visited by "Lord Petre." The toilette is a set piece, as in Plautus's *Haunted House*, an allusion that appears at Clarissa's party. In Juvenal's notorious satire 6. 461 ff he refers to cosmetics. This mock-epic in which to die is to experience the consummation of the sexual act is pervaded with sexual implications throughout. Hair is a fertility/virility symbol, for one.

This allusion to Pope's "Rape of the Lock" owes a great deal to Catullus 66 whose

Latin version in turn imitates the Greek of Callimachus's Alexandrian court poetry about the lock of hair Berenice (only thirty lines of this poem survive; Catullus 64 adheres to the Greek) dedicated to the safe return of her husband from war. When the queen's lock of hair disappeared, the royal astronomer claimed it had been instarred as a new constellation, "and likely to burn forever among the fixed luminaries" (*CR* 231). See "Rape" 5.149-150: "This Lock the Muse shall consecrate to fame, and midst the stars inscribe Belinda's name." This anticipates a similar construct in the hat scene that concludes the life of Septimus Smith. This is part of a subtle astronomy theme in the novel. For the Lock of Berenice in Joyce's *Ulysses* see "Ithaca."

Pope's poem furthers the theme of rape first introduced with the *Hymn to Demeter* and the rape of Persephone. Pope's poem asserts the irony of bathetic incongruity between the fragments of the comic poem on the socialite's hair and its source, the classic poem by Callimachus/ Catullus as "rich China Vessels, fal'n from high/ In glittring Dust and painted fragments lie!" (159-160). The emphasis suggests that rape in some form will be thematic.

As a Cubist illustration in words, the dressing table topos suggests the work of Juan Gris, *The Lavabo*, (1912; oil and pasted glass on canvas) with its fragment of mirror, its curtain, its dressing-table and bottles, all divided according to the Golden Section, Divine Proportion, that the Cubists were then exploiting (See Appendix). In fact, the Section d'Or exhibitions then represented what Cubism became for the public. In this painting the normal rules of revelation and occlusion are reversed. Parts that might otherwise be visible are left out, while others are included. A water pitcher is shown in an opposite perspective from its wash basin. It further questions the ontological status of a scene depicting an unrealistic still life that includes a very real piece of mirror. It is also known as *The Washstand*. The art dealer Daniel-Henry Kahnweiler refers to this painting as the *Dressing Table* just as it is a dressing-table here. Divisions, in angular modules that superimpose vertical and horizontal components before a shuttered window, always revert to the Divine Proportion, the Golden Section. See also Picasso's painting, *Table de Toilette*.

The mathematics of the Golden Section is worked into the pattern of seating in the theater at Epidauros, Greece, at the 0.618 ratio that is basic to Divine Proportion (Schoder 66).

54.23-24/37.6-7 **looked into the glass**: Clarissa holds the mirror up to art rather than to nature as a policy. "A heavenly image in the glass appears" (Pope "Rape" 1.125). An early indication of reflexiveness. The various mirror-devices are *marrons glacés* made from fictional "chestnuts" that allow the characters to describe themselves for the reader's benefit. It is often a metaphor for "reflection" and "vanity." The use of the mirror or glass is a device of ancient literature and the practice of magic. The hand-mirror has long been the astronomical symbol for Aphrodite. In Robert Louis Stevenson's *The Strange Case of Dr. Jekyll and Mr. Hyde* a cheval-glass is maintained by the doctor so that he can readily see when unexpected changes are taking place. The mirror is emphatically featured in the opening of Dostoyevsky's *The Double*. As a device for description, the mirror appears twenty times in *The Forsyte Saga*. In *Mrs. Dalloway* we might expect a certain amount of distortion reflected. See Wyke "Woman at the Mirror" 134 – 151.

54.24 **the delicate pink face**: This is an aspect of the anatomical metaphor characteristic of Latin elegy thought particularly characteristic of Tibullus.

- 55.4-5/37.13 **That was herself**: Formerly spread out like a mist she is now pulled together, contracted.
- 55.4/37.13 **to give her face point**: To clarify, to enhance, Senecan piquancy. A meaning. A term of art. The noun "point" refers to the sententia expressed epigrammatically. Pointed style refers to Senecan style that clarifies, reinforces, or "points" a meaning. In a letter to Roger Fry, Vanessa Bell tells of visiting the Louvre where everything seemed in bad condition and where she saw her "latest favourite" Guido who had "lost nearly all his point." (May 17, 1920).
- 55.7/37.15 **drew the parts together**: Here is a suggestion of Synthetic Cubism with its "Readymades" (cut paper compositions). The word Clarissa uses, "assemble," seems to refer to pulling herself together as well hostessing a party as a gathering of others.
- 55.9 **one diamond**: Previously a distinction has been made between paste and diamonds. Here it is only a diamond, the real thing. The "diamond body" is a feature of Buddhism.
- 55.11/37.19 a meeting-point: Various literary fragments come together. Traversing the narrative from different directions, people are likely to come together given the opportunity. Here is a beginning of the party as a figure for the novel composed of fragments brought together from different times and places. Clarissa is a type of Maecenas ("she had helped young people") the patron of Roman poets like Horace, Virgil and Propertius; Clarissa's featured guests, however, are their poems. It has been said rhat Ottoline Morrell thought herself a kind of Maecenas.
- 55.15/37.23 **never showing all the other sides of her**: Invisible presences. The faceted character of a diamond she describes resembles the analytic phase of Cubism. Her multivalency, her overdetermined nature, is a function of performing multiple roles. We may see all sides at once. Clarissa's many-sidedness suggests she is a shape-shifter, like protean sea-goddesses who contain the shapes of everything. Thetis assumed protean shapes while wrestling with Peleus. Reality is a chameleon quality and fantasy is closer to the truth (*CR* 49). We are often invited to expect a personality that differs from the Clarissa on display. She is never thoroughly known or defined, Samuel Butler suggests that in the *Odyssey*, several roles are played by the same person. See the similar "negative capability" of Vertumnus (Propertius 4.2) whose constructed gender identity is a function of his costume. Like "Agathon" in Aristophanes's *Thesmophoriazusae* (101-129) whose poetics is determined by his costumes, poets dress like women when singing about them.
 - 55.16–17 suspicions, like this of Lady Bruton: Clarissa's jealousy surfaces again.
- 55.21/37.28 **plunging her hand into the softness**: *mollitia*; Clarissa's dresses allude to textual fabric. Here the reference is to the conventional quality of Latin elegy that is considered "soft." In a male context it suggests effeminacy. For a woman it implies compliance, voluptuousness. Clarissa is no stranger to the myrtle groves of Venus.
- 55. 22/37.29 **the green dress**: In Proust the *robe du jour* is a Fortuny gown. Women's clothing, particularly dresses, are frequent props in Proust. Chaucer's Queen Alcestis is clothed all in green (*Legend of Good Women*).
- 55.23/37.29-30 **She had torn it**: Schlack detects this as suggesting an erotic metaphor for sexual experience. Initiation rites focus on sex says Jane Harrison. The torn dress is a convention of Latin elegy. There is certainly a whiff of the bodice-ripper in this instance. Her torn dress matches Septimus's shabby overcoat. Latin elegists are all bodice-

rippers cast in many forms (even in Horace *Odes* 1.17) as in Propertius 2.15,17-18;2.5.21; Tibullus 1.10.61-62 and Ovid *Amores* 1.7. See the opening of DeQuincy's "Confessions" exposing his errors, as revolting as "tearing away" decent drapery. See also the torn dress of Philosophia in Boethius's *Consolations*. The dress of Demeter's daughter Persephone is torn at the time of her abduction, according to Ovid's elegiac *Metamorphoses* 5.383-549. The torn dress is a popular convention.

As an item of clothing, the dress serves to cover parts of the body that must not be seen. A dress that is torn is likely to expose what should be covered up and is an occasion for feelings of shame that come from such exposure. Being seen naked brings disgrace. Clarissa's dress serves as a metaphor in its capacity as a textile, and a text as well. Thus her dress, the text, obscures parts of "Clarissa" (*Mrs. Dalloway*) that should not be revealed immediately to the unqualified observer. For the rhetoric of fashion see Debrohun 41-63. Parts obscured include the literary allusions. The books are "cooked" (muddled) to prevent recognition by the Evil Eye, according to tradition.

55.23-25/37.31-32 **She had torn it. Someone had trod on the skirt. She had felt it give at the Embassy**: A tricolon crescendo. This is more artifice than verisimilitude. The lady protests too much for this account to be accurate. The torn dress convention also appears in Schlegel's *Lucinde*.

55.25-26/37.31-33 **By artificial light the green shone, but lost its colour now in the sun**: Clarissa's dress is a *textum*, like other *texta*, a term of art. It is a changing pattern of light and dark, a deceitful complexity of textuality. Synonyms include *poikilos* ("tinselly"). See Pillinger 171.

56.3/ 37.35 her—what was it?—her thimble: In *Peter Pan* a thimble is said to be a kiss and a kiss a thimble. Clarissa, as "Wendy Darling," hesitates significantly. *Peter Pan*, the name having great significance for Clarissa, was presented annually by the Hampstead Everyman Theatre. If Clarissa is a Sleeping Beauty to be awakened by a kiss, she already has it from Sally. The "Green Man" provides this service in Morris Dance performances. Colin Still comments on the resemblance between the story of the Sleeping Beauty (who pricked her finger while sewing) and the myth of Persephone. (Still 221-222). He also sees Tinkerbell as a figure of death and rebirth (240-241). In modern Hollywood sci-fi culture, E.T. undergoes a death and a rebirth. See also Helen sewing in the *Iliad* 3.126-128.

56.4-5 for she must also write: This seems to indicate Clarissa's authorship.

56.6/38.1-2 and see that things generally were more or less in order: The temporal sequence of *Mrs. Dalloway* is almost never "in order" due to flashback technique such as found in the *Odyssey*. Thetis as Dawn goddess is allegorized as the ordering force of the universe. It is a task related to composition.

56.19/38.15 **the crystal dolphin:** Thetis, one of Clarissa's personae, is pictured riding dolphins. See in T. S. Eliot's *Waste Land* the "carvèd dolphin" 2.96. In Roman times, the dolphin was an apotropaic device against the evil eye. Elsewhere it is a symbol of immortality.

56. 24/38.20 **Rumplemayer's men**: These are the caterers mentioned above. It will not be "homemade cake" in spite of Hugh's claim.

56-57 (And Lucy, coming into the drawing room): This long parenthesis incorporates Lucy's free indirect discourse.

56-57/38.22 Behold!: Lucy's grandiloquent performance is comparable to the pre-

tentious verbal ornamentation expressed by Miss Kilman later. This is ridicule of both the deference of servants and their solemnity as well. Like Clarissa she pries into the glass.

57.2-3/38.24 where she had first seen service at Caterham: A village 25 miles south of London near the Pilgrim's Way.

56-57/38 which she could imitate—She was Lady Angela: Lucy, like Clarissa, is good at imitations in a narrative that consists largely of imitations. According to Aristotle, the poet is an imitator (*Poetics* 47a8). *Mrs. Dalloway's* intertextual parodies and paraphrases furnish an ironic portrait of Clarissa, good at imitations. Clarissa as "clarity" is served by Lucy as "light." They share more than a similar name.

57.6 **the silver does look nice**: When visitors are expected, "Get the floors swept [...] clean the silver plate.' Juvenal *Satires* 16.59-62.

57.8/38.28 **how did you enjoy the play**: See Jonathan Swift "Cadmus and Vanessa" line 318.

57.9/30.29 they had to go before the end: Cicero De senectute, 19.66.

Here a metaphor for death is concretized as a metatheatrical device. An actor need not remain onstage until the end; the audience need not remain seated for the complete performance. Life goes on. Horace (*Satires* 1.1) claims that no one is prepared to leave life like a guest after a good dinner, the banquet of life theme.

57.16 giving her a little push: Holmes also gives Rezia a push.

57.22 Couldn't she help to mend that dress? Again her query is in FID.

58.8/39.17 **her needle to be threaded**: The Sleeping Beauty is put to sleep by the prick of a needle. "Threading the needle" is a euphemism for sexual intercourse. The image associates sewing and composition with the erotics of writing. Further, analogies with needlework are familiar in ancient theory of composition. The symbolism of the sewing process is part of the meaning of the process.

58.9/39.18 **Sally Parker**: Clarissa's dressmaker who shares her name with Sally Seton resumes the stitchery motif.

58.11/39.19 **Ealing**: This is a residential district west of London, the "queen of the suburbs" for its genteel residents.

58.14/39.22 **she was a character**: "As we say when we cannot help laughing at the oddities of people" (*CR* 47).

58. 17/39.25 **Hatfield**: This is a Jacobean/Tudor mansion north of London, formerly a royal residence, Elizabeth's castle. "Hat" is prominent in the name. Buckingham is Victoria's palace.

58.19-21/39.27 **Quiet descended** etc: Sewing, typically the sartorial metaphor for assembling a text, is here a genre scene ("woman sewing") that anticipates Rezia's similar scene. Euripedes makes similar use of banausic metaphors. For stitchery as the craft of rhapsodes see Pindar "Nemean" 2. Here Clarissa is the rhapsode sewing her *textum*. Then the first major character enters. She resembles Helen weaving "a great web," an historical tapestry in her Trojan drawing room (*Iliad* 3.125-128) as well as the textiles woven by Calypso and Circe in the *Odyssey*, and most notably, Penelope whose ruse of weaving and unweaving her work thereby keeping the importuning suitors at a distance turns time back and forth, each operation an ending and a beginning. Please refer to Laura Slatkin "Composition" 235-236 for a discussion of needle work and weaving. The working of fabric within the composition of the fabric of the text "constitutes the device itself" (Slatkin

"Odyssey" 236).

58.23-59.4. Clarissa's "spinning song" is a lyric passage constructed in the form of ring composition:

Waves collect, overbalance, and fall.

collect and fall [...]

"that is all."

The heart in the body which lies on the beach says too

That is all

Fear no more says the heart

Fear no more says the heart.[...]

Renews, begins, collects, lets fall.

"Ring structure, concentric panels (in which the narrative leads to a central point and then retraces its steps outward)" is highly artificial and labyrinthine in its symmetries (Doob 246; see also Thalmann). Since ring composition is the predominating structure in this novel it follows that *Mrs. Dalloway* manifests the traditional complexity and artistry of the labyrinth.

This ring, that appeared earlier as rooks rising and falling, echoes Ovid *Amores* 1.7.17-18 in which elegiac couplets are imaged: "When my new page has risen up (*surrexit*) well [...] the next verse diminishes (*attenuat*) my [literary vigour]" (Duncan Kennedy 59).

"Gathered together in this scene are thematic filaments that extend throughout the text, often intertwined with each other [...] In turn, the collecting of waves and silk is related to other modes of assembling—Rezia's millinery; the party for which Clarissa is preparing her dress, and which will bring together present and past; and finally life and death" (von Klemperer 126).

- 59.1-2/39.36 **Fear no more says the heart. Fear no more**: The phrase from *Cymbeline* comes to her again.
- 59.6/40.3 **the dog barking, far away barking and barking**: Again Ezra Pound's dog barking suggests Propertius 3.4.47 singing of lovers at another threshold, a theme about to be realized in Peter's visit and his love story. A similar phrase will be repeated for Septimus. As in the *Iliad* wherein events on Olympus are mirrored below in Troy, Septimus reflects matters that concern Clarissa.
 - 59.7 bell: Ring! Indicates ring composition.
- 59.11 **she will see** *me***:** The italics illustrate his personal status by emphasis and the ambiguous word "see" implies an audience, not a visual experience.
- 59.12/40.9 **putting Lucy aside very benevolently**: Just as Richard appears after the burning of the wax, so Peter is brought into being. Lucy has been successfully blocking his way until he moves her out of position, a type-scene repeated later by Doctor Holmes when Rezia will attempt to block his way. The body language suggests sexual assault by a "peter," consonant with the "rape" as "set up" by Alexander Pope's "Rape of the Lock." The metaphor appears in Aristophanes's *Wasps* 768 and *Lysistrata* 250. This entire scenario is echoed later by Richard Dalloway, a "dick" who doesn't need to force his way.
- 59.16 –18 "Who can—what can" {...] at eleven o'clock: Peter's appearance in Clarissa's room will be repeated later when Richard arrives.
 - 59.18/40.14 **eleven o'clock**: It's still 11 a.m.
 - 59.20-21/40.17 hide her dress, like a virgin protecting chastity: She imitates Jane

Austen who would thus hide her manuscript.

- 59.23/40.20 **could not remember what he was called**: Clarissa "blocks" on the word "peter" as Septimus later will do.
- 59.26/40.21 **taken aback**: This is a nautical term for when forward progress of a vessel is suddenly halted.
- 60.5/40.26 **she's grown older**: He fulfills Clarissa's expectation. The "old age" convention of ancient poetry as in Propertius 2.18c and 3.5. She couldn't have become younger! The apparent absurdity of his impression milks the reader's sympathies and will be validated by later events. See the conclusion of the novel however.
- 60.13/40.33 **the same check suit**: His garments characterize his nature as a character. Peter's suit, like Clarissa mending her dress, has remained static for some years. Now it appears the real action is about to begin. Although he is wearing a suit from the past, Peter's attire changes throughout the day; he is perceived differently by various characters. The Homeric journey typically includes the crossing of water, the change of clothes, the sharing of food. He has been stationary in appearance to this point. His relative abundance of clothing suggests the disguises of Odysseus and the costumes of an actor.
- 60.13-14/40.33-34 a little out of the straight his face is: See Quintilian's *Institutio oratoria* 2.13.11 concerning style which involves "departure from the straight line." The anatomical metaphor is applied to Peter.
- 60.19/41.3 **He had only reached town last night**: This introduces the Odysseus motif in Peter's characterization; he is an unlikely hero. Here he impersonates the Greek hero visiting Helen (who had eloped from Sparta) in her Trojan chamber, *Odyssey* 4. 251-256. Herodotus is quite cynical in his belief that no young woman allows herself to be abducted if she does not wish to be. This will be relevant to Clarissa as well. Like Callimachus, the narrator ridicules Peter for slavishly repeating Homer's *Odyssey* when the epic form is now obsolete. This is oblique polemic.
- 60.20 **would have to go down into the country at once**: Living in the country is the ideal elegiac retreat for Tibullus, and a house in the country will be significant for Septimus Smith as well. See Cairns, *Tibullus* 19.
- 60.25-26 **he always criticizes** *me***:** In examining her dress which is now being mended, Clarissa is sensitive to criticism of her text. The italicization is a typographic form of emphatic subjective intonation and a feature of free indirect discourse. Jane Austen made frequent use of this.
- 60.23-24/41.7 **his pen-knife**: An instrument originally used in sharpening the quills used for writing, here "tilting" his pen-knife suggests a battle (a tilt) is in the works.
- 61.1-3/41.11 mending her dress [...] all the time I've been in India: This is an emphatic reference to Propertius's torn dress motif. See also in Tibullus, she draws the long yarn (pun intended) 1.3.83-86. Needlework is the skill of the Greek rhapsode who stitches episodes together to make an epic poem. Peter's impression is that she, like he, has remained similarly stationary. See *Iliad* 1.300-430 in which Odysseus goes on a voyage leaving Achilles sulking on the shore. The voyage and Achilles's brooding are concurrent, yet when Odysseus returns from this longish mission, Achilles hasn't moved an inch (Edwards 51-52. My thanks to Professor David Payne for this reference).
- 61.7–8 **there's nothing so bad for some women as marriage**: Marriage and becoming the perfect hostess are components of Peter's apparent criticism of Clarissa's life. There

is a hidden bias here since Clarissa refused him. His conspiracy with Sally later reveals the hostility toward marriage they share.

- 61.14-16 **did he mind** [...] **for they had a party that night**: The narration is in FID with verb tenses backshifted and pronouns adjusted in contrast with the direct quote that follows.
- 61.17/41.26 "Which I shan't ask you to": This is an allusion to a very obscure Greek fragment, Theognis's little elegy 1207-8: "I won't invite you to the party nor forbid you. When you're present, I'm distressed, but when you go away, you are still loved" (trans. Dorothea Wender). See further Proust 1. 310: "a party [...] to which he, {Swann} had not been invited." The irony resides not necessarily in recognizing the literary source but rather sensing the incongruity and the ironically unstated, "Of course you are invited." Peter's precipitous departure means he gets no proper invitation. Allusions can be read in their own context or as trailing clouds of preformed content that run horizontally as well as vertically at the place where they appear, like the Picasso collages made with fragments of legible newsprint, a kind of intertextual syllepsis. Uncertainty between the possible references (contextual and intertextual) asks whether the literal meaning or the ironic sense prevails. Here Peter takes the former option, his confusion shared by most readers, and the matter is unresolved. They belong to separate fictions.
- 61.25-26/41.33-34 how impossible it was ever to make up my mind: Indecision as to a course of action is typical of those traversing the labyrinth. This seems a reference to the Judgment of Paris (a type of priamel, a selection made from a number of choices), reversed. Paris had to judge a beauty contest among Athena, Hera, and Aphrodite and selected Aphrodite who promised him the most beautiful woman, Helen. Since she already had a husband, they eloped and thus began the Trojan war. See Harrison's *Prolegomena* 292-300. Clarissa Parry's (Paris) candidates are Hugh, Peter and Richard. Although she counts on them to inject a spurt of vitality, it seems that Peter lacks more than the others. She selected Richard. The Judgment of Paris appears in Joyce's *Ulysses* ("Lestrygonians"). Later in the day Peter's Daisy, as a type of Penelope, will include Major Simmons, Major Orde, and Peter as her suitors. Peter, again, appears in a familiar literary sequence. This is one of the interlocking features in the novel's structure.

The phallic nature shared by Peter and "Dick" Dalloway is obvious. Lampooning by name is typical of Greek Old Comedy. Hugh's upright shape as a herm is not so apparent. Clarissa's selection of lovers is traditional among Dawn goddesses who select mortals but who are themselves immortal. It seems a doomed affair between timelessness and temporality. There is an elopement concealed here also. She imitates Penelope's delaying tactics, faced with numbers of suitors. Since Clarissa's father is also one of the Parrys (Paris) living with an "Aunt Helena" this seems to have the appearance of the Trojan scenario as well. See also Leonard Woolf *Wise Virgins* 112-113: "You'll have to make up your mind."

- 62.1 why did I make up my mind—not to marry [Peter]: The road not taken, and that has made all the difference
- 62.11-12/42.9 **old Parry, that querulous, weak-kneed old man**: Peter seems always to characterize elderly persons as "Old so-andso." "Querulous" is a gentle reference to the complaining attitude of the failed lovers in Latin erotic elegy; "weak-kneed" refers to love and the *lusimeles* (Greek, "limb-loosening") potential of Eros in Sappho 130 LP and Archilochos WEST-IEG 196. In Greek poetry, desire melts the limbs, weakens the knees,

the consequence of Sally's influence. This confirms Clarissa's earlier observation that her father had begun to be attracted to Sally. Moreover, Clarissa herself fell for Sally as well.

- 62.14-15/42.11 "I often wish I'd got on better with your father": The father's dislike of a potential son-in-law is traditional. Justin Parry is the *senex iratus* in this comedy.
- 62.16 "But he never liked any one who our friends": An aposiopesis ending with an euphemism for Clarissa's suitors.
- 62.17/42.34 bitten her tongue: This is a cliché that suggests oral consumption. All clichés have a defamiliarizing effect and often are merely authorless quotations, according to Barbara Johnson. It includes the subjectivity for free indirect discourse.
- 62-63/42 **the moon** etc: This is an allusion to the final meeting between Pip and Estella in Dickens's *Great Expectations* (see Appendix). In each case the scenario is composed of discourse between an older and wiser couple. This is as Dobrov calls it a "contrafact," or the interplay between "old" and "new" material. "The "old" material remains to establish connection with the model, while the "new" material is the contrafact's creative focus" (Dobrov 110). There is more than a little lunacy in this scene. The moon is a romantic cliché; Jane Austen is able to describe a beautiful night without reference to the moon (*CR* 143). In Theocritus *Idylls* 2 of the burning wax that draws Richard home, the woman in question can draw down the moon. Perhaps Clarissa has similarly induced Peter's return. For elegiac references to sorcery and the moon see Alessi "Propertius 2.28":45. As in Propertius, *Mrs. Dalloway* makes use of "a varied literary tradition adjusted to elegiac purposes [...] well known scenes from epic are recast [...] dramatic techniques and motifs from mime and/or comedy are reshaped, or pastoral settings are adapted to fit the elegiac situation" (Alessi 45).

Human and natural worlds are traditionally founded on the lunar cycle, and the solar cycle as well, as the rotation of life, death, and rebirth. In such cycles, things tend to repeat. In Propertius 1.3 the moon is the officiating witness to the sleeping beauties. See Harmon 161, Baker 245, and Yardley "The Symposium"150. Here the moon is emphasized by fourfold mention. In the erotic elegies of Propertius the moon is symbolic of Cynthia—the sister of Apollo.

- 63.7-13 **just as happens on a terrace** [...] **so Peter Walsh did now**: An epic simile in preparation for the mock heroic; a parcellation—phrases in small doses ahead of the main clause. A defamiliarization.
- 63.15/43.35-36 For why go back [...] Why make him think [...] Why make him suffer [...] Why?: Suffering is a major concern to several characters and is part of the Greek commonplace that knowledge comes through suffering as in *Alcestis*. Odysseus is considered as all-suffering. The threefold query is in FID.
- 63.16 **when she had tortured him so infernally**: This is free indirect discourse, a dual voice with the narrator backshifting the tense, adjusting the prounoun and incorporating diction that belongs to Peter exclusively as his perspective. He has been in Hell before.
- 63.21-23/43.5 For she was a child [...] and at the same time a grown woman: She observes her former self. This is a third expression of Clarissa's textual capacity for being simultaneously young and old, both a hostess and a girl of eighteen (3). Greek goddesses also share this paradoxical attribute, particularly Demeter and Persephone. Simultanism is a Cubist technique of figures that are present in separate points of view, and of discourse

that functions in more than one context.

- 63.21-22/43.5 **throwing bread to the ducks**: See Proust 1. 752:"a loaf of rye bread, of the kind one throws to the ducks."
- 63.24/43.8 **holding her life in her arms**: She suggests it is the commonplace, the book of her life [*vita*], a biography, this book. They share the same name. Remember, also, Vita Sackville West. She holds it in her arms like an infant, her own creation, like a lover. See also John Donne, *Biathanatos*, which asserts that suicide is not necessarily a sin and we "carrie (sic) our life in our hands" and bear responsibility for whether we live or whether we die. Perhaps Donne derived his image from Pindar's "Nemean" 7.54: "By birth each of us is given his own life to carry." Suzette Henke notes her "dual aspect of child and woman" (in Marcus *New Feminist Essays* 127)
- 63.25-26/43.9 grew larger and larger in her arms until it became a whole life: This is a model of this novel in process, in gestation, and growing larger. It describes the writing process.
- 64.1-2/43.11 **This is what I have made of it:** Clarissa says that she is the maker of this book by living the life it describes. This is a comment that makes an ontological difference in matters. The book we are reading is an ongoing creation of and by Clarissa Dalloway, its protagonist.
- 64.5-10/43.14-18 **her look** [...] **Quite simply she wiped her eyes**: An ironic summary of florid narration concluding with a statement of simple fact.
- 64.17/43.23 **make a clean breast**: This is a cliché that plays on expression. See also Sappho 137 LP as preserved in Aristotle's *Rhetoric* 1.9.1367. Free indirect discourse.
- 64.17/43.24-25 **she is too cold**: This is a literary term indicating the grand style; it means recondite, ornate, and variegated, even "tinselly" (*poikilos*). See Horace *Satires* 2.1.62. Some, like Peter, would consider it a defect, a mischance, a "fall" or a "slip."
- 64.18/43.25 **Daisy**: See the *Common Reader* suggesting that a search for the daisy in Chaucer is in order, (*CR* "Outlines" 185). In the *Legend of Good Women*, the daisy is Alcestis. In Chesterton, a figure for Empire. In Dickens it is the nickname for David Copperfield himself. In Plato's *Symposium* Alcestis is seen as *a bona fide* hero. As in Frye's theory of myths, when the hero has to die, the completion of the quest, cyclically, is rebirth; dialectically, it is resurrection (*Anatomy* 192). Ritually they are the same.
- 64.23 **he was a failure**: Peter begins to express the bitterness for which Juvenal is known as expressed pessimistically in his satires.
- 64.24-26/43.30-32 **the inlaid table** [...] **the old valuable English tinted prints**: For a cynic these are symbols of ostentation. The package is represented as being worth less than the contents. Juvenal's satires frequently denounce contemporary extravagance and convey a puritanical contempt for wealth (*Satires* 13. 161-162). His satires make use of ironic wit and coarse humor. Peter supplies the turgid commentary of the Juvenalian eiron.
 - 65.8 while I he thought: An aposiopesis.
 - 65.11/44.4-5 work, work; See Hesiod Works and Days line 380.
- 65.19-20/44.7-8 **A queen whose guards have fallen asleep**: As in *Sir Orpheo* which looks to the myth of Orpheus in which the woman in question is a queen, not a princess. A futher queen who has died is Alcestis, the eponymous heroine of Euripides's play, restored to life by Heracles. This gives a hint of the "Orpheus plot" in which looking back,

as Orpheus does, is forbidden. Thus his wife Eurydice must remain in the Underworld (Virgil *Georgic* 4, 450-526, the poet a native of Parthenopia). The plot is a story of marital fidelity and attempted but failed renascence. Sir Orpheo succeeds however, and regains his queen. See also Plato's *Symposium* 217c. The characters in this novel do a lot of looking back.

65.24/44.16-17 **have a look at her where she lies**: As in Propertius 1.3. the poet spies his slumbering beloved (Cynthia) rhetorically gussied up as three familiar sleeping beauties: Ariadne, Andromeda, and a nameless maenad. When she awakens, the idyllic picture disintegrates. The sleeping beauty Ariadne is frequently a subject for painters. The Ariadne conceit begun here implicates the Labyrinth topos and continues until Peter departs.

65.25/44.17 with the brambles curving over her: It is not the guards but the woman who is now the "sleeping beauty" (Wyatt 447; Schlack 60). Proust's Marcel speaks of the "sleeping beauty" of his book. The story of Sleeping Beauty is conflated with the myth of Orpheus (Virgil *Georgic* 4 sketches the story; Ovid's *Metamorphoses* 10 tells it as well but he typically gives Eurydice an elegiac limp), the fairy-tale, and the medieval poem of Sir Orfeo. In ritual structures a sleeping beauty "awakens" from sleep just as an initiate "dies" and is "reborn." The various contexts (Virgil, Ovid, Propertius, fairy tale, medieval poem, and Proust) are yoked together "through the use of verbal echoes and transitional formulae [...] a rag-bag tapestry" stitched together "through a variety of 'thematic sign-posts'" (Hubbard 291).

66.5/44.23 **Before a battle begins**: Odysseus's visit with Helen, as she recounts in the *Odyssey*, occurs before the final battle in the Trojan War. The mock battle between Clarissa and Peter is a dialogue styled as a Stilkampf, often a literary opposition between the slender and the fat, or between comedy and tragedy. It is a device that reveals the outward expression of inward postures. Stilkampf applies to stichomythia as well as to robust debate. In its Greek form it is called *agon*. Here it is hardly a serious joust: "mere horseplay," a mock-battle (See Juvenal 15.60). The weapons are a needle and a penknife.

66.12 **which she knew nothing whatever about**: Peter is beginning to reflect the opinion of Butler who felt that women knew nothing about what is important to men, a major allusion.

66.19/44.35-36 people he could no longer see: Sappho 31 LP.

66.22/45.1 **I am in love**: Peter introduces his relationship with Daisy which he will reintroduce at the end of the day. The "old man in love," a *vert galant*, is a perennially comic convention. It is an affair with Homeric parallels.

66.24-67.2/45.3 **lay your garland down**: In erotic elegy the lover deposits the floral garland, a souvenir of a drinking party, at the girlfriend's door on his way home, as in Propertius 1.3. (See Harmon 160).

67.4 "In love!" she said: Amor defines the elegiac arena of discourse.

67.7/45.10 **that monster**: In Apuleius's *Golden Ass*, see the interpolated tale of Cupid and Psyche, the phantom lover who is "Cupid" in reality who is imagined by Psyche to be a monster.

67.6/43.11 **no flesh on his neck**: Chaucer, *Canterbury Tales* "Merchant's Tale" 1859-1900. Clarissa appraises his appearance as a *senex*.

67.15-16/45.19-20 charged her cheeks with color; made her look very young;

very pink; very bright-eyed: Peter's love story affords her some excitement in her aesthetic distance.

6718-20/45.22-23 **He was in love! Not with her. With some younger woman, of course**: The expressive exclamation and the locution "of course" indicate free indirect discourse, the words shared between Clarissa and narrator. The two sentence fragments belong to Clarissa's style however and she disabuses us as to the object of his affections—the conventional younger woman—with the evaluative expression "of course," further indications of subjectivity.

67.22/45.25 **statue must be brought down from its height**: This alludes to the "machine" for the *deus ex machina*, the crane used for "flying" the gods onstage. Here, too, it describes an "epiphany. "Like the *ekkyklema* this is an unmentioned device of tragedy that gets metatheatric comment in comedy. The beloved figure of "Daisy" that comes between them suggests Plato's erotic *Symposium* 222 d-e in which Alcibiades sits between Socrates and Agathon. The narrator inserts this comment to slant the introduction of Peter's love affair as a matter that enlivens the so far rather banal conversation. It clearly rescues their dialogue from the dullness it has had up to this point.

68.4-5/45.32-33 **She has two small children**: Daisy is similar to Euripides's Alcestis in this respect. The daisy is Alcestis in Chaucer's *Legend of Good Women*. The daisy is also an emblem of deceit.

68.19-21/46.7 **She flattered him; she fooled him** [...] **What a folly!**: Exclamations and associated punctuation indicate free indirect discourse. The flattery resembles the flattery Calypso exercised on Odysseus (*Odyssey* 1.56f), the vamp who had been attempting to make the hero immortal. Clarissa is reading between the lines. Folly is clearly a motif in this novel about fools.

68.19/46.7 **she fooled him**: Mazes are tricky too and have tricky people in them.

68.20 **What a waste! What a folly!**: Clarissa's expressives. The emphasis on folly forgrounds the madness of love and the carnival fool as well (See Kaiser 85). Peter resumes the motif.

68.22/46.11 **marrying the girl on the boat going out to India**: The major event of Peter's passage to India. Simultaneous nautical and erotic imagery typical of Latin elegy.

68.24 **thank heaven she had refused** [...] !: The free indirect discourse continues and the paragraph concludes with Clarissa's discourse mingled with narration.

69.3/46.18 **Lincoln's Inn**: One of the four Inns of Court, once both law school and dormitory, where Peter will see his lawyers. It is the site of the Chancery suit, Jarndyce v. Jarndyce, in Dickens's *Bleak House*.

69.4/46.19 **pared his nails**: Such parings were seen as offerings to Persephone. It is forbidden in Hesiod *Works and Days* line 740. It annoys Clarissa.

69.9/45.22-23 **his lack of the ghost of a notion**: A cliché that plays on the dead in the form of apparitions. Free indirect discourse.

69.10 had always annoyed her [...] how silly! :The verb tense adjustment and pronouns converted and the expressive indicates free indirect discourse.

69.17-20/46.30 **burst into tears** [...] **the tears running down his cheeks**: While Odysseus is in the clutches of Calypso he just sits around weeping until Hermes intervenes in Book 5 of the *Odyssey*. Peter's emotional involvement is opposed to Clarissa's aesthetic distance. This is behavior typical in epic heroes and elegiac lovers. In Propertius

the dominance of the *puella* is manifest (4.1.70): "You will not even weep unless you're told." Clarissa *causa fuit*. See Odysseus himself weeping among the Phaiakians in *Odyssey* 8.523-530. His maudlin behavior is characteristic of all elegiac lovers.

70.6/47.6 **the bed narrow**: The previously mentioned image (45) often used by the poet of Latin elegy, Propertius. In Proust Marcel's love affair with Albertine is narrated in typically elegiac, i.e. erotic, conventions.

70. 7/47.6 **She had gone up into the tower alone**: She ascends the stairs. This seems a glance at Joyce's Martello tower in *Ulysses*. The reference resumes the "child exploring a tower" image she thinks of earlier.

70.7/47.8 **and left them blackberrying in the sun**: See Chaucer *Canterbury Tales* "Pardoner's Prologue" 406. Her friends from youth seem distant beside her identity as a hostess.

70.9/47.8 **fallen plaster**: See A. B. Cook's description of the labyrinth at Knossos, Crete excavated by Sir Arthur EVANS in his *Zeus* I 477. The Cretan labyrinth will be a significant structural component in *Mrs.*. *Dalloway*. Although Clarissa has risen to the tower of her social status and left her friends behind, her room seems littered with bird's nests, appropriately for the bird imagery associated with her. The tower, the attic room, the fallen plaster, and the narrow bed are all objective parallels for her state of mind.

70. 11/47.10 **Leith Hill**: This refers to a hill in Sussex, south of Dorking, off the Roman Road, which affords several lovely vistas.

70. 12-13/47.12 **as a sleeper** [...] **stretches a hand in the dark**: See De Quincy *Opium Eater* (52). The sleeping beauty Ariadne *et al* reappears. Sleepers, frequently a topos like the dead, must awake in this novel.

70.14 **Lunching with Lady Bruton, it came back to her**: Another pseudohomeric formulaic repetition as before. Her anguish is enhanced by the thought that Richard is "lunching out" and she thinks, "He has left me." The social slight by Lady Bruton is a running joke.

70.15 /47.14-15 **He has left me; I am alone forever**: She is like Ariadne, the sleeping beauty of Propertius, abandoned by Theseus on the shore of Naxos after serving as his helpmeet, providing the thread that guided him in the Labyrinth; she has now been deserted for another woman (her sister). In this case the reference is to Richard and Lady Bruton. The story is given in Ovid's *Heroides* "Ariadne."

Abandonment is the standard situation among the epistolary women in Ovid's *Heroides*.

70.21 **blowing his nose violently**: This is music hall humor, hardly great romantic drama. Virginia Woolf has said that art is significant deformity.

70.22/ 47.20-21 **Take me with you**: This is Ariadne's appeal for Dionysos to rescue her *auf* Naxos. See the *Wise Virgins* by Leonard Woolf, "Take me with you" (218).

70.23/47.21-22 **starting directly upon some great voyage**: Peter will surreptitiously re-enact the voyage of Odysseus in the ensuing events. The nautical motif includes here a send-off, bon voyage, called a *propemptikon*. The term "voyage" and similar references may be playful allusions to Woolf's earlier novel concerning a ship of fools, *The Voyage Out*, in which the Dalloways briefly appear. In the rituals of Isis, the image is that human life is a pilgrimage or voyage on the sea of life, and a return to the haven of rest.

70. 24-25/47.23 as if the five acts of a play [...] were now over: This is a duplicate

of Cicero's theatrical metaphor, above. It is further pertinent to drama as ritual.

71.1/47.25-26 **had run away, had lived with Peter**: This is the path not taken that suggests an elopement had been contemplated, at least by Sally. Elopement becomes a major theme as a device that is important to both the myth of Demeter for Clarissa and the story of Helen of Troy for Peter.

71.3/47.27 **Now it was time to move**: This is "stage directions." In *Through the Looking-Glass* Alice is a Pawn and is expected to move appropriately and when indicated.

71.8/47.32 **tinkling**, **rustling**: This is an allusion to the bells associated with the conventional Fool, and also to Tinker Bell who dies and comes to life again in *Peter Pan*, and to Clarissa's jewelry and garments.

71.13/47.36-37 "Tell me," he said, seizing her by the shoulders. "Are you happy, Clarissa? Does Richard —": This over-dramatic scene in the "grand style" with Peter's embrace suggests that he is about to supply whatever may not be supplied by Richard. Mercifully Elizabeth interrupts before the heavy breathing starts, a case of diegesis interruptus. It is an erotic aposiopesis, structurally instigated by Elizabeth's interruption: "The door opened." See Ovid Amores 1.5.: Ovid's episode of afternoon delight is abbreviated with an aposiopesis, "cetera quis nescit," (Who doesn't know the rest). See also Propertius 1.13.18, "et quae deinde meus celat, amice, pudor," ("then what happened, friend, my modesty conceals"). In his elegy "On His Mistress Going to Bed" John Donne breaks off similarly: "O my America!"

71.17/48.4 **how d'y do**: See Proust 1. 552 for a curiously British rendering of the French. Elizabeth greets him as a "hostess."

71.18/48.5 **the sound of Big Ben striking the half hour**: See Proust 3. 551: "the sound of a clock striking far-off hours." It is now 11:30. The name refers to the bell in the clock tower.

71.22/48.11 **Hullo, Elizabeth!** [...] **Good-bye, Clarissa**: This anticipates the Homeric punctilio, that the departing guest not be restrained (74).

72.4/48.17 **roar of the open air**: London roars. It's proverbial. This is an echo of Matthew Arnold's poem "Lines Written in Kensington Gardens": "The huge world that roars hard by." Peter closes the door that the maid had opened at the beginning of the section. The clocks striking connect with the sound of Big Ben in the next section.

72.6-7 **Remember my party to-night!**: The command connects in ring composition with the next section.

4.

Synopsis: Peter Walsh walks through Westminster to Trafalgar Square where he briefly follows an attractive young woman. He continues on to Regent's Park.

- 72.10/48.23 **Remember my party**: The exhortation echoes Clarissa's words in the previous section. Peter's memory is quite remarkable. In fact, it invites some Greek wordplay. A suitor is *mnester*, "one who must remember." He remembers the *mnema*, in this case Clarissa, whom he has sought in marriage.
 - 72.10/48.24 **as he stepped down**: This will form a ring with the end of the section.
- 72 .12 /48.24-25 **speaking to himself rhythmically**: It suggests the poetic aspect of his frame of mind, "in time with the flow of the sound." Walking, his metric "feet," as for Clarissa, refers to metrics of poetry.
- 72.14/48.27 **the leaden circles**: This repeats Milton's ode "To Time" as above. This completes the "ring" in this ring composition, and the word "circles" both reflects and draws attention to the structure.
- 72.18/48.30 a man in a tail-coat with a carnation: He sees himself in the store window, repeating the mirror convention that defined Clarissa. Formerly, according to Clarissa, Peter wears a check suit. The change of clothing suggests that he has passed through a transitional state to a new ontological level. Other transitional phenomena include crossing thresholds, passing through doorways, crossing water; these are surrounded by the aura of meaning given by the context in which they appear.
- 72.24/48.36 a **district twice as big as Ireland**: The area of his work in India relative to Ireland might suggest the value of this context relative to Joyce's *Ulysses*, especially since Peter sees himself in the role of Odysseus.
- 73.4/49.4-5 **how many miles on how many gallons?**: See Propertius 4.3.36 in which the reference is to the distance a Parthian horse may travel without water. Peter will get a lot of mileage from Propertius later. The British motor-car industry, perceived as an economic stimulus, was boosted by the importation of American cars.
- 73.5/49.5 **For he had a turn for mechanics**: This suggests Ulysses *polymechanos*, *Odyssey* 18.374-275.
- 73.5-6/49.5-6 **had invented a plough**: Is he Piers Ploughman? The plough typically suggests the severity and drudgery of serious and unrefined stylistics. Some have seen the plough as a writing instrument, the furrow a line of verse. See Horace *Satires* 1,1,28. Peter illustrates a scenario of poetic ineptitude. In ancient literature sexual intercourse is troped as "plowing one's field." Saturn is the Italian god of sowing and planting. Philology recapitulates biology.
- 73.6/49.6 had ordered wheelbarrows: This is a metaphor; as Gould says, "all sorts of carriers are metaphors." "A metaphor carries you from one object (which may be difficult to understand) to another (which may be more accessible and therefore helpful, by analogy, in grasping the original concern)." Metaphors are cognitive conveyances, rhetorical transportation systems. They are often disguised as realities in this novel.
- 73. 7/49.7 **coolies**: The word comes from a Tamil word for a laborer, not intrinsically insulting but Peter is unlikely to suggest that Gunga Din is the better man.
 - 73.8 all of which Clarissa knew nothing whatever about: Peter, like Samuel Butler,

is conscious of what women don't understand.

73.9/49.9 **Elizabeth**: This section opens and closes with mention of Clarissa's daughter. A subtle reference to the procreation theme that will be treated in negative terms by Septimus Smith.

73.10/49.9 Here's [my] Elizabeth [...] It was insincere: Peter's comments suggest that he doubts she is actually Clarissa's daughter. As in *Tristram Shandy* 4.29 and according to the invocation of ancient wisdom that values the marital relationship above the filial (Aeschylus *Eumenides*), the mother is not the parent of the child. According to Apollo, the mother is merely the nurse to the seed (lines 659-660).

73.16/49.15 **something cold in Clarissa**: See Callimachus *To Artemis* 175ff. This is a literary term indicating the recondite, the grand style. Clarissa's curious claim that she would not invite him to her party, the quotation from Theognis, is a bit of such literary obscurity that remains unresolved for Peter.

73.18 **middle age becomes conventionality**: The text of *Mrs. Dalloway* is highly conventional in style; it exploits many poetic conventions from Classical literature and modern literature as well, i.e. anything after 400 CE. Peter is apparently aware of conventions.

73.22/49.21 **having been a fool; wept:** Peter acknowledges the foolishness of his behavior, and further, his folly, part of the carnival convention. Lovers are elegiac fools.

73. 23/49.22 **told her everything**: He has spilled the beans, as if he told her of the wooden horse ruse like the hero did, recounted in Odysseus's visit with Helen and Menelaus, above (*Odyssey* 4. 256, 598-99). At that time Helen saw through his disguise as a beggar as Penelope will at Ithaca. As in the Homeric poems the narrative is highly formulaic; on almost every page there is a set of words that occurs elsewhere. The episodic character of the narrative alternates with real pathos and comic relief. As in Homer, the last chapter picks up the themes introduced at the beginning and ends with those with which it began. Like Homer's epics there are frequent repetitions and inconsistencies. Such allusions suggest "an attempt to impose an artistic order on life" (Kellman *Self-begetting Novel* 15).

The Homeric parallels undergo a transformation that will give *Mrs. Dalloway* its elegiac (amorous) character. Thus it aligns itself with the elegies of Propertius and the "elegiacization of Homer" (Benediktson). See for example Propertius 4.8 in which Cynthia, the "Odysseus" of the poem finds the hero entertaining a bevy of "suitors." She attacks the girls, fumigates the house, and changes the sheets on the bed where they sleep, a cozy loving pair. Although Peter focalizes himself as the epic hero in his odyssey and Clarissa as Helen, a minor character, Clarissa demonstrates herself as the epic hero in her quest as Demeter.

Both Helen and Persephone can be said to have been abducted, or possibly they "eloped." From this point his perspective shapes him as both Joyce's *Ulysses* and Homer's Odysseus while he reminisces about Bourton at the same time. In Euripides's *Helen*, she too is abducted by Hermes (the guide to the Underworld) while gathering flowers, like Persephone. Her husband Menelaus rescues her from death (the Egyptian underworld) and returns her to her daughter. This is one of the interlocking structures in this novel.

73-74 **Time flaps on the mast. There we stop**: It seems that time stops for a time while it flaps back and forth allowing Peter to be in two places at once at 11:30. It is reminiscent of the Summer solstice.

74.4/49.27-28 **feeling hollowed out**: See the poem of T. S. Eliot, "The Hollow Men." This also suggests the Trojan Horse hollowed out to hold the invading Greek soldiers, comparable to Clarissa's "woodenness" and the novel as a container of many "voices." The Trojan Horse is a work of art linked with trickery and artful deceit. Troy itself has labyrinthine associations. As Aeneas finds, getting out of town, escaping the mazey city, is only the beginning of his circuitous path.

74.5/49.29 **Clarissa refused me**: In terms of the labyrinth, this is the path not taken. "Certain paths seem to lead to fertile land, others to the dust and the desert" (*CR* 146). Irene Forsyte refused Soames many times. "No" means "no."

74.7 **Ah, said St. Margaret's**: This opens a personification conceit which will reappear later. She speaks in FID.

74.7 **like a hostess**: After Big Ben's masculinist leaden circles have dissipated, the "late clock" enters like a hostess, an elegiac woman, gliding into "the recesses of the heart" line 16.

74.7/49.30 **St Margaret's**: Adjacent to the Abbey, it was built by Edward the Confessor as a parish church; now by tradition, it is the church of the House of Commons where Richard Dalloway works.

74.7-13/49.30-37 hostess-guest motif: Not keeping the departing guest (according to Nestor and Menelaus) is a topos in *Odyssey* 4.595ff and 15.72, and in Dryden's *All for Love*, and Horace's *Satires* 1.1.119. It is a custom violated by the Phaiakians in *Odyssey* 11.333ff. See also Theognis passim and Bram Stoker's *Dracula*, the 29 June entry, in the opening narrative in the vampire text that also sucks other texts of their life blood. The frequency of usage of the topos tends to wear it out, and having lost its freshness, its value as a valid speech act is lost. It is more a performance by the narrator than the character's thought. In Shakespeare's *Troilus and Cressida* 3.3.165-169, "Time is like a fashionable host/ That slightly shakes his parting guest by th' hand/ And with his arms outstretch'd as he would fly,/ Grasps in the comer." Hostesses are frequent in Proust.

74. 7, 17,19, 23, 26/49-50 **like**: A simile cluster. In ancient literature a simile cluster often marks an important event which here seems to be a multiple coincidence of several allusions. The rhetorical value of similes is often a function of their frequency. The more similes, the more important the event. Normally, less is more.

74.16–17 **the sound of St.Margaret's glides into the recesses of the heart**: This tropes the clock as an elegiac woman whereas Big Ben is a figure of political orthodoxy. "The female form [is] openly dissociated from social and political responsibility" (Wyke "Reading Female Flesh" 129).

74.16-17/50.2 **ring after ring of sound**: As previously noted, circular shapes are of importance, here perhaps as much to Peter in his persona as Saturn with its rings as to the overall structure of the novel. It calls attention to the ring composition that structures it.

74.16-17/50.2 **ring after ring**: This is a description of the structure of a labyrinth, circuitous and treacherous.

74.17-19/50.2-4 **like something alive which wants [...] to be [...] at rest**: This is the ultimate and perpetually deferred object of maze walkers. Being at rest will apply to Septimus later.

74.21/50.6 **coming down the stairs [...] in white**: The stairs become Clarissa's signature station. The color of the fabric of Clarissa's dress might suggest her wedding day,

perhaps, if he had been present, or merely her youth. She comes down the stairs as Persephone and ascends the stairs as Demeter.

74-75/50.10-11 had gone from one to the other and had left, like a bee with honey: The image is of collecting bits of literature such as the text has collected preformed language, a poetic image although we know that bees do not collect honey. The honey bee is frequently a symbol of the Hellenistic poet.

See Aristophanes's comedy *Birds* 748-751 where the chorus sings, "Whence, like honey-bee from flower/ Phrynichus drank [...] nectar so sweet that its savor/ All his song doth flavor." The metaphor exploits the analogy between gathering honey and putting a poem together as in Horace *Odes* 4.2. See Proust 1. 556: "what a vast number of bourgeois calyxes that busy worker [...] could visit. [...] She [a society woman] knew her power of pollination." The seductive charm of poetry in the *Odyssey* 10.173 is spoken of as "honeyed words." See Dover *Aristophanes "Frogs"* 29. Like the *Odyssey, Mrs. Dalloway* takes playful delight in manifestations of its own artistry. The voice of song that flows sweeter than honey is the possession of Hesiod's Muses. In Swift's *Battle of the Books* the bee collects both honey and wax providing sweetness and light for the world and a phrase for Matthew Arnold. So much for the buzz on bees. Sorry.

74-78/50-53 Peter manages to leave Clarissa's door at 11:30 a.m. and it is still 11:30 a.m. when he arrives at Trafalgar Square, and only 11:45 by the time he reaches Regent's Park as if the occurrence of events were in temporal correlation with reading time. The narrator seems to have neglected to wind the clock; or perhaps Peter, as a pseudo-personification of Time (Chronus), is able to manipulate it himself. As Walker observes, "Clocktime has evidently stood still in these pages." In *Tristram Shandy*, clock time is similarly flexible. This is a manifestation of simultaneity and resembles morality plays in which the actor traverses miles in only a moment.

75.6/50.16 **It was her heart**: She clearly has a disease of the heart, but no one ever dies from love.

75.7-8/50.18 **the final stroke tolled for death**: See in T. S.Eliot's *Waste Land*, the church that "kept the hours/With a dead sound on the final stroke" (1.67-68).

75. 8/50.18 **tolled for death**: See John Donne's Meditation 17: "Ask not for whom the bell tolls; it tolls for thee," by now a cliché. The toll bell has a distinctively slow and mournful sound.

75.8-9/50.18-19 **death that surprised in the midst of life**: See the Book of Common Prayer, "The Burial Service": "In the midst of life we are in death."

75.11/50.21 **Whitehall**: He follows a route from Clarissa's house through Westminster where the buildings of British government and the Civil Service are located, and the Banqueting House is the remaining structure of the Whitehall Palace complex designed by Inigo Jones where Charles I had his head cut off, like Sally Seton's ancestor (48). The Cenotaph, the "empty tomb," a World War monument by Lutyens is situated there with the statue of the Duke of Cambridge among others.

75. 5 and 10/50.15 and 20 **She has been ill [...] She is not dead**: See Propertius 2.28 on Cynthia's illness and escaping mortal danger, if only saved by Zeus: "If she dies, so shall I" (line 42). See Alessi "Unity without Illness" 40. The elegist connects the heat of the day with Zeus as the god causing the hot weather.

75. 12/50.21-22 as if rolled down to him [...] his future: The metaphorical un-

ending task. His future is expressed in the image of Sisyphus whose punishment in the Underworld is to roll his stone perpetually up the hill until it rolls down and he has to start over from the beginning. All of the characters will exhibit a Sisyphean existence. See Homer *Odyssey* 11.593-98 and Propertius 2.17.7, 2.21.32, and4.11.23.

Sisyphus is the classical blabbermouth who offended Zeus and therefore is famous as one of the sinners in the Underworld. Peter cannot be trusted with secrets, a fault to be revealed much later. Having witnessed the abduction of Aegina by Zeus, Sisyphus told her father which made Zeus his enemy thereafter. In order to rescue her he had to bind up Thanatos which meant that no one died until Ares (War) took over. It suggests that Peter may have said something to Old Parry that incurred Richard's wrath. His repetitive behavior is a good argument for the circular shape of the novel that has much to do with abductions, Helen of Troy being the most famous example. The myth of Sisyphus is considered a solar myth, the sun rising and setting each day. The rolling stone suggests a narrative in a book-roll that reveals itself only by degrees and in proper order.

75.16-17/50.25 **he cared not a straw**: This phrase suggestively re-introduces the scene from Terence's *Eunuchus* 411 that will be manifest later at Trafalgar Square.

75.20/50.28-29 **the Duke of Cambridge**: This is the equestrian bronze of Queen Victoria's cousin. Peter, an Oxford man, glares at the statue.

75.21/50.29 **sent down from Oxford**: Peter was dismissed from university as a punishment.

75.22/50.30 a Socialist: He too had abandoned the concept of private property?

76 4-6/51.1-3 **patter/rustling/thudding/ drummed**: A progression in which the sound of the marching soldiers's feet gradually increases (an *auxesis*) as it overtakes Peter. It seems a further allusion to the Viceregal procession in Joyce's *Ulysses*. A squad of marching soldiers appears gratuitously in *A Room of One's Own*, (40). Peter is mildly partial to the soldiers, unlike Sappho (LP 16) whose conception of beauty is not a cavalry or marching soldiers, as some say, but is instead clearly a matter of what you love. They are mutually exclusive subjects for epic, not elegiac, writing style.

76.5-6/51.23 **thudding sound**: Clarissa will hear a similar sound in her little room.

76.8-9 **Boys in uniform** [...] **marched**: This suggests the *militia amoris* that battles alongside Venus in hand-to-hand combat. "The elegiac mistress may possess a camp in which her lover parades (Propertius 2.7.15-16) or choose her lovers like a general chooses his soldiers (Ovid *Amores* 1.9.5-6)": see Wyke, "Mistress and Metaphor" 42 and Cahoon 293. However she adds, "he is not available to fight military campaigns."

76.20/51.17 **Finsbury Pavement**: This was a fashionable promenade in Victorian times, originally a fen north of the City, and presently the site of a military installation, for a detachment of soldiers here performing its assigned ceremonial duties. Marching soldiers with a "hynotised" look, seen on a poster, is featured in Joyce's *Ulysses* ch. 7.

76. 21/51.17 **the empty tomb**: This is the sarcophagus by Lutyens, inscribed *kenos taphos*. A "sarcophagos" is a flesh eater, and it is thus, empty. An empty tomb figures in *Aeneid* 3.395 and 6.667.

76-77/51.22 **as if one will worked legs and arms uniformly**: They are constrained by discipline if not the narrator. The marionette simile comes from the "realm of theatrical metaphors," that Curtius has traced back to Plato. It may also suggest Thackeray's *Vanity Fair*. Their action is mechanical.

77.6/51.29 **Nelson** is the hero of the battle of Trafalgar. His monument, a column 145 feet high and topped by the 17 foot statue, was raised in 1843.

77.7/51.29 **Gordon** [...] with one leg raised: A sight gag, like a dog with one leg raised ambiguously, is the hero of the Sudan, holding a Bible. In the nautical metaphor that Old Etonians know, it refers to "pumping ship" (*Letters* 2:572). The burlesque of piety mocks a man of his kidney. One might have expected the narrator to phrase a more reverent attitude toward the hero, but Peter cannot be held accountable for what readers might infer from the narrator's language. Formerly in Trafalgar Square, the statue is since 1953 situated in the Temple Gardens on the Victoria Embankment. For more on Gordon see Lytton Strachey, *Eminent Victorians*. For a parallel in Joyce's *Ulysses* see the statue of the writer, Thomas Moore, adjacent to a public urinal: "Tommy Moore's roguish finger" (ch.8). For Gordon in Joyce's *Ulysses* see "Ithaca."

Among the barking dogs otherwise mentioned there is an Aberdeen terrier, a Skye terrier, a fox terrier, "adorable chows", Clarissa's aptronymic dog Rob, and Elizabeth's dog Grizzle.

77.7/51.29 Havelock: Sir Henry, survivor of the Indian Mutiny of 1857.

77.8/51.29 **the black**: A member of Nelson's crew in the relief on the pedestal of the column, according to Morris Beja.

77.11/51.32 **the great renunciation**: This alludes to the *renuntiatio amoris* of Latin elegy. See also Proust 1. 256. In view of Peter's flagging sexuality, this is like giving up watermelon for Lent. See *The Light of Asia or the Great Renunciation* by Sir Edwin Arnold (1879), a poem on the life of Buddha in 8 books as the fruit of his Indian experience and a relic of Peter's sojourn in India..

77.16-17/51.37 **the troubles of the flesh**: This is an early allusion to Peter's impotence (always referred to by circumlocutions) and the analogy with literary competence. See Juvenal 10.208 "What can the future hold for these impotent dodderers?" His private shortcomings disqualify him for elegiac virtues, yet he never completely lays bare the device. His is a lover's discourse which in the form of *militia amoris*, the militia of lovers in the Wars of Venus, places him in an analogous relationship with the marching soldiers. Yet his impotence puts him in a difficult position, when his "softness" is compared to the hardness of Sally ("Hard as nails") and Clarissa ("grown very hard"). Clarissa's hardness engenders her as masculine, i.e. epic, while Peter's softness is effeminate, i.e. elegiac. The gender play relates to literary genres as much as the character that personifies them. Peter literally figures his anti-epic posture as soft, not hard. His physical attributes, like Clarissa's, serve as a reminder of aesthetic qualities.

Clarissa's "coming of age" scenario at Bourton meant the undoing of Peter, a man who violated the folk custom of not witnessing women's rites. Encolpius ("crotch"), the hero of Petronius's *Satyricon*, a satire of Roman society, is thus afflicted for a similar reason, inadvertently witnessing the women's rites of Priapus. He is an imitation Odysseus, given in pompous Latin, pursued by the wrath of Priapus, not Poseidon. Propertius, in his elegies, refers to Odysseus as a role-model, selecting episodes with an elegiac (erotic) context (1.15.9, 3.12.23). Miss Kilman also suffers from another form of "troubles of the flesh."

77.24-25 **nobody yet knew he was in London**: Peter begins to deconstruct his imitation of the *Odyssey* when Odysseus visits Helen in Troy secretly and tells her what the Greeks have planned about the coming battle. His perspective is generally elegiac (amo-

rous) rather than epic.

77.24 **nobody**: This is the pseduodym Odysseus adopts to give the Cyclops he has just escaped (Homer *Odyssey* 9.366-369.

77.26/52.9 **the earth [...] still seemed an island to him**: Peter sees himself as the adventurous, island-hopping Odysseus, exploring London. When you've seen one island, you've seen them all.

78.2/52.11 **Trafalgar Square**: This is the large space at the end of Whitehall faced by the National Gallery and containing water fountains, the Nelson column, and the equestrian statue of Charles I, among others.

78.3/52.11 **Where am I**: See Terence's *Eunuchus* 2.3.8: "I'm damned if I know where I've been or where I'm going" (trans. Parker). Peter whose behavior is ruled by the text is at first disoriented. He knows he is in Trafalgar square without knowing where he is within the context of allusions. See *Odyssey* 13.200 in which Odysseus does not recognize Ithaca, his home.

78.9-11/52.17-18 as if inside his brain by another hand strings were pulled, shutters moved, and he, having nothing to do with it: Peter is aware of an outside influence (*influenza*) by way of the marionette simile. He seems a puppet in the hands of the narrator and/or fate. The marionette analogy is reminiscent of Thackeray's *Vanity_Fair* and has been traced to Plato. Where we think we see "realism" we are actually in the presence of literary convention.

78.12-13/52.19-21 **endless avenues down which if he chose he might wander**: He conceives of the anfractuous ways of both the city and life. "Wandering" is what people do in mazes. This is the "discoverer" topos.

78.13 **He had not felt so young for years**: In Euripides's *Bacchae* the aged Tiresias and Cadmus, on the way to a ritual celebration, forget their age and feel young again.

78.14 **He had escaped!** :The exclamation point indicates FID. The narrative form is given as Peter's subjectivity. In the Hogarth edition Clarissa's similar comment, "She had escaped" (MD Hogarth 203) after "she must have perished" (282) is omitted from the Harcourt edition.

78.17- 22/52.25 **I haven't felt so young for years [...] she's extraordinarily attractive**: Peter is revealed as ever the *vert galant*, yet hardly a corsair. See Hubbard 289 on Propertius 2.18. He is the lecherous old codger of Plautine comedy and suggests the "rejuvenation motif" Curtius discusses. Love in old age, a commonple amatory marker, signals comic satire.

78.21-22/52.29 **waving at the wrong window**: This is a mistake such as Swann makes regarding Odette in Proust 1.300.

78.24/52.31 **Haymarket**: This is a street, intersecting Trafalgar Square, a theater district that in Victorian times was a well-known resort of prostitutes.

78-79/52.34 to shed veil after veil: Peter follows the girl who seemingly personifies a womanly text revealing layers of meaning, unlike a book protecting chastity. See *The Light of Asia or The Great Renunciation* of Sir Edwin Arnold (1879) as there being no limit of discovery: "Veil after veil will lift—but there must be /Veil after veil behind." It suggests both Salomé (an allusion to Oscar Wilde perhaps?) and baring the device at once, revealing the mystery, unlike Homer's Calypso ("she who conceals"). Thetis is also associated with concealment. This is a subtle introduction of the unveiling, the apocalypse in the

original sense of the word, of assorted mysteries. It must be remembered that an unveiling does not necessarily completely reveal the hidden. Here as elsewhere the discovered is often overtly revealed by what it conceals which may also remain hidden in plain sight, and by the silences that speak loudly.

Clarissa, on the other hand, is a "street walker" who does not unveil herself. Notwith-standing frequently baring the device, the notoriously ambiguous language—parodies, puns, and double meanings—protects her from definition, and arouses desire for what is hidden beneath her *texta*. According to Luce Irigaray ("This Sex Which Is Not One"), she executes a double movement, dress and undress in the same act.

79.3 **black, but enchanting**: In the context of The Song of Solomon 1.5 her hair is black, much as white for Clarissa refers to her hair.

79.5/52 **he started after her**: See Congreve *The Country Wife* 3.292ff. Pursuing a girl as in Terence's *Eunuchus* is a topos in Ovid, Propertius, De Quincy and Proust. This is a common device. See Theocritus 11.75, Catullus 8.10, and Ovid *Metamorphoses* 2.9.9 et al. See also Callimachus (*Epigrammata* 31.5-6) for whom desire is "a perverse hunter, 'bypassing game that lies available, for it knows only to pursue what flees' " (Carson 20). Further in Horace *Satires* 1.2. 107-8 see the venery of a hunter who claims, "My passion's just the same; it too flies past prey available to all, chases prey that flees" (trans. Jacob Fuchs). This suggests the frequent initiatory role of hunting in Greek myths. Initiation rites focus on sex.

79.10/53.6 his private name: Perhaps not "peter" but rather a term that is equally anatomically correct. One avoids naming the sitting member. He exploits the slippage between physical and metaphorical qualities and the aesthetic sense as a secondary sexual attribute. His unmentionable name corresponds to Odysseus's secrecy about his name—Nobody—in regard to Polyphemus. In antiquity keeping one's name private is protective against charms, in which case an alias is used. Aesthetic and moral issues can be interchangeable. See Harrison *Prolegomena* 333.

79.14/53.10 **Dent's shop**: A reference to E.J. and Frederick Dent at 33 Cockspur Street, associated with the mechanism that drives the clock known as Big Ben and who manufactured the gravity escapement, in appearance like a flat-bed printing press. As part of the history of that very large time-piece, it is the kind of detail that Peter, a Cronos-figure with verbal links to Chronos, would be expected to notice. He and others are arranged like "the planets and their satellites" (*CR 115*). Actually, Big Ben is the bell.

79.15/53.10 **Cockspur Street**: This is a small street leading from Trafalgar Square with small shops. "Cock" is highly suggestive. Generally speaking, men whose potency is compromised think a great deal about sex.

79.15, 16/53.11 **enveloping kindness/ arms that would open**: The sense of the absent word "embrace" is itself embraced by enveloping arms. The embrace will appear later in Clarissa's little room.

79.15-16 and take the tired—But she's not married: Here Peter interrupts the narrator's effusive description.

79.23/53.17-18 **not worldly, like Clarissa; not rich**: A priamel. See Terence's *Eunuchus* 2.3.313: "She's not like your other girls." According to Diogenes Laertius 6.88-89, affairs with prostitutes belong to comedy, and the inaccessibility of matrons belongs to tragedy. Thus in Clarissa's drawing room Peter bursts into tears. Here, as in the literary

analogy made by Cicero *Orator* 78-79, Peter compares the girl to Clarissa as if he were comparing types of verse. Some are streetwalkers and some are high-class. His pursuit is the literary kind.

80.8/53.27 **But other people got between them in the street, obstructing him, blotting her out**: An acquaintance thus distracts Terence's comic hero in *Eunuchus*. There is much agreement between Roman elegy and Roman comedy. A similar event occurs in Ovid's *Metamorphoses* and Joyce's *Ulysses* ch. 5. In Terence's "Athenian" comedy *Eunuchus*, the "eunuch" is merely pretending to be incompetent to gain access to the harem. The narrator's ironic characterization of a man who has witnessed women's rituals and is aware of the "troubles of the flesh," and "not coming up to the scratch" suggests, however, real impotence. This is only one of several allusions to Roman comedy.

80.13/53.32 **a romantic buccaneer**: This is a pirate, a reference to Odysseus as a pirate, and to the various examples of preformed language "pirated" from elsewhere. Cubism has been viewed as painting with borrowed elements.

80.14/53.33 **yellow dressing-gowns**: This is reminiscent of Buck Mulligan in Joyce's *Ulysses*. It also suggests the yellow gown, a familiar item of women's dress, worn by Dionysus in *The Frogs*, a comedy about writers and the way they write. In Greek culture, yellow garments were reserved for women, appropriate to the god's ambiguous sexual identity and as the god of the comic poet. Buddha wears a yellow robe.

80.18/53.34-35 **white slips**: This is a kind of under-waistcoat with the white edge showing, not a petticoat.

80.19-20/54.1-3 her shoulders combining with the fringes and the laces and the feather boas: The girl's reflection appears among the items that are seen through the glass of the shop windows. In Cubist style, this seems a version of a "passage"—planes otherwise separated in space here are linked to the background, a technique learned from Cézanne that denies illusionism. What you see is what you get. There will be a similar phenomenon when Clarissa sees through the window in her little room.

80.19-20/54.2 fringes and laces: These are Alexandrian terms of art.

79-81/52-55 Peter's extended connection with the girl he follows imitates a similar episode that opens Terence's *Eunuchus*, the hero following a prostitute to an "Athenian" brothel: a house of "vague impropriety" (*Eunuchus* 2.3.342). There are no less than 16 references to this comedy in Robert Burton's introspective cento, *Anatomy of Melancholy*, along with a comprehensive survey of the erotic wisdom of the Roman poets, especially the Latin elegists Propertius, Tibullus, and Ovid. The convention is repeated in Petronius's *Satyricon*. See also Proust 1. 767: "lost her at the junction of two streets." In James Joyce's *Ulysses* (ch. 5) Bloom is distracted by a stylish girl and misses seeing her stockings when traffic intervenes. See also the similar sequence in *Confessions of an Opium Eater*.

- 81.1/54.7 Oxford Street: Originally a Roman road, it is now a shopping street.
- 81.1/54.8 **Great Portland Street**: Originally a part of the Portland estate, it became residential for Boswell, von Weber, and Leigh Hunt.
- 81.10-11 **one of those houses of vague impropriety**: This vaguely suggests a house of ill repute as in the allusions.
- 81.13 **Well, I've had my fun**: His fantasy concludes, as if the admonition that poets should follow a slender Muse has taken effect. Typically elegists are more concerned about their verses than their mistresses.

- 81.16/54.22 **made up**: An ambiguous term suggesting "fiction" that is made up, cosmetics as makeup, and assemblages such as Frankenstein's monster made up (composed) of various body parts, such as this novel as a cento. The novel, *Mrs. Dalloway*, makes a living creature, Mrs. Dalloway, from lifeless parts.
- 82.4-5/54.34-35 **like the pulse of a perfect heart**: This is the same topos that Clarissa began, "and all that mighty heart standing still," from Wordworth's sonnet "On Westminster Bridge."
- 82. 9-12/55.1-2 **the motor car stopped at the door. The girl [...] alighted**: This is apparently the girl he saw in Trafalgar square, still "feathered" from the boas in the shop windows, who has been "translated" by a motor vehicle, a *metaphora*. She has been set going and continues without his notice. The parallel with Terence's comedy will resume later in Peter's hotel room. Here it seems that a funny thing happened on the way to Regent's Park. Plautus will show up at the party.
- 82.14/55.6 **Peter saw through the opened door**: He resembles Tiresias in Eliot's *Waste Land*, "The Fire Sermon."
- 82.24 /55.15 **in butlers**: This seems an allusion to Peter's "Odysseus" persona by way of Samuel Butler's *The Authoress of the Odyssey*.
- 83.3 /55.19-20 **good fellows**: This is a reminiscence of Puck (Robin Goodfellow). Such are the characters of the literature of Folly.
- 83.15/55.31 **Bourton was a nice place, a very nice place**: Peter gives it a literal translation as a *locus amoenus*, a poetic convention that includes a site consisting of grass, water, trees, flowers, and a breeze, perhaps a lost paradise. Later Peter will allude to several of the amenities (*amoenitas*) of Bourton. In Horace *Satires* 2.6 his "Sabine farm," a gift of Maecenas his patron, is described as a *locus amoenus*. The artistic status of Clarissa's current guests suggests she is a type of Maecenas who was Horace's friend and benefactor. See, "a very nice place" in Leonard Woolf's *Wise Virgins* 171.
- 83.19/55.35 **presumably**: This is an adverbial the narrator uses frequently, affecting uncertainty.
- 83.22-23/56.1 **an absurd statue**: This is the Parsee fountain the Warren Smiths have also noticed.
- 84.11-12/56.14-15 **trying to make out, like most mothers, that things are what they're not**: He seems to be referring to the question in *Tristram Shandy* 4.27-29 that the mother is not the parent of the child, shown in antiquity by Aeschylus's *Oresteia*. The primacy of the huband-wife bond over the mother-child bond is a theme in the *Oresteia*. Is Elizabeth a "warming-pan baby"? She little resembles her mother.
- 84.12-13 **She trusts to her charm too much**: In Euripides's *Helen*, the chorus tells the *femme fatale* that she has trusted too much to her beauty (1353-68).
- 84.20/56.22 **hour-glass shapes**: This clearly refers to time, like his watch, later. "Cronos's" smoke rings, unlike the rings of Saturn, are hour-glass shaped, like a crude chronometer. It also suggests the shape of women's bodies, a perspective that is typical of a man always in trouble with some woman. Smoke rings are part of the circular structure of the novel and its usage of the structure known as ring composition. The return to Elizabeth forms a ring with the opening of the chapter.
- 85.1/56.29 **down he sank**: This connects structurally with his stepping down the street. "Down, down he sank" is reminiscent of *Alice in Wonderland* and falling down the

rabbit hole, It is a kind of journey to the Underworld, an initiatory ordeal, a *katabasis*. The journey to the underworld and the intiatory forthrights and meanders (*Tempest 3.3.3*) when you get there are typically labyrinthine. You really need a guide. Thus, Socrates says it is believed that the "path to Hades is straightforward, but it seems clear to me that it is neither straightforward nor single. If it were, there would be no need for a guide, because surely nobody could lose his way anywhere if there were only one road" (Plato *Phaedo* 108). The entire "Hades" chapter of Joyce's *Ulysses* is designed to suggest a *katabasis* as in Homer's *Odyssey*, and its labyrinthine structure of temporal to-ing and fro-ing. Some think Dante's *Inferno* owes something to similar episodes in Homer and Virgil. As in Alice's adventure it ends with the mention of marmalade (87). The dream is a frequent literary topos and includes the notion of "sleep the brother of death." In the epic, Odysseus frequently falls asleep and awakens, to suggest his rebirth in that very spiritual odyssey. The transitional nature of sleep consists in its standing between real and unreal worlds.

Synopsis: Peter falls asleep on a park bench and has a dream, the subject of this episode, the shortest in the novel.

85.5/56.32 the nurse is one of several women occupied with needlework, like Sally Parker, Rezia, and Clarissa herself. The image of shaping fabric corresponds to weaving "texts" like Penelope who weaves and unweaves the "story-cloth" for her father-in-law, woven, unwoven, and rewoven, as a way of documenting family history, a family history that repeats indefinitely. Such story cloths contained a magical power over life and death (See Barber 153-154). Propertius (2.9.5-7) gives this an ambiguous spin by suggesting that Penelope exercised deceit and craft in order to remain true to Odysseus by weaving and unweaving her work. The paradoxical reliability of such weavers is to be considered when narratives are made up from "whole cloth."

85.11/56.37-57 **solitary traveller**: With the grey (sic) nurse this mysterious name indicates the subject of the opening and the closing of this section. The word "nurse" suggests the role if not the identity of hospital nurses in Joyce's *Ulysses*.

85/56 The dream-vision convention recapitulates the journey metaphor in the narrative that frames it.

85.10/56.37 **the woods**: The "wandering in a wood" topos, exemplified by Dante in *The Inferno*, includes a typical prelude, falling asleep, according to Curtius. See Virgil's *Aeneid* 1.315 where Aeneas's mother Venus shows herself to him in the middle of a wood. It is a "threshold symbol"; passing over a threshold suggests that things will different on the other side. Initiates often find themselves on a threshold awaiting something that will open a door to a new level of existence. According to Ruth Miller, a threshold is a point at which an end becomes a beginning.

85.11/56-57 **the solitary traveller**: The context suggests Odysseus as an outstanding representative of the type.

85.14/57.3 **the ride**: This is a waSy made for horseback riding, especially through a wood and is possibly a sexual metaphor.

85.16-15/57.4-5 taken by surprise with moments of extraordinary exaltation: This describes an epiphany.

85.17/57.6 Nothing exists outside us except a state of mind: David Daiches calls this the intellectual fallacy, everything being felt intellectually rather than emotionally. According to J.M. Keynes through Beja, it is an expression original with G.E. Moore; it refers to timeless passionate states of contemplation and communion. It seems, rather, to acknowledge the awareness of a fictive status produced by a narrating consciousness. For "state of mind" see Leonard Woolf's *Wise Virgins* 129.

85.19/57.8 **these miserable pigmies** (sic): Although Peter seems to be dreaming he is in Lilliput among pygmies his satirical perspective may refer to intellectual pygmies. It may suggest the pigs as sacrificial animals as well.

85.21/57.9-10 **if he can conceive of her, then in some sort she exists**: This is a version of the Cartesian cogito in which conception is a proof of existence. It further suggests the intellect as a site of creation that leads to birth. The diction here (conceive) and the water imagery suggest that his dream concerns the birth or re-birth of the hero,

floundering through amniotic waters toward the mother figure, the elderly woman. Birth, a major theme, is the archetypal Night-sea Journey. The rebirth context is consonant with the mysteries of Demeter or the Great Mother in charge of such rituals. For Odysseus and ritual see Segal, *Singer and Heroes* 12–84.

86.1 and **23 charity, comprehension, absolution** and **compassion, comprehension, absolution**: These seem a parody of the spiritual objectives of Buddha in his previous birth.

86.3 **confound the piety** [...] **wild carouse**: An element of carnival celebrations is contrasted with the pious rituals from which they derive.

86.6-8/57.20-21 **like sirens, like bunches of roses, like pale faces**: A simile cluster. The cluster signals a transition from woods to water, and thence to a Homeric world. The sirens are reminiscent of the Homeric episode in which Odysseus encounters them and is forced to protect his crew from their seductive song. In Harrison's account of the midday sleep, the midday nightmare and "the heat of the sun" the illustration, 38, shows a man in the embrace of a siren. The drawing, which elsewhere shows a prominent phallus, is edited (203).

86.9-10 to embrace: An ambiguous term, a euphemism for erotics.

86.11-13 visions which [...] put their faces in front of, the actual thing: This indicates the difference between reality and imagery in the text.

86.25-26/57.37 **never finish my book**: This is analogous to not being able to see the end of the play as an image of premature death. See *The Wife of Bath's Tale* "Prologue" lines 788-789.

86-87/57.36-37 never go back/never finish my book/never knock out my pipe/never ring [...] rather let me walk: A priamel as a tricolon that suggests he is ready to die for the "great figure," the Great Mother apparently.

87.3-4/58.4 **let me blow to nothingness**: Life and death are controlled by the "great figure" as if two live in one, a classical literary topos. See Propertius 2.28.42 ("If she lives, so will I; if she dies I will too") and Shakespeare's sonnet 36. He and the "great figure" are like twins joined at the hip, "one dying if the other dies, one flourishing if the other flourishes" (*CR* 209-210), typical of the relationship between Horace and Maecenas, Horace *Odes* 2.17, 2.20. 3.8, 3.29

87.3/58.3 **streamers**: These are ribbons citing various battles fought, attached to regimental banners. Clarissa is like Congreve's Millamant, as Meredith sees her.

87.11-12 the figure of the mother whose sons have been killed in the battles of the world: Reminiscent of Mrs. Foxcroft and Lady Bexborough.

87.13-14/58.12-13 as the solitary traveller advances down the village street: The entire episode rehearses the shipwrecked Odysseus and his near drowning after which the hero has washed up almost at the feet of Nausicaa; it is seen as a birth image according to Lucretius (Segal 12-36). Odysseus follows Athena's advice and walks into the city of the Phaiakians. Peter's dream has projected him into the world of the *Odyssey* in which he has appeared intermittently since his arrival in London.

87.24-25/58.23-24 **She takes the marmalade; she shuts it in the cupboard**: As Alice (in Wonderland) falls down the rabbit hole she catches a jar of marmalade and puts it in the cupboard. The entire section is shaped from bizarre fragments of previously narrated and foreshadowed events as an example of oneiric design. "Ominous" indicates

"omen."

87.26/58.25 **There is nothing more tonight, sir?**: This is conventional for "goodbye." See Proust 1.413 and Horace *Satires* 1.9.72. Waking from sleep, according to Eliade, implies anamnesis (i. e. remembering) (Eliade 129), and Peter begins his recollections.

6.

Synopsis: Peter awakens and recalls the unhappy events of his romance at Bourton with Clarissa.

88. 4/37.28 **the elderly nurse**: She who championed the rights of sleepers who serves as a kind of rhetorical midwife (now with a sleeping baby) from the previous section opens this section which is all about Clarissa.

88.7/58.31 **the death of the soul**: In St. Augustine *On Christian Doctrine* 3.5.9: a literal reading means the death of the soul of the book. "He who follows the letter takes figurative expressions as though they were literal." See also 3.10.14. "Beware not to take figurative expressions as though they were literal" (Robertson trans.). See further 2 Corinthians 3.5-6: "The letter killeth, but the spirit giveth life." This is one of the places where the novel offers instruction on its own interpretation.

88.20-21/59.7 **one of the neighboring squires**: Squiredom suggests the world of *Tristram Shandy*.

88.20/59.8 **married his housemaid**: The role of the kind of man who does so includes Figaro, Horace, Propertius, and Marcel (*CR* 76). See Leonard Woolf *Wise Virgins* 128.

89.1/59.13 **Clarissa imitated her**: The novel is a web-work of imitations, a Cubist practice. See Fernand Léger's *Three Women* in imitation of Poussin's *Holy Family* and and Juan Gris's *Woman with a Mandolin* in imitation of Corot's similar genre piece. Like metaliterature, Cubism is often art about art.

88.25-26/59.12 **never stopped talking**: She is analogous to the garrulous bore in Horace *Satires* 1.9. Sappho cautions against the chattering tongue, 158 LP.

89.3-4/59.15 **before they'd married she had had a baby**: Pregnancy and birth will becomee a major theme. This is also a perspective on Figaro, the kidnapped son of the housemaid Marcellina, a partial history of his maternal ancestry and the fact that the housemaid had had a baby. Thus Beaumarchais's *Barber* of *Seville* is linked to Bourton as *The Marriage of Figaro* is to London. See my essay in *Explicator* 50 #3. The plots concern a group of transtextual characters. It suggests as well the situation of Helen in Forster's *Howard's End*. It also suggests the maternal ancestry of Septimus Smith, whose paternity is left unstated. Childbirth will become an important motif.

89.5/59.15-16 it was a **bold thing to say**: This is in mixed company and falls into the same category as writing about waterclosets, a taboo. Sally's propensity for venery is indicated.

89.18-19 **everyone seemed to bow, as she spoke, and then to stand up different:** If a new thought is introduced into the canon, those previously recognized must adjust accordingly. See T. S. Eliot, *The Sacred Wood*, "Tradition and the Individual Talent:" "The existing monuments form an ideal order among themselves, which is modified by the introduction of the new [...] and so the relations, proportions, values of each work of art toward the whole are readjusted." He designates the historical sense, the presence of the past in the present, as a simultaneous order.

89.21-22/59.32 wanting to talk, but afraid: A parallel phrase appears in Sappho 137 LP.

90. 3/60.2 **Old Parry**: This is in Peter's idiom, a sign (among many) of free indirect discourse.

90.12/60.11 **Rob**: A suggestion of plagiarism (robbery). The dog is a frequent device.

90.18-19/60.16 **saw through Clarissa**: He is not "taken in." A cliché playing on the body as a transparent, exiduous fabric suggested above, by which Peter claims his perceptiveness, as if Momus's glass had been mounted in her breast (*Tristram Shandy* 1.23). What Peter sees is transparent; readers should see these things as opaque (self-apparent), as texts, metaphors, rather than statements of reality, the "actual thing." Peter is given to repeating this cliché.

90.21 **She shut the door**: The elegaic poet takes up poetry when his mistress shuts him out (Tibullus 2.1 21-22 . In Ovid's *Amores* 2.1 the poet suddenly abandons heroic style.

90. 22/60.20 useless: "Ulysses" by metathesis? Peter indicates his metaidentity.

90.24 **outhouses**, **stables**: These are among the amenities (*amoenitas*) at Bourton.

90.24/60.22 **he wandered off**: This is the terminology of the labyrinth topos and indicates Peter's propensity for error.

90.25-26/60. 23 The place was quite a humble one; the Parrys were never quite well-off: At least it seems Bourton may not be a Great House. Nevertheless it is equipped with a terrace and a walled garden, and staffed with stable boys for the horses, and nurses and tutors for Clarissa. Frequent reference to horses at Bourton suggests the Trojan's fame as horse breakers. Clarissa's origins are free of ostentation, lacking in high-flown pretensions.

91.2/60.25 **Clarissa loved riding**: Riding is a common Latin euphemism for sexual performance. In Greek it appears in Aristophanes's *Wasps* 501 and *Lysistrata* 677f. This is part of the fox-hunting theme begun with the mention of Surtees, and it also incorporates a sexual allusion, intercourse performed à *cheval*, the equestrian metaphor, with the woman astride. See Adams 37, 146, 165-166, 229 and Horace *Satires* 2.7.47. Oh happy horse, to bear the weight of Clarissa! (See *Antony and Cleopatra* 1.5.21) in the Roman version of the missionary position. As in Horace *Satires* 2.7.50, the levelling effect of sex—the slave glorying in the whore and the judge with another man's wife—demonstrates both men as horses watering at the same oasis. It also relates to Clarissa's proverbial woodenness as the wooden horse of Troy.

91.3/60.27 **Old Moody**: As a nurse she conforms to the "nurse" convention from Homer, Plautus, and Shakespeare. This is an intradiegetic gesture toward P. B. Mudie Cooke, the classical scholar whose essay on the Villa of the Mysteries, provides a source for this famous fresco at Pompeii as it appears in the novel. In the manuscript, "The Hours," Old Moody is a cook. See illustrations; the circled words have been emphasized by me, not Woolf's hand.

The narratives of distinct events in *Mrs. Dalloway* that correspond to the figures pictured in the fresco typify a rhetorical description of a work of art, an *ekphrasis*, art inspired by art. It is as fragmentary as other paraphrases of preformed art in the novel. Including known works of art as organs of truth in literary discourse is so frequently encountered as to be a target for parody.

The essay by P. B. Mudie Cooke serves as a document for the narrative unit that Peter

inserts. It further refers to a monument that obeys rules of its own. The panels in the Villa of the Mysteries, with their predominating red background constitute a rendering of an initiation ritual, a coming of age, for a young woman "a girl's passage from maidenhood to maturity in marriage" according to Alan Little, (191). also illustrated in the fresco. Almost nothing is known of the particulars of the ceremony since scrupulous silence has prevailed. Revealing Mysteries is the ultimate sacrilege in the ancient world.

- 91.4 whom one was taken to visit like a tourist (at Pompeii).
- 91.5 **in a little room**: She inhabits a Woolfian room, a room of her own, like the little room into which Clarissa will later withdraw at the party. It suggests a state of mind, the privacy of the soul.
- 91.6 with lots of photographs: The pictorial component suggests the frescoes which circle the room in the Villa of the Mysteries at Pompeii discussed and illustrated by P. B. Mudie Cooke in her essay. It pictures the site of an initiation ritual, a women's ritual, a facsimile of Clarissa's coming of age with Sally.
- 91.6 **lots of bird-cages**: The motif of ornithology resumes, reminiscent of Clarissa's stroll on Birdcage Walk earlier. In Plato's *Theaetetus* 197d-199b he claims that the mind is like an aviary stocked with birds fluttering about as pieces of knowledge. Catching one of these birds is like learning but with the potential for catching the wrong bird, perhaps a cautionary hint.
- 91.9-10/60.32.-33 **couldn't see her; couldn't explain to her; couldn't have it out:** This is a tricolon crescendo embedded in a priamel, an elaborate construct that emphasizes his state of mind. Lincoln's Address gives a familiar example of a priamel constructed as an ascending tricolon: "We cannot dedicate; we cannot consecrate; we cannot hallow this ground."
- 91.13/60.35 **this coldness**: This is the prevalent literary term of art that describes Clarissa, the literary "grand style."
- 91.13/60.35 **this woodenness**: Peter adopts this as one of Clarissa's characteristics. Like the wooden Trojan horse (*Odyssey* 4.272; 8.498; 11.523-532), the novel also contains the literary voices of many. See also *MD* 264. Helen is sometimes called the wooden mare of Troy. This is one of the ways the novel achieves self-definition through containing smaller versions of itself such as a Trojan horse metaphor. The Trojan horse allusion also resumes Peter's Homeric fantasy. After serving as a metaphor for the novel which contains many literary voices and as a part of Peter's epic stroll it finally describes one aspect of *Mrs. Dalloway* and of Clarissa's character, a form of erotic defamiliarization.
- 91.15/60.37 **impenetrability**: This aspect of Clarissa's nature will soon be demonstrated.
- 91.22/61.7 [**old Miss Parry**] in her white Cashmere shawl: A name after Kashmir, India, a fine wool made from Cashmere goats, part of the fabric motif and the India theme as well.
- 91.26/61.10 **a black collecting-box**: As one of several references to metaphorical containers of literature which is gathered, here it is "flowers," as a *florilegium*. Here the novel is suggesting self-definition by containing a smaller version of itself, a box containing things that have been collected.
- 92.1-5/61.11-12 **He sat down beside her and couldn't speak**: This refers to Catullus 51, a metapoetic "translation" of Sappho 31 LP. See again Proust 1.980-982. Catullus's

poem that imitates Sappho's famous fragment illustrates the pitfalls of transsexual impersonation in literature. Catullus's swooning speaker facing Lesbia's prepotent admirer is undone by the conventional inertia of the elegiac poet. The ignoble leisure that qualifies him as a poet disqualifies him as a lover. As for Peter, his softness translates as a lover unable to perform, the analogy of sexual impotence applied as literary ineptness. Socrates (*Phaedrus* 235c) claims that Sappho has already written something better than Lysias (whose speech is a parody of Sappho's Aphrodite Ode in which the non-lover is morphed into a lover) and soon proceeds to imitate the *makarismos* of Sappho 31 LP on his own (*Phaedrus* 251) as follows:

When one [...] beholds a godlike face or bodily form that truly expresses beauty, first there comes upon him a shuddering [...] and a reverence as at the sight of a god [...] Next with the passing of the shudder, a strange sweating and fever seizes him. (Trans.R. Hackforth.)

The "dying" speaker is resuscitated with each new reading. See Svenbro.

92.5/61.15 **She was talking to a young man on her right**: The unspoken suggestion here is, as in Plato's *Symposium* 222 c-e, Peter would have liked to sit between them.

92.6-7/61.16 and 95 line 2 that man: See Sappho 31 LP.

92.6/61.16 a **sudden revelation**: Peter's revelation takes the form of an intuitive insight, but is perhaps not a full-fledged epiphany although it is described in terms of a *makarismos* (only the blessed can survive) as in Sappho's poem.

92.9-19/61.20 Clarissa called him "Wickham": The passage, which will become clear as an aspect of Clarissa's mysterious marriage, paraphrases Theocritus *Idylls* 14, which tells of Aeschines, toasting the object of his affections in an afternoon alfresco event but disquieted when his compliment remains unacknowledged. Soon it becomes clear that, known to all but Aeschines, she is instead enamored of "Lykos" (the wolf), a neighbor's handsome son. Aeschines finally hears what people are saying behind his back, that she has "seen a wolf" (i.e. has been seduced). After confronting the girl they fall out rather violently and he goes abroad. See my essay on Theocritos in *Explicator* 60 #4. The neighbor's son (Richard) plays the role of "Wickham," the infamous scoundrel from *Pride and Prejudice* (Schlack 61). This is an ironic instance of "naming the hero." See also Leonard Woolf's *Wise Virgins*, "behind his back" 100. This is a double "contrafact" of the comic interplay between old material that evokes the model and new material that is the creative focus.

Preformed language in this passage shows ironic contempt for those "taking literary conventions to be facts of life" (Frye *Anatomy* 230). This description is no more a reality than the fiction in Theocritus's poem. To accept Peter's account would be the mark of a gullible mentality. The wolf in Theocritus may indicate a convention, the "seal," by which poets like Theognis marked or sealed their work.

92.21/61.28 **He was a prey to revelations**: These are limited to the hunch that Clarissa would marry Richard, nothing more religious than that. It seems that Clarissa Parry has chosen Sally (Aphrodite) as the loveliest and Richard is about to get his "Helen." Clarissa also had a revelation (87).

93.1/61.33-34 He tried to hear what they were saying: This is another aspect of

- Catullus 51. See also Leonard Woolf's *Wise Virgins* 244:"He tried to hear what was being said." Like Peter, Soames Forsyte is observing Irene.
- 93.11–12 **The perfect hostess [...] But he meant her to feel it:** This repeats Peter's apparently feminist criticism of Clarissa's style, with greater emphasis.
- 93. 16-17/62.10-11 **laughing and talking behind his back**: See Propertius 2.27 and Euripides's *Alcestis*; her husband Admetus makes such a claim. See further *The Common Reader* 5.
- 93.18/62.11-12 as though he had been cut out of wood: Or iron; see Tibullus 1.2.65.
- 93.20–21 **Never, never had he suffered so infernally!**: Inverted word order and Peter's idiom signal free indirect discourse. The infernal underworld is suggested.
- 93.21/62.14-15 **at last he woke up**: Peter's sleep and waking shares in the waking sleepers motif as renascence and the repeated sleeping and waking of Odysseus as well which is a component of his spiritual odyssey.
- 93.21-26/62.14-15 **at last he woke up [...] because he was in Hell**: He has dreamed like Clarence, below. See *The Wise Virgins* 156.
- 93.23/62.16 **her prominent eyes fixed**: This is a characteristic of the Gorgon. Later her eyes will be imaged as a lighthouse.
- 93.24-26/62.17-18 **because he was in Hell**: The Gorgon is encountered in the Underworld of Aristophanes's *Frogs*. See also Shakespeare's *Richard III* 1.4.10-62 in which Clarence, the royal nuisance, dreams he has fallen out of the boat, drowned, and he is in Hell. Peter will deplore the fact that Clarissa always quotes Richard (116), but he himself quotes *Richard III*. Perhaps he is conflating the title of the play with the title character as in Shakespeare. The name serves both as the character's name and as metonymy for the play.
 - 94.3 **the lake**: One of the amenities (*amoenitas*) at Bourton.
- 94.3-4/62.21 **one of Sally's mad ideas**: Sally's unorthodox behavior is mocked as insanity; he will later (108) refer to her in terms reminiscent of Bess o'Bedlam.
- 94.10/62.26-27 **she had come back**: This becomes Clarissa's characteristic anticipated behavior with which the novel will conclude.
- 94.11/62. 28 **her goodness**: This is one of the comments that suggest Chaucer's *The Legend of Good Women* (see *MD* 118) with its characters that are relevant to the novel, especially Alcestis. This is a criterion of performative excellence or being good at the style so orchestrated, not ethical character—the poetics of performativity and merely a reference to a code model. As Mae West says, Goodness, honey, had nothin' to do with it.
- 94.15-16/62,32 **He had twenty minutes of perfect happiness**: This, of course, places him in jeopardy of divine *phthonos*, envy.
- 94.16-17/62.33 **her voice, her laugh, her dress**: This tricolon suggests Sappho 31 LP which enumerates similar components.
- 94.25-26 **They went in and out of each other's mind without any effort**: This is a perfect description of the complex style of free indirect discourse in which words of character and narrator mingle, often within a single sentence and in rather erotic terms.
- 95.5/63.9 **Dalloway rowed them in:** In the convention that makes use of rowing a boat (the nautical metaphor) as a figure for intercourse, it seems that Dalloway (not Peter) is the only man able to sail the craft. In Latin literature nautical metaphors serve as euphe-

misms for various sexual activities. A journey on water also suggests the conventional voyage to the Underworld in the vessel steered by Charon who normally comes back alone. In this case the voyage includes a return trip, a renascence such as in Aristophanes's *Frogs* in which Aeschylus is brought back to the world of the living. For nautical metaphors and rowing boats in Latin poetry see Adams 25 and 167.

95.7/63.11 **bicycle**: This suggests a double circle indicating two adjacent circular sequences.

95.10-11/63.14 **the night; the romance; Clarissa**: A tricolon crescendo, an artificial technique is foregrounded.

95.11/63.14-15 **He deserved to have her**: If Richard is the referent, it seems that the game is over. If Peter is the referent and "have" bears its sexual connotation as usual, it follows that his amorous pursuit resumes. See Adams 187.

95.21/63.24 arriving at Bourton early in the morning [before] the servants were up: A paraklausithyron, waiting on the doorstep like the "locked-out lover," the exclusus amator, a conventional figure of elegy. In Bram Stoker's Dracula Dr. Seward arrives before the servants are up. It seems impossible to lock out the vampire, however, who is determined to suck the blood of its literary victims. Since Dawn goddesses essentially create time by bringing in the dawn, Peter arrives there early to make the most of it. The occasion seems a parody of the country-house weekend convention.

95.22-23/63.25 *tête-à-têtes* with old Mr. Parry: This signals an *agon*, Stilkampf, (confrontation) or athletic contest such as that between Holmes and Bradshaw and their mock bouts of the legal variety, "combating each other" (see *A Room of One's Own* 19). For this see Juvenal *Satires* 16.50. Clarissa and Kilman are also on the card. As a debate is framed as a Stilkampf and suggests head-butting sessions with Clarissa's father, the *senex iratus*.

The phrase *tête-à-tête* is one that Jane Austen is fond of. She is also partial to italicized words such as are found often in the novel at hand. The *agon* has several Homeric indications: in the assembly, as a contest, a place of combat, and gradually it transcends athletics in its applications to contexts like law, politics, warfare, eros, rhetoric, and literary criticism, yet it is always associated with the notion of play. Originally it is a technical term in Greek drama.

95.25 **talks in the vegetable garden**: One of the amenities (*amoenitas*) at Bourton among the cabbages.

95.25/63.28 **Clarissa in bed with headaches**: Headaches brought by a passionate life are a satiric topos for Philip Sidney in his *Defense of Poetry*. See also Ovid *Amores* 2.19.11 and Tibullus 1.6.36 for simulated headaches.

96.6/63.35 "My name is Dalloway": Sally is making fun of Richard who so named himself as "not Wickham." This crisis is significant for appearing at lunch, the midday topos, when things may go wrong.

96.8-9/63-64 **We've had enough of that feeble joke**: Sally's *boutade* here has been a sally that failed. The expression "had enough" also suggests a sufficiency of diet, but is a further jest.

96.11/64.2 **I'm only amusing myself with you**: This is an aspect of the jest in her nature, Anacreon fragment 403. Life is a very bad joke as Clarissa will claim later (117).

96.13 It's got to be finished: See Leonard Woolf Wise Virgins 152: "You must end

it, one way or the other."

96.14-15/64.5-6 **He sent a note to her by Sally**: Sally is the go-between, the bawd, a typical role in elegiac poetry. Something "important" seems to be that Peter's "fountain" may not be still broken. Clarissa is "petrified."

96.16 **the fountain**: It is a significant part of the amenities (*amoenitas*) at Bourton and an image for elegiac poetics by Coleridge.

96.21-24/64.9-11 The tryst by the broken fountain surrounded by pubic shrubs and moss bears a sexual quality. The dribbling of the broken fountain (perhaps Peter's impotence) which may suggest his sexual thirst is reminiscent of the tap dripping water in Clarissa's room. The "vivid green moss" the narrator adds accords with Quintilian's *Institutio oratoria* 6.2.29.

96.24-23/64.14 for example: This is the narrator's voice speaking.

96.25-26/64.16 **tell me the truth**: Presumably he wants to know the truth concerning his prospects according to the truth claims of epic discourse. Proust 1.395: "Tell me, on your medal, yes or no, whether you have ever done these things." The inexperienced, immature Peter Walsh is mocked as the figure of the "callow youth." In Proust, Marcel spends a lot of energy trying to discover the truth: Is Albertine a lesbian or is she not? Swann, similarly, wants the truth from Odette.

96.26-97.1 **He felt as if his forehead would burst**: "The metaphor of bursting is applied to the effects of sexual desire" (Adams 150).

97.2/64.16 tell me the truth: Leonard Woolf Wise Virgins 162.

97.7/64.23 **He felt that he was grinding against something**: *Molo* (grinding) has a sexual significance in Horace, *Satires* 1.2.35, regarding the metaphorical character of "grinding" related to various sexual acts. Is this analogous to an attempted rape? This account is framed as a highly erotic defamiliarization, in full throb.

97.8, 9, 12/64.24-25 **like, like, as if**: A simile cluster that in antiquity marks an important matter, here a very sexual encounter in explicit *delicto flagrante*.

97.9 **She was like iron, like flint**: This is the common complaint about the unfeeling lover in Ovid's *Heroides*. See also Tibullus 1.1.63-63 in which the beloved is *not* like iron, like flint.

97.10/64.26 "It's no use. It's no use. This is the end": It is not entirely clear whether this is a proposal or a proposition. He is clearly unable to breach her fortifications. Clarissa seems the impenetrable, an elegiac *dura puella*, and Peter the incapable. Clarissa is as hard as she is lovely. Apparently Richard enters the lists with a stronger lance. The dialogue is so exaggeratedly venereal and absurdly clichéd that it defies a reading of tragic sentiments. This is a decided improvement over the love scenes in Leonard Woolf's novel.

97.12-13/64.28 **it was as if she had hit him in the face**: If the attempted sexual liaison had been real instead of rhetorical, she might have actually done so. The lover's failure to perform is an insult to the woman's beauty. See *The Wise Virgins* by Leonard Woolf: "struck him like a blow," (153). According to Pamela Caughie, "Reality [...] is that which obtains between consenting adults in a particular discursive situation."

This erotic passage is an allegory, which is actually a kind of labyrinth, on the lust that is the source of the original labyrinth, i. e. Pasiphae lusted after the bull and the issue from that copulation resulted in the Minotaur which was imprisoned in the labyrinth. Here Peter attempts both to know Clarissa (in the Biblical sense), to penetrate the impen-

etratable, and is like a reader attempting to comprehend a labyrinthine text as well. It is an elaborate defamiliarization of a lusty scene. As for many readers, Peter finds Clarissa impossible to penetrate. Allegory is a feature of labyrinthine artistry, thus protecting hidden knowledge.

97.13-14/64.29 She turned, she left him, went away: A tricolon crescendo.

97.15-16/64.30-31 **she never came back**: The renascence motif, coming back [to life], is playfully thwarted.

This entire section concerns Peter and Clarissa at Bourton and the narration takes place in Regent's Park, linked to the Smiths who are also there. Peter's focalizations demonstrate the fictionality of fiction time, being at Bourton and Regent's Park at once. His random recollections of Bourton are out of temporal sequence, unlike Clarissa's which, as she says, are more or less in order. Peter's "disorder" is intentional. There is no point of temporal reference, although the sequence of events can easily be approximated. Like Mary Carmichael, here as elsewhere the narrator has "broken the sequence — the expected order" (AROO 95).

97.17/64.31-32 It was over. He went away that night. He never saw her again: A tricolon crescendo. The ambiguity here, the Shandean "unstability of words," is based on the word "saw" which need not be associated with vision but can be taken in the sense of an audience, being in her company in a romantic sense. Common words like "saw" are typically the most ambiguous, taking their meanings from different discursive situations.

7.

Synopsis: In this episode the recent history of Septimus Smith is given and it connects with Peter Walsh who is perceived as his dead friend Evans. The episode concludes with an old woman singing.

- 98.26-99.3 little Ellie Mitchell [...] plumped her handful down on the nurse's knee: Horace tropes Greece as a little girl playing near its nurse (*Epistles* 2.1.100, trans. Fuchs).
- 98.4/65.7 **full tilt**: This is a cliché that plays on combat (the *agon*), derived from jousting, "tilting." The collision between Rezia and the little girl is reminiscent of a similar but less benign collision between a little girl and Mr. Hyde in Stevenson's strange story.
- 98.12/65.14 **talk to a dead man**: Evans, one of the Un-dead, is "returning" as part of the renascence motif. The dead soldier parallels the dead Saint-Loup, a hero, in Proust.
 - 98.18/65.20 she [Rezia] had been happy: In Italy she risked divine envy.
- 98.24/65.26 **gave her his watch to blow open**: Here is "Chronos" playing with his Chronometer. The watch case has a springed cover which appears to open with a breath of air: appearance vs reality.
- 99.11-12/66.1-2 **She must go back again**: This segues with Clarissa in the previous section who never came back. It serves as instruction to the reader, *da capo* (go back), as in a musical score.
- 99.12–13 **It was almost time for them to be going to Sir William Bradshaw**: It will be seen that Bradshaw is the judgmental wing of Septimus's therapeutic faculty and thus critical of his patient's status as a narrative.
- 99.16-19/66.6-7 **Evans, whom she had only seen once for a moment**: Rezia knows Evans. What their single engagement may have been is open to question. This links with the ambiguity of the word "saw," as in the case of Peter and Clarissa, which may not be limited to vision. Perhaps Rezia as Briseis, Achilles's war bride, "sees" Evans as Patroclus when she saw him "lying torn with sharp bronze" (*Iliad* 19.283, trans. Lattimore)
- 99.20/66.9 **Such things happen to every one**: Death—"Aye, Madam, it is common," *Hamlet* 1.2.74.
- 99-100/66.15 **He said people were talking behind the bedroom walls**: The walls that separate him from the Dalloway crowd are paper-thin, like the pages of a text.
- 100.5/66.19 **Hampton Court**: It is the Tudor palace 15 miles west of London, on the Thames, and the site of an ancient hedge labyrinth.
- 100.5-6/66.19-20 **they were perfectly happy**: They are in jeopardy of divine *phthonos*.
- 100.11-12/66.24 standing by the river [...] he looked at it with a look which she had seen in his eyes when a train went by: It seems that he is contemplating a suicide like that of Tolstoy's Anna Karenina who threw herself under a moving train.
- 100.12/66.26 **omnibus**: This is a pointed allusion to the "omnibus" status of a novel that contains many. The word meaning a public conveyance is obsolete by this time in ordinary usage.
- 100.24/37 **falling down, down [...] into the flames**: This is Septimus's hallucinated *katabasis*, like Alice falling down the rabbit hole. In *Aeneid* 6.126 ff the hero is warned

that it is easy to descend into the underworld but difficult to return. Aristophanes's *Frogs* dramatizes such a journey to the Underworld for the purpose of an *anodos*, restoring the dead poets Aeschylus and Euripides to the city. Its discourse takes the shape of literary criticism while exploiting the metaphor in which sexual potency equals poetic creativity. See Henderson *Maculate* 91-93.

- 101.1/67.2-3 **hands pointing around the screen**: This is reminiscent of the Max-field Parrish illustration of the Eugene Field poem, "Seein' Things At Night."
- 101.4 **making her write things down**: Rezia is his amanuensis. The writing motif appears in the Septimus narrative.
- 101.9–10 **Yet Dr. Holmes said there was nothing the matter with him**: She questions the diagnosis in the face of evidence to the contrary.
- 101.15/67.15 **Was it that she had taken off her wedding ring?**: Circular items continue to be significant in this novel.
- 101.18/67.18 **Their marriage was over** [...] **he was free**: He interprets the absence of her ring as a metaphor for separation, as a symbolic indication, just as Bradshaw suggests that he is attaching symbolic meanings to words. In Catullus 64.295, a wedding poem, the wedding ring is seen as a trace of the chain that bound Prometheus while "an eagle [was] for ever tearing [his] liver out" (*AROO* 38).
- 101.31/67.21 **the lord of men**: This expression is often applied to Agamemnon in the *Iliad*. It seems Septimus had his Briseis. It applies to Dionysos as well.
- 101. 23/67.22-23 **she had left him**: This is a thematic link made earlier by Clarissa with regard to Peter and Richard.
- 101.26–102.1/67.26 **Greeks, Romans, Shakespeare, Darwin**: A reminiscence of the generic origin of the literary species this novel demonstrates. The theme of immortality corresponds to the survival of the fittest, "the secret of perpetual life" (*AROO* 105).
- 102.3 "To the Prime Minister": Truth must be told; every observer has concerns with the highest levels of government begun with the mysterious car above.
- 102. 5–7/67.31 **trees are alive**/ **there is no crime**/ **universal love**: Septimus states his manifesto. This is a part of the newly invented manifesto of Cloudcuckooland in Aristophanes's *The Birds*. For Septimus these words are spoken by the birds; they are clearly Greek birds. The utopian land to which the birds have emmigrated is similar to the Canada of Lady Bruton's project.
- 102.1/68.3 **to see a dog become a man**: This is the reverse of Odyssean Circe's changing men into animals. His hallucination literalizes Brewer's designs on Septimus, to make a man of him as a kind of initiation. In initiation rituals a boy becomes a man. Becoming a man is used as a cliché when a man loses his virginity and looks back fondly upon the woman who "made a man of him."
- 102. 21-22/68.8 **Why could he see through bodies?**: Peter's cliché, "see through," is literalized as an hallucination. Septimus literalizes the metaphor which is madness. We are to recognize the rhetorical figure as such without penetrating to some presumed reality beneath it. This is a cautionary example. The implication, in Cubist terms, is the "transparent" analytic style of early Cubism. His is a Cubist world of transparent layers. Peter Walsh, too, can "see through" things ordinarily opaque.
- 103.7 and 22 Red flowers grew [...] leaves rustled by his head [...] the thick red roses which grow on my bedroom wall: An allusion to a famous ode by Horace "What

lovely and sweetly scented boy presses you to the roses (1.5)- *Quis multa* (A) *gracilis* (B) *te* (C) *puer* (B) *in rosas* (A). The structure (ring composition) effects the action described. The sentence structure imitates the sense; the expression plane imitates the content plane. The scented boy (*gracilis puer*) (B) presses you (*te*) between the roses (*multa rosas*) (A). Such chiastic structures in Latin poetry are called Golden Lines and Silver Lines depending on whether the central word is a noun or a verb.

103.15-20/68.26-31 **a shepherd boy's piping/elegy**: There is a "dread ...in connection with midday" (Perella 7) as Theocritus in *Idyll* 1.15 ff has his rustic swain refuse the invitation to pipe at noon.

No, shepherd, no, not I. Not at midday;

I'm afraid of Pan. It's the time he rests,

Weary from the hunt. His temper is quick;

Fierce anger is always on his breath.

Elegies were normally accompanied by the pipe. The old man executes a metamorphosis into a shepherd boy in Septimus's hallucination and back to a gaffer again. Elegy is an all-purpose literary poem derived from Greek rhetoric that is adapted to many purposes, not devoted to sadness. In Greek elegy, like the poems of Mimnermus and Anacreon, composed primarily for banquets and convivial gatherings, here a public-house, drinking and merry-making are frequent themes. A group of Roman poets, in imitation of the Alexandrian poet Callimachus, made it the style of their love poetry, called Latin elegy. These poets include, Tibullus, Propertius, and Ovid. This brief hallucination is of the type of Peter's extended fantasy to come (122).

103.14 an anthem twined round: Its roundness signals ring composition, his hallucinations encircled by roses.

103.22/68.33 **thick red roses which grow on my bedroom wall**: He is referring to the wallpaper, a popular Cubist material for use in synthetic Cubist compositions. This is an echo of Horace *Odes* 1.5 concerning a query as to which boy now presses Pyrrha to the roses. A setting that will become relevant when Holmes arrives and seems ready to press Septimus to the roses.

104.1/68-69 **like a drowned sailor**: This is Lucretius's metaphor for a newborn infant in his *De rerum natura* 5.222-227. It is also a faint allusion to the nautical metaphor. "Found drowned" is a frequent expression in Joyce's *Ulysses*, e.g., "Proteus" that includes a citation of a drowned man. See also T. S. Eliot's *Waste Land* with its "drowned Phoenician sailor" 1.47 (Wyatt 444). See also the Myth of the Shipwrecked Youth (Kirby Flower Smith 120-157). The image is shared by Odysseus, shipwrecked on the island of the Phaiakians, an image (in turn) of his spiritual rebirth—the *Odyssey* encompasses a spiritual journey. Such experiences effect the rebirth expected in ritual. Similarly, Peter Walsh dreams in Homeric terms and later actually encounters the "Phaiakians."

104.1-2/69.1-2 **I leant over the edge of the boat and fell down**: Septimus appears to be the only one who fell out of the ship of fools, although Peter, like Clarence, thinks it was he. See Leonard Woolf *Wise Virgins* 228: "derelict half-way up the shore of life." Palinurus fell out of Aeneas's ship and reappeared in the Underworld (*Aeneid* 1.68 and 6.450).

104.3 I have been dead, and yet am now alive: He summarizes the event about to take place: To be born again, first you must die.

104.9 **drawing to the shores of life**: His birth is near.

104.11/69.10-11 **something tremendous about to happen**: This echoes Clarissa's similar remark (3).

104. 13/69.13 **he strained; he pushed**: Here Septimus, the baby, the drowned sailor, is giving birth to himself, being reborn and acting as his own midwife, just as Clarissa is her own mother. Birth imagery is a major theme. This self-begetting characteristic is an example of interior duplication of the novel by birthing a smaller version itself. In order to be born again one must die, an event which eliminates the hero from the narrative. Therefore a "double" is required. Gilgamesh had Enkidu, Achilles had Patroclos, Septimus, presumably has Evans.

Birth, like rebirth, resembles an initiatory passage through a labyrinth. Most intertextuality is something which the characters fail to credit; Septimus, on the other hand, believes too well. He goes overboard. As the drowned sailor he imitates the birth imagery executed Peter Walsh in his dream, and by Odysseus, an infant washed up naked on the Phaiakian shore where Nausicaa is playing ball (the perfect game?). This is a feedback loop that curves around the autogamous nature of Demeter, a parallel version of that central mythos. Having refused to copulate, Septimus gives birth to himself instead. It is a mystical travail after which the world welcomes the "newborn" (*Odyssey* 5.394-399). The birth of the hero who has renounced immortality thus demonstrates his ability to get out of tight situations. His nativity is a device like the play-within-the-play device framed by a similar device, the genesis of *Mrs. Dalloway*. A similar device appears in John Donne's epic poem, *The Progress of the Soule*, which gives an account of a self-begetting wolf who is his own sire and dam (line 434).

Birth imagery also appears in *Between The Acts* by way of the snake with a toad in its mouth: "It was birth the wrong way round—a monstrous inversion." The image is associated with the homosexual William Dodge.

104. 14-15 /69.14-15 **Long streamers of sunlight fawned at his feet**: He has come out of Plato's Cave. The streamers like the battle ribbons in Peter's dream greet the conquering hero. The suggestion of the extreme sensation of light experienced by the monster created by and cited in Mary Shelley's *Dr. Frankenstein* (ch. 11) alludes to the world of fragmented literary leftovers that Septimus, now like an awakening infant and a new creation, is subjected to.

104.16–17 **We welcome, the world seemed to say**: Happy birthday! The passage is generically related to the *genethliacon*, the "birthday poem." See for example Propertius 3.10, and Sulpicia 11 and 12.

104.23–24 **swallows swooping, swerving** [...] **round and round**: An imitation of the aeroplane as before. Twittering swallows, gathered at a temple of the Muses, are a common comparison to Greekless barbarians who read Aeschylus (translated).

104.25/69.23-24 **as if elastics held them**: Like puppers. This challenges the reality of his surroundings.

105.6/69.30 **Beauty, that was the truth**: This is an echo of Keats's ode "On a Grecian Urn." Urning again. It summarizes the teaching of Diotima, that love of beautiful things or people may lead to the love of Beauty, by way of the Platonic ladder (*Symposium* 210 a-211e).

105.8/69.32 It is time, said Rezia: See T. S. Eliot's Waste Land, "HURRY UP

PLEASE IT'S TIME" 2.165.

105.9/69.33 **split its husk/poured its riches**: This is imagery comparable to Clarissa's ejaculatory imagery that "split its thin skin" and "poured" (47).

105.11/69.34-35 **shavings from a [carpenter's] plane**: See Propertius 2.34.43. Shavings are thin, the thinness of elegy, and are produced in the process of making something even thinner. Joiners fall into the same category as tailors and others who are fabricators. Joiners are noted for skill in making chariot wheels whose circular shape is material here.

105.13-14/69.37 ode to Time: Reminiscent of Milton's ode.

105.15/70.2 **Thessaly**: The Transylvania of the ancient world is inhabited by all sorts of bogeys, the sort found in Apuleius's *The Golden Ass.* It is the aboriginal crucible of the art of magic, the realm of spooks and ghosts. See Propertius 1.19.10 in which the Thessalian ghost of a beloved wife returns from the dead.

105.17-18/70.4 **now Evans himself** —: The dead soldier seems to appear as did Patroclos, the surrogate who had worn Achilles's armor, in Achilles's dream (*Iliad* 23.65ff). As in elegiac convention love is "potent enough to bring his shade back to the world of the living" (McNamee 221).

105.19 "For God's sake don't come!": Septimus interrupts the narrator. Traditionally speaking, the dead never return from Hades except because of some disquieting condition on earth.

105.20/70.6 **for he could not look upon the dead**: This is a proleptic allusion to the scene of his death, "[Rezia] must not see him," and Artemis from Euripides's *Hippolytus*. Artemis is the goddess of chastity to whom the chaste hero is vowed in the play often cross-referenced in this novel. Such rigid devotion to Artemis risks the anger and perhaps the retribution of Aphrodite.

105.21 A man in grey: Peter is no longer in his tail-coat.

105.22/70.8 **It was Evans**: His *eidolon*, an apparition returning from the dead. See also Propertius 4.7 for the lover returned from the dead alluded to in Joyce's *Ulysses* where the revenant is Stephen's mother. See in"Telemachus" twice and "Circe" once. It appears that Evans, in the shape of Peter Walsh, has come back, raised from the grave, as part of the renascence motif. The relationship between Septimus and Evans is analogous to that between Achilles and Patroclos (the bosom friend who was killed) in the *Iliad*, whose homoerotic relationship was taken for granted by Classical Athenians (see Shapiro 160); (and between Aeneas and Pallas in the *Aeneid*). Evans seems to be associated with the gladiatorial motif to be shown later.

105.23/70.8-9 **no mud was on him**: Hector come from battle was covered with caked blood, etc. (*Aeneid* 2.383; *Iliad* 6.268.). Septimus's perception of "Evans" parallels Aeneas's description of Hector's ghostly appearance in the Underworld, "Black with bloodied dust [...] oh, this was Hector and how different he was from Hector back from battle." Looking into Chapman's Homer is material to Keats in his understanding of Greeek literature. Milton used the same text for Satan's speech to Beelzebub in *Paradise Lost* 1.84f.

106.1/70.12 **some colossal figure**: This is a reference to Shelley's poem, "The Colossus." Ozymandias is the Pharaoh Rameses and forms part of the Alexandrian, Nilotic, or "Egyptian" motif. The layered speakers in the poem include the traveller's account of the "shattered visage" who read well its passions and on the pedestal the words spken by

the "wrinkled lip and sneer of cold command": "Look on my works [...] and dispair." It is typically a body-double, an image or a statue, a *kolossos*, set up as a memento of the dead person, such as that Admetos contemplates as a substitute for the dead Alcestis. The colossus is a work of art speaking for itself. A similar body-double is featured in Shakespeare's *Winter's Tale* (See Svenbro *Phrasikleia*). Remember Pygmalion.

106.5/70.16 **iron-black figure**: Iron underscores the irony of a "speaking statue" like Shelley's, claiming admiration for its magnificent accomplishments and its eternal omnipotence, but surrounded by desolation in an empty desert. In Greek tradition, statues speak regularly when the inscription written in the first person refers to the person imaged by the statue. See the figure and inscription on the tomb of Midas in *Phaedrus* 264d.

106.8-9 **the whole- "But I am so unhappy"**: Much of the preceding paragraph is in free indirect discourse, Septimus's highly subjective thoughts rambling on at a great rate until Rezia interrupts him with her direct discourse.

106.14/70.25 **this astonishing revelation** —: Septimus is, like Peter, prey to assorted revelations, unveilings.

106.15 "The time, Septimus": Rezia again interrupts Septimus's rambling thoughts.

106.15-16/70.26-27 **What is the time?**: Prometheus asks this question in *The_Birds*. It is also the question Prospero asks Ariel: "What is the time o' th' day" (*The Tempest* 1.2). Under the influence of Einstein, Time recently had been dismissed as a constant, affirmed by Peter's ability to be two places at once.

106.22/70.33 the quarter to twelve: This is a firm reference to the time of day.

107.8-9/71.7-8 **lovers squabbling under a tree**: This is Peter's interpretation of what he sees. See Tibullus 2.5.101-104, a *fête champêtre* concerning a scene in a public park, a quarrel with his girl, and a lad so savage he would "swear that his wits had gone astray" (trans. Postgate).

107.11/71.10 **the civilization**: This anticipates Peter's later excursus on Civilization. Just as Socrates and Phaedrus walked, Peter has walked to the second *locus amoenus*, Regent's Park.

107.18-19 **After India of course one fell in love with every woman one met**: Peter's amorous disposition is decidedly and consistently elegiac.

107.23/71.21 **the slimness; the elegance**: These are Alexandrian (Hellenistic) terms of art relevant to women's garments, i.e., *texta*. They should be understood as indicative of artistic excellence, rather than as descriptive. Peter conveys a perspective consonant with elegiac *gracilitas*. In Latin elegy, women's bodies trope verbal works of art. Hellenistic, like postmodernistic, is a term said to have a bright future behind it.

107.24/71.22 **the universal habit of paint**: "The custom of painting the face was practically universal in antiquity among the women" (Kirby Flower Smith, 345 note 11). Cosmetics suggest ornamental stylistics and offer opportunities for rhetorical display. According to Robert Graves, Americans introduced the wide use of cosmetics, and only "fast" girls made up in public. At the time some men were using cosmetics. In elegiac poetry and in ancient literature in general, the language of the toilette refers to rhetorical ornamentation as a term of art. Cicero admitted using paint borrowed from Aristotle (Cicero *Epistulae ad atticum* 2.1.1-2. For the "painted Briton" see Propertius 2.18 and the work of Maria Wyke.

107.26/71.24 lips cut with a knife: This suggests cutting the pages of a new book.

107–108 curls of Indian ink: It appears Peter sees words written in ink.

108.9/71.31-32 **writing quite openly about water-closets**: Both Joyce and Proust were writing about water-closets. Portions of Joyce's *Ulysses* were published in the *Little Review* 1918-1920 and then ruled obscene. The bathroom (water-closet) is an early fixture in this novel (45). See Proust 1. 530, 715.

The water closet was invented by Sir John Harington, a cousin of Queen Elizabeth who installed one of his two inventions at Hatfield House. His book on his invention, *The Metamorphosis of Ajax, A New Discourse on a Stale Subject*, includes diagrams for its construction. Fellow inventers include Alexander Cummings in 1775, Joseph Bramah in 1778, and Thomas Crapper who invented the modern WC. See Trench 60 – 65, and Kilroy 15 – 16. See also *Flushed With Pride* by Wallace Reyburn.

108.12-13/71.35 a stick of rouge or a powder-puff: The scenario echoes the makeup scene in Pope's "Rape of the Lock"; the cosmetics are said to compose a "purer blush" (line 1.143). Lipstick and rouge were French imports.

108.13/71.36 **making up in public**: According to Graves, these would be considered "fast" young women. Peter is experiencing the "Ben Bolt topic," of the "Eumaeus" chapter in Joyce's *Ulysses*. He has been away so long that everything has changed.

108.16 **carrying on quite openly**: Making up and making out in public suggest that the body is openly expressed in the service of poetic ornament with elegiac overtones.

108.17/72.3 **cool as a cucumber**: This cliché plays on food and appears in Joyce's *Ulysses*, "Lestrygonians."

108. 21/72.6 **hard as nails**: Again, a cliché. Hardness has already been attributed to Clarissa (73 and 89), and shows her uncompromised on (97). Peter's idiom disposes him to clichés. See "hard as nails" in Leonard Woolf's *Wise Virgins* 72.

108.21- 22/72.7 **Betty What'shername**: He refers to Sally Seton subjectively by imprecise reference. Betty—a half-witted person, a Bess o' Bedlam. This correlates with Sally's mad ideas.

108.24 she would marry when it suited her to marry [...] some rich man: Sally's former ideals will not be as lofty as formerly indicated.

108.25/72.13 **Manchester**: This is an important commercial city in northwestern England, the "capitol" of the cotton-manufacturing area of textile mills.

109.10/72.20 the wild, the daring, the romantic: A tricolon crescendo.

109.14-15/72,24-25 **[Sally] saw through Hugh Whitbread**: Peter's cliché of transparent substance here is attributed to Sally, illustrating her perceptiveness.

109. 15-16/72.25 **the admirable Hugh**: This is the ironic epithet frequently attached to Hugh Whitbread that calls attention to the fact that he is anything but admirable; in Homer, the heroes often bear epithets. We are to read the mockery as if he is exactly the opposite.

109.19/72.28 **Whitbreads? Coal merchants**: They are "in trade." Similarly, Sally's husband, as a miner's son, carried great sacks, (of coal, presumably).

110.6/73.3 saw through all that: The cliché seems to be one of Peter's favorites.

110.9/73.6 **antediluvian topic**: Hyperbole. A clichéd reference to matters hopelessly outdated or too old-fashioned to consider, here it is before the time of The Flood, whether the flood of the Nile, of Noah, Gilgamesh, or Ovid, it's ancient history. See also a myth

of destruction (*Iliad* 12.10-26) in which Poseidon and Apollo contrive "the threat of a universal deluge" for mankind's destruction (Slatkin *Thetis* 119-121).

- 110.13-14/73.10 **poor girls in Piccadilly**: The reference is to prostitutes then standing under the statue of "Eros," the popular facetious name given the statue intended to be the Angel of Christian Charity unveiled in 1893. It had been removed to the Embankment Gardens from 1922 to 1931 while the underground was excavated.
- 110.18/73.14-15 **read nothing, thought nothing, felt nothing**: A priamel shaped as a Ciceronian tricolon.
- 110.22/73.18-19 **public school**: T. S. Eliot, citing Edmund Gosse in the introduction to his *Sacred Wood*, says the public school [which is not in the least "public"] is the least favorable environment for producing a Genius yet prepared the mind among the elites of Britain who could appreciate Greek language and literature.
- 111.3/73.24-25 **Kissing Sally in the smoking room!**: Here subjectivity by punctuation indicates Peter's FID. This is a kiss that will later resonate like an echo in St. Paul's Cathedral. This is Hugh's natural reaction to the power of Aphrodite. Sally has been insulting Hugh. He shuts her up by kissing her, forcing her to be silent on the subject of women's rights; he kisses her on the mouth, that is, to "stop [her] mouth with a kiss," as in Shakespeare's *Much Ado About Nothing* 2.1. See also Webster's *Duchess of Malf*i 3.2.27: "I'll stop your mouth." Being shut up in this way is more benign than the obscene threats of fellation Catullus makes in poem 16. A proleptic reference to Septimus who is to be "shut up" by Sir William Bradshaw.
- 111.4-5/73.26 **Honourable**: A title of the offspring of nobility, such as Hugh's wife, the Honourable Evelyn (line 20).
- 111.6/73.27 **ragamuffin**: As a sorry creature in rags, the hyperbole suggests that Sally's dress is rather a bit more torn than Clarissa's. Hers is a patchwork of characterization. In Greek observance, those attending the Mysteries of Demeter wore the garments from their own initiation; wearing old clothes is traditional until they finally fell to pieces. In Aristophanes's *Frogs*, one garment is fragmentary enough that a bit of breast peeks out.
- 111.6/73.27 **without a penny**: Peter repeats the image Clarissa used earlier. This is the narrator's diction.
- 111.9/73.30 **obsequious—no, he didn't cringe exactly**: This is a reference to the slimey Uriah Heep in *David Copperfield*.
- 111.11-15/73.31-36 A first-rate valet [...] could be trusted to send telegrams [...] looked after the King's cellars: As a Hermes figure, Hugh's nature is typical. He recalls the baggage boy Xanthias in Aristophanes's *Frogs* (somebody who walked behind carrying suit cases), and "becoming an ass" like Falstaff in Shakespeare's *Merry Wives of Windsor* 5.5. Hermes is the "lackey" on Olympus—messenger and sommelier. "Whitbread" is the name of a London beer company, rather a come-down for Zeus's cupbearer. The Whitbread brewery began operations in 1750.
- 111.16-17/73-74 **knee-breeches and lace ruffles**: Cabinet Ministers were relieved of wearing black knee breeches and white silk stockings at Royal levées in 1923. Fashionable domestic employees continued the custom. Lace and ruffles are references to ornamental rhetoric, usually reserved for the female of the species.
- 111.22-23 **the pompous houses overlooking the Park**: The Nash terraces have been described as town houses masquerading "as gorgeous country palaces," a "gross decep-

tion," and as a "meretricious and tawdry imposture" (Gray 245). There is also a sense of Hermes as Psychopompos, who guided dead souls to the Underworld.

111.25/74.8 **linen cupboards**: Linen is a component of the fabric theme. Hermes, patron of texts, likes his textiles to be admired.

112.10/74.18 **steam coal was a little too strong**: This is coal suitable for heating water in steam boilers (*OED*) leading to the pollution of fly ash and sulfurous fumes. See John Evelyn's *Fumifugium* for "that Hellish and dismal cloud of sea-coale." Evelyn Whitbread is in agreement with her namesake.

112.14/74.21 real lace: A reference to ornamental rhetoric.

112.14/74.21-22 **five or ten thousand a year**: The British tend to be frank about their personal finances at least in the novels of Jane Austen.

112.19/74.26 **teaching little boys Latin**: This is a hidden "biography." In the allusion to Horace's *Epistle* 1.20 in which the speaker, a personified book (just as Mrs. Dalloway is a personified book named *Mrs. Dalloway*), descends from an elevated station to prospecting for "trade" in the market until the beauty of its youth is gone, then being used finally to teach little boys Latin. Like the grammar school teacher, it is at the bottom of both the social and the pay scale. As Juvenal says, *Satire* 7.154 "You must possess iron nerves to sit through a whole class's attack on 'The Tyrant'".

This lays a trap for the irony-blind, those whose beliefs agree with the apparent sense, the unemployed teacher. Irony here requires a shared sense, by way of the intertextual allusion, of the norm. Later Peter correctly styles himself as "bookish" (237). His status as a personified book seems a smaller version nested within the larger example of Mrs. Dalloway and Mrs. Dalloway as both character and book. This is an example of synecdoche, of Divine Proportion.

112.20/74.27 **some mandarin**: A word from Sanskrit (Peter uses his Indian vocabulary) that, like coolies, shows he feels superior to many, even those who might be willing to give him a job.

112.26/74.32 a bit thick in the head: This is the consensus on Richard Dalloway.

113.2–3 without a touch of imagination, without a spark of brilliancy: Richard's nature is symptomatic of the state of Clarissa's marriage.

113.8-9/75.3 **had its paw half torn off**: An allusion to the couplets of elegiac meter found in ancient poetry in which one line is missing a foot or half-foot. See Ovid *Amores* 1.1 and 3.1. Playful Cupid has stolen a "foot" from the hexameter making it the pentameter seen in erotic elegy. Dogs are traditional in Latin elegy.

113.10-11/75.4-5 **Dalloway did the whole thing; bandaged, made splints** [...] **talking to the dog as if it were a human being**: Richard's behavior is distinctly like the nurse, the Lady with the Lamp (Florence Nightingale in Strachey's *Eminent Victorians*) who provides first aid and talks to the dog as if it were a person; Richard takes a feminine role—androgynously (androgyny defined as "erasure of difference" according to Jane Marcus). Nightingales later become allusively significant.

113.11/75.5 **told Clarissa not to be a fool**: Folly is in Clarissa's nature, a characteristic of many in her social orbit.

113.8-15/75.2-9 **great shaggy dog** [...] **as if it were a human being**: An allusion to a similar incident concerning Florence Nightingale who ministered to her dog in this way, talking to it as if it were a person, in Lytton Strachey's *Eminent Victorians*. Miss

Nightingale found a room of her own in the Crimean War (*AROO* 112). It may be too early to associate this with a "shaggy dog story," an expression like "cock and bull story." According to Socrates, "Just as the wolf loves the lamb, so the lover adores his beloved" (*Phaedrus* 241c-d.

113.21/75.14-15 **listening at keyholes**: This was the contemporary consensus on D. H. Lawrence's book of poems, "Look! We Have Come Through" which many found embarrassing. See also Mrs. Shandy's extended posture (*Tristram Shandy* 5.5-13).

113.22-23/75.14-16 Shakespeare's sonnets [...] the relationship was not one that he approved: In the philistine mentality the difference between literature and real life is small. "Any aesthetic reaction implies preference, and preference implies criticism" (Dover Aristophanes 33). Some of the sonnets have been an embarrassment even since the 18th century. In this reference to the presumed homosexual spirit in the sonnets, Richard seems a philistine. The "relationship" Richard objects to is the erastes-eromenos relationship, a sore-point for the Greeks as for the scholars of Shakespeare, that he assumes exists between the poet and the young man the poet addresses in many of the sonnets. The "homosexuality" of the sonnets (Schlack 54), attributed to the poet personally, fuels Septimus's feeling that copulation was repulsive to Shakespeare. Richard fusses about the sonnets as the fictional poet broods about his Dark Lady in May Byron's A Day with William Shakespeare. The issue of pederasty appears in Joyce's *Ulysses*, "Scylla and Charybdis." The implied homosexuality, an extensive motif introduced in context with Plato's *Phaedrus*, is a position that becomes relevant to Septimus later. The features of Latin elegy appear prominently in Shakespeare's sonnets as well as in the elegies of John Donne, a blessing for those of us limited linguistically to church Latin and sorority Greek.

113.24/75.16-17 a deceased wife's sister: Richard's attitude is extreme since Zeus, the arch adulterer (Wickham is an amateur), consorted with all the goddesses, many of whom were sisters. This is a reference to the Deceased Wife's Sister Act of 1907 which removed the prohibition that disallowed a man's marriage with the sister of his deceased wife. See Felicia Skene's novel *The Inheritance of Evil*. On the Irrational Law convention in Shaw's *Major Barbara* where Undershaft's son-in-law married his deceased wife's sister see Frye *Anatomy* 166 and 170. Previously the law was not absolute; Charles, the younger brother of Jane Austen, was able to marry his deseased wife's sister in 1820. The Marriage Act of 1835 hardened the law into an absolute prohibition, avoided only by those marrying abroad. Does this have anything to do with the marriage of Henry VIII to his deceased brother's wife? The daughter of T. H. Huxley married in Norway in defiance of the law. The subject is referred to in the Gilbert and Sullivan opera *Iolanthe*, in which the Queen of the Fairies sings "He shall prick that annual blister, marriage with deceased wife's sister." In 1921 the Deceased Brother's Widow's Marriage Act was passed. (Wikipedia).

113.25-26/75. 17-18 **The only thing to do was to pelt him with sugared almonds**: In Hermogenes's *On Types* 324 a speech against Stephanus for false witness includes the phrase "showered the nuts over him."

114.6/75.23 **garden where they used to walk**: This is a "walled-in place," a *hortus conclusus*, usually emblematic of a virgin. Venus is an important divinity of the garden. The garden is one of the amenities (*amoenitas*) at Bourton.

114.7-9/75.25-26 **tearing off a rose** [...] **cabbage leaves**: This is an allusion to fragmentation of texts, and also a euphemism for urination "among the cabbages and peas"

("pluck a rose").

114.12/75.29-30 **she implored him** [...] **to carry off Clarissa**: Sally seems to embody some of the characteristics of a "Pandar" (see *Troilus and Cressida* 3.22.201-202). Plautus developed this persona, the *magister amoris*, as the friend who helps the young man win the girl he loves. Sally is the erotodidact who has seen and done it all. This is a suggestion of an elopement, inspired by Sally; and Richard's characterization as the infamous "Wickham," the womanizer who elopes with the foolish virgin Lydia Bennet in *Pride and Prejudice*. It suggests that the Dalloway marriage may not be all that might be supposed. Here Sally, the always paradoxical Aphrodite, who jokes about the notice of the erotic nature of Richard now undermines him in Peter's favor. (See Anne Carson 80). "Elopement" is the action that takes place in the story contained in the *Hymn to Demeter*, the story of the abduction of Persephone and the quest by her grieving mother. It also is Helen's elopement that causes the Trojan War. Peter's Homeric fantasy and Clarissa's mythic one are linked by this device common to them both. Demeter 's fictive history includes being carried away against her will (line 125) and is a narrative parallel to the rape of Persephone "by force" (lines 68 and 73).

114.14-15/75.32 **stifle her soul**: This is an ominous image of death associated with men in general, even "perfect gentlemen," and husbands in particular and marriages that end in catastrophe. This is the context of the death of Euripides's Alcestis the faithful wife whose soul is literally stifled. For details of Alcestis see Segal, *Euripides* 31–86. It has been observed that the rituals of marriage bear all the characteristics of funerals. According to Harrison, rituals of marriage and death are characterized by the same mechanism, passing from one state of existence to another (*Epilegomena* xxx). Sally and Peter are complicit in the attempt to thwart Clarissa's marriage to Richard.

114.26/76.5-6 in a doorway with lots of people around her: Here it's hard to tell if Peter is now at the beginning or ending or standing in the middle (*CR* 146). This is a proleptic reference to the end of the novel and evidence for the circular structure of the novel which seems to carry its beginning and its end in its middle. Does his observation anticipate the future or does it rehearse the past? Is what looks like *déjà vu* or prophecy instead a sign of an impending reoccurence?

115.1-3/76.6-7 Not that she was striking [...] she never said anything specially clever: A priamel. He can't put his finger on what he finds attractive about Clarissa.

115.4-5/76.9 **there she was, however; there she was**: This is an emphatic proleptic allusion to the curtain line at the novel's conclusion. We have arrived at the end of the labyrinth only by deception. As "Achilles" says, "It still sounded like an ending to me" (Hofstadter 123).

115.8/76.12 **her scissors and silks**: He refers to the genre scene with Clarissa among the threads and *texta* that compose the novel.

115.10/76.13-14 **kept coming back**: This refers to her renascence, like a "sleeper" who might "slouch" toward Bethlehem as in Yeats's "Second Coming," a figure of rebirth. An analyptic reference to Clarissa's wish to have her life over again. It suggests the labyrinthine aesthetic as Clarissa returns to the beginning. See Leonard Woolf's *Wise Virgins*: "slouching along with his hands in his pockets" 205.

115.10-11/76.14-15 **like a sleeper jolting against him in a railway carriage**: An allusion to DeQuincy's *Confessions*.

- 115.13/76.16 **starting again**: This gives a broad hint of a new beginning, a circular narrative, and a feature of the labyrinth topos.
- 115. 22/76.24 **no right to slouch**: This is an allusion to Yeats's poem, "The Second Coming," a further suggestion that renascence will be significant for Clarissa among others.
- 115.24-26/76.26-27 **these great swells, these Duchesses, these hoary old Countesses:** In the comedies of Aristophanes one is likely to meet with the nobility at dinner; Aristophanes is as concerned with war and peace as Tolstoy. Change and recreation are prominent, as the old become young.
- 116.9/76.36-37 **tariff-reform, governing-class spirit**: A political movement for reintroduction of tariffs on imported goods inaugurated in 1903. In 1923 Baldwin brought about a tax on manufactured imports, but Asquith and Lloyd George, the Liberals, favored Free Trade in the tariff reform debate.
- 116.11–13 **With twice his wits [...] With a mind of her own**: Peter gives further evidence of the bad match between Clarissa and Richard.
- 116.11/77.1-2 **she had to see things through his eyes**: Like "that man" in Sappho's 31 LP who sees "you" laughing, etc.
- 116.14/77.3-4 **quoting Richard**: Peter deplores Clarissa's adherence to her husband's ideologies. "Richard" can also be a metonymy for the various plays of Shakespeare. Peter has quoted from *Richard III*.
- 116.16/77.5 **know to a tittle what Richard thought by reading the** *Morning Post*: King George V was a typical *Morning Post* reader according to Graves. This is one of the several items of print matter. According to Robert Graves, the editorial policy of this publication resembles the *Times* but in some ways more radical, in others more reactionary. The typical reader is a retired senior officer and his family. A "tittle" is a very small mark in writing, a diacritcal mark.
- 116.18-19/77.8-9 [Richard] would have been happier farming in Norfolk: He is a born country gentleman like Paris of Troy. Happiness, however, anywhere is risky in terms of divine *phthonos*.
- 116.20/77.9 **She made her drawing-room a sort of meeting-place**: Peter validates Clarissa's similar claim.
- 116.22/77.11 **he had seen her take some raw youth, twist him, turn him**: In Catullus's poem 50 the image applies to the lovelorn insomniac's restlessness in bed. It is also a rather manipulative image: set him going like a toy. Peter neglects to state that he has been set going like a wind-up toy. This challenges the reality of the characters.
 - 116.22/77.11 twist: To swindle or bamboozle.
- 116.22/77.11 **wake him up**: This is a metaphor for initiation. Initiation rites focus on sex. In Plautus's *Asinaria* 921ff the woman must wake up her lover before her husband comes home. The reference is to an *orthrion* or a *diegertikon*. The multiple lovers of Dawn goddesses are implied. The motif is also found in Horace *Odes* 3.11.37-38 and in Sappho 30 LP. The suggestion is that Clarissa also has been "dining out."
- 116.26/77.14 **queer fish**: An expression in *The Tempest* 2.11.27 used of Caliban and other eccentric persons like Professor Brierly. It appears more than once in *The Forsyte Saga*. See Leonard Woolf *Wise Virgins* 214.
 - 117.8-9 Oddly enough [Clarissa] was one of the most thoroughgoing skeptics

he had ever met: He suggests that she is inclined to satire, irony, sarcasm, and to ridicule human conduct.

117.13-15/77.25-26 a doomed race, chained to a sinking ship [...] they were fond of these nautical metaphors: As if we hadn't noticed. They share in the device Joseph Conrad made good use of. The Dalloway expressions seem as if they had "plunged into a sea of words and came up dripping" (CR 55). Roman poets compare the composition of a work to a nautical journey. Shakespeare's Tempest opens with a sinking ship. As in much ancient literature, the ship means much more than a ship. This is a miniature jeremiad, the doomed race lamented in Juvenal's sixteen satires. All together, the Dalloway crowd seems a ship of fools, a floating madhouse over an "ocean of insanity," an "insecure barque" designed for satire with the narrator at the helm (see Bertrand Russell in Harrison Epilegomena 49). The nautical metaphors and wave imagery are appropriate for this Narrenschiff. See The Common Reader 197 ("Lady Dorothy Neville") for those "comfortably padded lunatic asylums," the "stately homes of England."

117.14/77.27 **Huxley**: This is a reference to T. H., the paleontologist and associate of Darwin, a skilled defender of evolution whose daughter defied the "deceased wife's sister" prohibition by marrying in Norway; or to Julian, the zoologist; or to Aldous, his son and one of Woolf's acquaintances. Gwen Darwin, a descendant of Charles Darwin, was a friend of Virginia.

117.14/77.27 **Tyndall**: An Irish physicist (1820-1893) who exploded the theory of spontaneous generation.

117.16/77.29 the whole thing is a bad joke: Even a bad joke is still a joke.

117.17 **fellow prisoners**: He alludes to persons emprisoned in a text and as captives in the prisonhouse of language (Nietsche's term). Later Sally will make the same allusion.

117.20-23/77.33-35 **those ruffians, the Gods, shan't have it all their own way:** This is the claim of Death in *Alcestis* to Apollo who has rewarded Admetus (for his hospitality) with a new shot at vitality if someone will die for him. Admetus, like Clarissa, has immortal longings. This is preparation for the divine *phthonos* that brings about the death of Sylvia, the gifted sister.

117.22-23/77.35-36 hurting, thwarting and spoiling human lives: The gods in the Homeric poems are often a petty and a generally frivolous and unreliable lot, the source of comedy. This is an allusion to divine *phthonos* (envy). The gods punish those whose happiness, success, or good fortune tends to make them "divine." In the allusion, from the *Odyssey* 5.118-128, Calypso is complaining for not being able to confer immortality on her love object, the heroic mortal Odysseus. Calypso tells of Demeter who lay with Iasion, only to have him struck down by Zeus's thunderbolt. In Propertius's 2.18, Aurora (Dawn) calls the gods unkind because she must leave Tithonus behind while performing her service to the world. She is more joyful that he lives (aged and shrivelled) than sorrowful for the death of Memnon, her son killed at Troy. Clarissa absurdly seems to equate her decorous behavior as a lady with a method of obviating divine jealousy. Preventing the Gods from having it all their way, like Venus mourning Adonis in Ovid's *Metamorphoses* 10.700, seems hubristic at least.

117.24/77.36-37 **if** [...] **you behaved like a lady**: A ludicrous opinion that might have been advanced by Erasmus's Folly. The mock-learning of this narrator as a scholarly

wit illustrates the comic approach to conventional manners. This is a version of Alexandrian "good taste" even beneath surface frivolity and bawdiness, both a criterion of etiquette and literary style.

117.26/78.1-2 **your own sister killed by a falling tree**: This is an event Horace escapes that he mentions frequently, in *Odes* 2.13, 2.17, 3.4, and 3.8. It also is the subject of the *deus ex machina* conclusion in D. H. Lawrence's *The Fox*. In addition, Margot Asquith's sister was injured by a falling tree. See Margot Asquith's autobiography, 2. 158 in which she acknowleges no Horatian parallel. Juvenal (*Satires* 3) attributes such accidents to the occasional tree trunk falling from a wagon, stacked high with logs, in Rome.

118.1/78.2 **Parry's fault—all his carelessness**: Like Horace (*Odes* 2,13) who blames his ancestor who planted the tree, Peter blames Sylvia's (Clarissa's) father.

118.2/78.4 **the most gifted of them**: The "gift" echoes Judith Shakespeare's gift for writing in *A Room of One's Own*. This is a reference to her unique talent. This tempts the envy of the gods. As Harper suggests, "to be gifted is to be doomed." The same is true of all forms of good fortune.

118.5/78.6 **she thought there were no Gods**: She is in denial. Since Clarissa's life is clearly shaped by myth, this assertion seems hubristic at the least. See Arthur Clough's poem, "There Is No God, the Wicked Saith": "And almost everyone when age,/Disease, or sorrows strike him,/Inc. to think there is a God,/Or something very like Him." Will Clarissa do so?

The line, "there were no gods" appears in Aristophanes's *Thesmophoriazusae* (line 451). as the effect of Euripides.

118.14/78.14-15 **that sense of moral virtue so repulsive in good women**: This is an allusion to Chaucer's *Legend of Good Women* which will be relevant to the role Peter's fiancée Daisy is playing for him. Although one might agree with Mae West that for Clarissa, goodness had nothing to do with it, there should be a distinction made between ethics and art, i.e., the performative side of "good."

118.20-22/78.20-21 **She had a sense of comedy that was really exquisite, but she needed people, always people, to bring it out**: Clarissa's sense of comedy that Elizabeth has lost depends on readers. Peter claims he doesn't need people.

118.25–26/78.25-26 **talking nonsense** [...] **blunting the edge of her mind**: This is the effect of a bad marriage according to Peter. On the other hand, Clarissa claims she slices like a knife, in contrast.

119.5 **in came Elizabeth and everything must give way to** *her***:** An italicization that conveys the emphasis typographically, not verbally.

119.6/78.30-31 **High School**: Girl's High Schools developed in the latter half of the 19th century, providing them an education comparable to that of boys in public schools and grammar schools.

119.10 **May I go now?:** A request to be permitted to leave is a *syntacticon*, a Greek convention. This is reminiscent of the request Telemachus makes of Menelaus in the *Odyssey*.

119.12 **that mixture of amusement and pride**: A subtle allusion to *Pride and Prejudice* and Wickham in the allusive background to Clarissa's relationship with Richard and Peter.

119.14/79.3 Elizabeth was "out" :He suggests that Elizabeth has been presented at

Court or at least made her debut.

119.16/79.5 growing old: Matthew Arnold's poem, "Growing Old."

120.3-6/79.16-19 **A whole lifetime was too short to bring out [...] every shade of meaning:** This seems to authorize having one's life over again.

120.11/79.73-74 (pray God that one might say these things without being overheard!): This parenthetical expression seems to come from the narrator, suggesting an awareness of a narratee in the vicinity and the possible influence (*influenza*) from outside the novel. The internal contradiction is obvious; it is a frame break. Like Sisyphus and the character in Horace's *Satires* 1.4.73-75, Peter talks too much. John Stuart Mill has said that poetry is not heard but overheard, in his essay "What Is Poetry?"

120.17/79.30 **that now she was in love with him**: This is the change of position prophesied by Aphrodite in Sappho 1 LP, an event that is the matter of the lovers influenced by pixie dust in Shakespeare's *A Midsummer's Night's Dream*. Socrates cites a similar example of a lover who "has to turn tail and rush away" but the non-lover "must needs run after him" (*Phaedrus* 241b).

120.22/79.34 **a rug for the voyage**: The "bon voyage" gifts for Peter's passage to India (a reference to the novel of E. M. Forster) seem to mark an occasion immediately subsequent to the time when Clarissa refused him. This would have had to be in 1918, some years after the break-up. As in Propertius, "it does not extend to the provision of a convincing chronology" (Wyke "Mistress and Metaphor" 28).

A voyage is the conventional Hellenistic cure for love. There is more than one time scheme at work in this novel. This occasion simulates the send-off Calypso gives Odysseus (*Odyssey* 5.258-268). For more on Calypso see Propertius 1.15.9-14 in Flaschenriem "Speaking of Women" 49-50. Whenever Peter sailed matters not. It relieves Richard of the need to attack Peter since the voyage successfully cuts off his customary free contacts with Clarissa.

121.4-5/80.5-6 **what was all that about?**: Peter is pondering his tears, his role and his significance as a character controlled by the narrator..

121.6/80.7 **thought him a fool**: Appropriate as a role in this novel about folly and the season of carnival.

121.12/80.12-13 **said it to make him jealous**: Daisy is being courted in Peter's absence by Major Orde and Major Simmons, and her behavior is explicitly like that of Penelope in her "letter" in Ovid's *Heroïdes* 1, to make him jealous. The allusion reduces the entire Ithacan episode in the *Odyssey* to a few words. Daisy plays Penelope to Clarissa's role as Helen, or even as Calypso who claims the advantage of immortality unlike the homebound wife. Propertius claims that the famous bow of Ulysses "came to life" (3. 13.35) for his disposition of the suitors. Gender reversals have exploited the model of Odysseus as in Propertius 4.8 that casts Cynthia as the Homeric "hero" returned from travel, who banishes her lover's "suitors" and fumigates the polluted premises before taking him to bed.

121.17/80.17-18 **to prevent her from marrying anyone else**: This is what he learned from Sally who wanted him to "carry off" Clarissa (i.e. elope) to prevent her from marrying Richard. Peter is a "dog in the manger," a term also featured in *Ulysses*, "Lestrygonians."

121.23/80.22 **a whimpering, snivelling old ass**: Beatrice has a similar effect on Dante (*Purgatorio* 31. 20-34). The ass is the symbolic animal for the last stage of the stairs of life.

- 121.25-26/80.24 **Women don't know what passion is. They don't know the meaning of it to men**: This is an echo of Samuel Butler's *The Authoress of the Odyssey* about Homer's *Odyssey* which he felt had to be written by a woman who was ignorant of such things. See Leonard Woolf *Wise Virgins* 96: "They simply don't know what desire is."
- 121. 26- page 122 line 1/80.25 **cold as an icicle**: One of several clichés and a literary term indicating the grand style which includes the recondite (See Aristotle *Rhetoric* 3.3). In free indirect discourse such clichés supply the character's subjectivity that separates it from the narrator's voice.
- 122.7/80.33-34 **ee um fah um so etc**: The woman's babbling, unintelligible to most hearers, can be understood only by the narrator. Compare this with the song of Professor Godbole in Forster's *Passage to India* (ch.7). For an instance of unintelligible language that issues from the mouth of Nimrod see Dante's *Inferno* 28.67. Each of three times her words are quoted they appear as they would on a page of print like the song from *Cymbeline*, not as quotes.
- 12.13-14/81.2 **like a funnel, like a rusty pump, like a wind-beaten tree**: A simile cluster as a tricolon crescendo indicates an important passage. A similar cluster is devoted to Elizabeth later. This woman resembles Arethusa who became a fountain (Ovid *Metamorphoses* 5.485-570) and is associated with the amatory idioms of elegiac (erotic) writing, in Vergil's *Eclogues* 10. The woman singing is an example of the speaking monument motif such as Vertumnus in Propertius 4.2, Priapus in Tibullus 1.4, and the garrulous garden god, Priapus, in Horace, *Satires* 1.8, is little more than a talking phallus (Henderson "Satire" 60).
- 122.24 **the battered woman—for she wore a skirt**: Vertumnus, clothed in silks, becomes a girl; by cross-dressing his costume determines his gender identity. Otherwise he is also quite convertible. Wardrobe is significant in elegy—the rhetoric of fashion. Vertumnus is a symbol of elegy, versatile, which can fill many poetic roles and have it both ways in every category.
- 122.22-23 when it was a swamp, through the age of tusk and mammoth: In the prehistoric swamp surrounding London there wandered a mammoth, a hippopotamus and a wooly rhinoceros according to archeological finds (Gray 20).
- 122.24/82.3 **battered**: She is like Sally Seton, expected to be mauled and mistreated (53), and like writing, ill-treated and abused (*Phaedrus* 275e), and further, like "the art of fiction" [...] who "would undoubtedly bid us to break her and bully her [...] for so her youth is renewed and her sovereignty assured" (*CR* 154).
- 122-123 **singing of love—love which has lasted a million years, she sang love**: She is clearly an elegiac (erotic) figure singing of love and as such a figure of the elegiac poet.
- 122-124/80-82 The old woman singing, a crone, bubbling like a fountain suggests a water nymph, water being the natural province of Nereids. Goddesses like Aphrodite and Demeter often masquerade as crones, as in the *Iliad* 3.386. The matter is mentioned in Joyce's *Ulysses*, "Telemachus." Later it became a fairy tale device. See "The Wife of Bath's Tale" in which the crone who was an old woman going to bed becomes a beautiful young girl with her sovereignty assured. The Singer is the Homeric term for story-tellers. The old woman is a beggar like Odysseus in disguise upon his return to Ithaka. Crones in such narratives cannot be lightly dismissed.
 - 123.16-18/81.29-31 a mouth [...] matted with root fibers and tangled grasses:

The diction conflates the imagery of a mouth and a vaginal orifice, creating the words of the song as a rebirth, with amniotic fluid that "streamed away in rivulets" (See also Catullus 68b.58-62) signalling an imminent birth, a major theme. For the Greeks, ever since Homer and Hesiod, poetry is a fluid subject, the gift of words flowing like fountains and voices seen as sounds that flow with saffron (*krókos*). Water imagery referring to poetry is a major device in the odes of Pindar ("Olympian" 6, "Pythian" 4, "Nemean" 3, "Isthmean" 6) twice stirred in a mixing bowl.

123.19/81.31-32 **burbling**: This is a portmanteau word (gurgling and bubbling) familiar from "Jabberwocky" in *Through The Looking Glass*.

123.22/81,34 **Marylebone Road**: A road built in 1757 leading from Paddington to Islington. The name comes from another street known originally as St. Mary-by-the-Bourne.

124.4-5 **he was a man, oh yes, a man who had loved her**: The expressive interjection, the back-shifted tense (had loved), and adjusted pronoun (her, not me) indicates this is the verbal idiom of the old woman speaking in dual voice with the narrator as free indirect discourse. As the nymph Arethusa whose lover was the river god Alpheus who saw her bathing, she was pursued, and Artemis transformed her into a fountain. See Shelley's poem "Arethusa."

124.9-17/82.11-16 **look in my eyes [...] press it gently**: J. Hillis Miller has identified this as a paraphrase of a poem of Hermann von Gilm, "Allerseelen," set to music by Richard Strauss. In a fictional text, a paraphrase is like a painting "rephrased" in the artist's own terms. Is "Richard" here a coincidence? The fountain in this section refers back to the fountain that was the scene of Clarissa's refusal. Further, it suggests the Evil Eye.

124.10-12/82.12-13 she no longer saw brown eyes, black whiskers or sunburnt face but only a looming shape: Like Septimus, she hallucinates Peter as her dead lover. Here we have a partial description of Peter who generously gives the woman a shilling suggesting that she is not an illusion. In the Homeric context she is a Siren; in his Homeric persona as Odysseus, she would make him forgetful of his journey homeward. Peter's fantasy world co-exists with his real world, unlike the fantasy world of Odysseus which is separate from his world at Ithaca.

124.13/82.14-15 **bird-like freshness**: The birdlike nature of the old woman forms a ring with Rezia's birdlike nature (99).

124.16 he stepped into his taxi: After much walking he chooses a metaphora.

124.16-17 **and if someone should see, what matter they**?: She is dismissive of the jeopardy for the eyes if one sees something like women's mysteries which is prohibited.

124.20-22/82.22-23 **the passing generations/ vanished like leaves**: See Homer's *Iliad* 6. 145-150, for the famous simile, "as the generations of leaves, so is that of humanity. The wind scatters the leaves on the ground, but the live timber burgeons with leaves again [...] So one generation of men will grow while another dies." The leaf metaphor reappears in *The Birds* 686. The theme of human renascence is advanced by this allusion. The beggar woman seems to see a potential lover in Peter. The woman's perception, however, is more suited to *Iliad* 21. 464-5: "Mortals who are as leaves are, and now flourish and grow warm with life." In Aristophanes's parody of Homer in *Birds* line 685 the fallen leaves are the discarded shields of cowards.

Synopsis: The excursus on Septimus's life, almost *ab ovo*, is narrated up through his treatment by Dr. Holmes. It concludes with hi anticipated consultation with Sir William Bradshaw.

125.5/82.30 Suppose one's father or somebody who had known one in better days [...] And where did she sleep at night?: Rezia sees the old woman too. This is a reference to the music hall ballad, "She May Have Seen Better Days." The music hall and its songs are prominent fixtures as a Homeric device, "singers of tales" in Joyce's *Ulysses* (ch. 10) as well. The song continues, "Remember your mothers and sisters, boys, and let her sleep under the bar."

125.8-10/82-83 **the invincible thread of sound wound up into the air like the smoke from a cottage chimney, winding**: This is a linguistic indication of the presence of ring composition embedded in a simile. The old woman in the previous section is thereby linked to Rezia in this. The winding thread suggests the thread by which Ariadne assisted Theseus in the Labyrinth.

125.12/83.4 **And if someone should see**: The lyric of the woman singing in the previous section again forms a ring that binds it with this section.

125.26/83.15 the grey horses had bristles of straw in their tails: A double allusion. Saxo Gramaticus in his *Gesta Danorum* gives an account of Hamlet (Amleth) whose foster brother has arranged a signal of imminent danger, a gadfly "with a stalk of chaff clinging to its rear end" (see Ahl *Metaformations* 297). Ben Jonson's *Epicoene or The Silent Woman* 2.1 alludes to Hamlet similarly, suicide being seen as a "vault from [...] an excellent garret window into the street" or going "out of the world like a rat, or a fly, or as one said, with a straw in your arse." This serves as a proleptic reference to Septimus's fate.

126.3/83.19 **So they crossed**: At this point the action is arrested and a flashback takes over. It is a freeze frame, a spacial device that leaves the Warren Smiths waiting like Tristram Shandy's mother bending at the keyhole for many pages. They will resume walking after seeing Dr. Holmes some 20 pages later. The act of crossing draws attention to the fact of the labyrinth and the intersections that must be negotiated. There are a great many such crossings in this novel.

126.6-7 Here is a young man who carries in him the greatest message in the world: Septimus is filled with things to say that indicates a pregnancy. He is incubating a text, is "great with child." This assertion is emblematic of the relationship between art and procreation. He is the vehicle of the pregnant message contained within *Mrs.Dalloway* i.e. *synecdoche* or Divine Proportion.

126.11 what more natural for a clerk: Such as Chaucer's clerk.

126.12/83.26 **West End**: The western section of London is thought elite in terms of shopping and cultural activities.

126.14/83.29 **Portland Place**: A street of unusual width that runs between Regent's Park and Carleton House.

126.15-16/83.29-30 a room he had come into when the family are away: This "room" is a place of mystery for one such as a clerk who has wandered there while walking the maze. It is an objective parallel for the mentality of Septimus. The untenanted room

was a favorite theme of Renaissance painting. When Virginia Woolf writes about rooms (don't forget *Jacob's Room* or *A Room of One's Own*) we should pay close attention.

126.20-22/8334-36 **what a wonderful place it is [...] how strange**: This is not only how the peculiar mind of Septimus Smith resembles an empty room but it suggests that the reader might also notice how the novel is a "room" that is often not very "realistic."

126.16-22/83.30-36 the chandeliers being hung in holland bags [...] how strange: This echoes passages in Thackeray's *Vanity Fair*: "the ceiling lamp is muffled up in a dismal sack of brown holland" (ch. 7); "How changed the house is" (ch. 17). An example of metacommentary. See also the home of Miss Ormerod with its chandeliers in holland bags (*CR* 123). *Vanity Fair*, like Mrs. Dalloway, also alludes to *Cymbeline* and Muswell Hill among other features pertinent to the novel. Virginia Woolf's maternal Aunt Annie was married to Thackeray.

126.23 he might have been a clerk: It has a derogatory connotation.

126.23-page 127 line 3/84.1-7 **To look at [...] a border case**: A mock blazon. Components include boots, educated hands, and profile (big-nosed) with loose lips and ordinary eyes. Nothing special, unlike romantic heroes. The narrator foregrounds this evaluative strategy with a satirical undertone. For a Shakespearean example see Sonnet 130. Such conceits mock the absurdity of reading amatory literature as real. Normally the blazon is applied to description of a woman's beauty. Here it is devoted to Septimus Smith. It is reminiscent of the mock blazon characterizing Catherine Morland that opens Jane Austen's *Northanger Abbey*; for Septimus, his has the structure of a Bildungsroman.

127.3-4/84.7 **neither one thing nor the other**: This suggests the initiatory marginality, and hence vulnerability, of the candidate facing an ordeal. See Percy Lubbock 247. He believes that there is no necessary relationship between the first and second parts of *Anna Karenina*; "there is not a sufficient preparation for the great picture of inevitable disaster." Can this be said of *Mrs. Dalloway*?

127.5/84.8 **Purley**: A suburb of the Borough of Croydon since 1965, south of London, the Saxon "purley" means an open space in the woods with pear trees.

127.7/84.10 **self-educated men**: The poet Phemius is such an autodidact in the *Odyssey* 22. 347-348. Plato classes him as a rhapsode, a byword for unreliability.

127. 6-7/84.10 **half-educated**: Perhaps authorial self-parody. See Aristophanes's *Frogs* 1084 in which officials look down on the undereducated such as assistant secretaries.

127.15-16/84.18-19 had left home [...] because of his mother; she lied; because he came down to tea for the fiftieth time with his hands unwashed: Septimus's excuse for leaving home is exaggerated. Hyperbole is an aspect of free indirect discourse, here in his mother's idiom. The exaggerated terms of expression are the narrator's. We catch the voice of his mother making a big thing over a trivial infraction. This echoes, also, Aeneas's assertion that he, filthy from war, would never touch sacred vessels without bathing (*Aeneid* 2. 720).

127.16-17/84.19 **hands unwashed**: See the *Iliad* 6.266 where Hector has returned from battle spattered with blood and muck and declines to pour a libation to Zeus without washing his hands. See also Aristophanes's *Birds* 460. Hand washing is a feature of many liturgies.

127.18/84.20 **Stroud**: This is a city in Gloucestershire on the Severn. and also a coarse, heavy, woolen cloth. Septimus is a typical Young Man from the Provinces. Septi-

mus's story is that of a son, a *logos gegramenos*, who has wandered away from his parent, as the written logos is likely to do (Plato *Phaedrus* 275e).

127.23/84.25 **London has swallowed up many millions of young men**: London has several such bestial attributes as this. Eating is a major motif here, as elsewhere.

127.25/84.27 **Septimus**: This is an instance of the traditional naming of the hero in order to influence his career favorably as attempted in *Tristram Shandy*. The name (the fateful name, the *nomen omen*) suggests he is the "seventh." The numinous number, seven, is usually thought to endow its bearer with luck, great significance, or special favor, such as to invite divine *phthonos* (envy). Such a person is *makar*, (blessed), with fortitude possessed only by the gods (Sappho 31 LP). Thus, he came through the war unscathed, at least physically. (Theocritus is a member of the Alexandrian Pleiad, The Seven Sisters, who liked to group their greatnesses by sevens). Septimus's excessive luck will later become a disadvantage in such terms, as cited by Herodotus. In Joyce's *Ulysses*, "Lestrygonians," it is said that "seven is dear to the mystic mind."

128.1/84.28-29 **Euston Road**: Originally a market road, this is now a main thoroughfare in Bloomsbury.

128.2-3 experience, such as change a face in two years from a pink innocent oval to a face lean, contracted, hostile: A pink face like Clarissa's is sometimes characterized as a characteristic of an elegiac poet.

128.8 and 26/84.35 **It has flowered**: It has matured, a botanical metaphor. The gardener's comment bears a suggestion of "When Knighthood Was in Flower." The floral motif is self-evident. See also T. S. Eliot's *Waste Land* punning on the rotting corpse planted in the garden: "Will it bloom this year?" 1.72.

128.11 **stammering**: This will become material when he is examined by Sir William Bradshaw.

128.13/85.2-3 made him fall in love with Miss Isabel Pole, lecturing [...] upon Shakespeare: She is an elegiac *docta puella*. This is a glance toward her role as a foil for Miss Doris Kilman.

128.14/85.3 **Waterloo Road**: It is located in Southwark, and until 1924 the location of Morley College at the Old Vic. See Proust 1. 281. Waterloo is a perfectly acceptible word whereas "water-closet" was thought scandalous. There seems no problem with Clarissa's "bathroom."

128.15/85.5 **Was he not like Keats?**: Septimus has the true "negative capability," the ability of the mind to detach itself from its own identity according to Paul de Man, for which Keats is known. Everything is appropriated to the relevant identity that Septimus assumes at the moment, a feature he shares with Clarissa. Unfortunately his store of literature feeds his paranoid capacity for "referential thinking" (everything happens in reference to him) which will be his undoing. A superabundant state of allusiveness will activate the law of unintended consequences.

128.16/85.6 **Antony and Cleopatra**: This love story by Shakespeare, which takes place in a Ptolemaic Alexandria (a Nilotic allusion) among Romans and Egyptians, incorporates two aspects of elegy, primarily the erotic; it is a middle-aged version of Romeo and Juliet. Miss Pole wishes to give him a taste of it. In ancient Rome the story of the famous pair took on the proportions of a minor literary topos. The play gets much notice in *A Room of One's Own*. Propertius devotes some harsh words to Cleopatra (the harlot-queen,

clearly an elegiac woman), and that Augustus, Caesar's designated heir, saved Rome from his mistress. Yet with Julius, she says failing under the poison of the asps, Rome should not have feared her yoke. (Propertius 3.11.47-56; see also Shakespeare's *Antony and Cleopatra* 3.10.16). Propertius views Antony and Cleopatra in relation to himself and Cynthia; similarly, consider Septimus and Miss Pole. See also Wyke "Augustan Cleopatras" 98-140.

Shakespeare's play is largely derived from Plutarch's *Life of Antony*, the motif shared with Dryden's *All for Love*, the historical queen a Greek monarch in Alexander's Macedonian line who is the "glory of her father" (*kleopatra*). She was not actually "black," (peace to Cornel West), but she may have been too dark to to sit at a Birmingham, Alabama lunch counter. As in the custom, Cleopatra is played by a boy in drag; Antony is the Roman hero, Cleopatra majestic. Again, crossdressing, drag, exemplifies the constructedness of gender in which its status is a condition of costume.

Other portraits of Cleopatra are less kind, suited to Alexandria and the fleshpots of Egypt, the land of tricks and deceit par exellence. Among them are the epic queen of Virgil's *Aeneid* as described on the prophetic shield (8.675ff), the sympotic version by Horace (*Epodes* 9 and *Odes* 1.37) and the elegiac version in Propertius (3.11 and 4.6). These incorporate political tones and gender signifiers largely comparing the sturdy Roman West (Should a Roman walk like an Egyptian? Not P.C.!) against the "corrupt" and effeminate Egyptian East. Antony is seen as effeminate and Cleopatra (who regarded herself as the reincarnation of Isis) a transgressive woman, her soldier lovers (Julius Caesar and Antony) in bondage to and unmanned by the Egyptian virago, whereas Cleopatra had been typified as a Venus by Julius Caesar. Diodorus says that the rites of Dionysos and Demeter bore the closest resembance to those of Osiris and Isis.

The modern world had recently indulged in a period of "Egyptomania" including the silent film *Marcantonio e Cleopatra* directed by Enrico Guazzoni, a film that toured Europe, America, and Asia in 1913-1914. It was supportive of Italy's imperialist expansion over the former "Roman" territories. After the war in 1917 Hollywood resurrected Cleopatra directed by J. Gordon Edwards with Theda Bara as the Egyptian "vamp" (vampire). George Bernard Shaw's girlish Cleopatra, taking her lessons at the knee of Julius Caesar in 1901, leaped from the stage to celluloid in 1934. And so it goes. (Wyke) See also Eliot's quotation from Shakespeare who quotes Plutarch: "The Chair she sat in, like a burnished throne/Glowed on the marble," *Antony and Cleopatra* 2.2.190 and Eliot's *Waste Land*, "A Game of Chess" 2.1-2.

Septimus follows the "industrious apprentice" convention. Miss Pole inculcates "community values" via literature as a phase of initiation. She also serves as Chiron like Miss Kilman, divine tutor, in a relationship between an immortal and a mortal. Like Nereids, both tutors wear green garments.

128.22-24 **He thought [Miss Pole] beautiful, believed her impeccably wise; dreamed of her, wrote poems to her**: This is an accurate and concise description of an elegiac (not epic) poet like Propertius and his *docta puella* (educated girlfriend), Cynthia. The girlfriend is the source of his inspiration, his *ingenium*, his creative gifts . See Propertius 1.7.11. For Propertius, love is madness (*furor*) which is "depraved" or "shameless" and "undercuts the heroic efforts" of the mythic hero (See Alessi "Propertius: *Furor*" 217 and 219). It is without *sophrosune*. Propertius makes much of his *docta puella* which refers to his book of poems as much as the human love interest of the same name. Miss Pole is

docta (impeccably wise). These features beome noticeable in the context of the narrow bed and other elegiac hints. This is becoming a mock Künstlerroman.

128.26/85.15 **he saw her** [...] **walking in a green dress in a square**: In this respect he resembles Peter Walsh. Miss Pole wears the mermaid-like garb that adorns Miss Kilman and Clarissa, perhaps as a Nereid Dawn goddess, a bearer of enlightenment. Chaucer's Queen Alcestis is clothed all in green (*Legend of Good Women*).

129.3 found him writing; found him tearing up his writing; found him finishing a masterpiece: He is a word*smith*, a forger such as Hephaestus (Vulcan) here laboring in the smithy. A tricolon crescendo. "This is the proverbial madness of poetic inspiration" (McNamee 231).

129.4-5 **finishing a masterpiece at three o'clock in the morning**: Propertius, who claims he is able to perform all night, equates the comparable life of the writer and the love life of the poet (2.22.23-24).

129.7/85.22-23 **devouring Shakespeare, Darwin, The History of Civilization, and Bernard Shaw**: The eating motif continues after the taste given him by Miss Pole, reminiscent of the bulimia (morbid hunger) that Demeter cursed Erysichthon with for cutting down her trees (Callimachus "Hymn to Demeter"). Hence the advice of Septimus, don't cut down trees. He is averse to eating.

Devouring goes beyond Greek values of moderation. It can represent over- indulgence of almost anything. Greediness is a barbarian characteristic in Aristophanes's *Acharnians* 65ff.

The cannibalistic gods are a component of Pindar's "Olympian" 1.48-49, the story of the eating of Pelops whose body was indiscernible in the stew. It has been said that Demeter had eaten his shoulder before discovering the nature of the food. Pelops was fitted with an ivory prosthesis. This ode also features the story of Hippodameia's elopement with Pelops (See Harrison *Themis* 224-229 and fig. 58) as a celebration of the sacred marriage at midsummer, the solstice being the the most propitious time for the beginning of the agricultural year.

129.8/85.22-23 **History of Civilization**: It is suggestive of a work by H. G. Wells, *The Outline of History*, published in 1922.

129.8/85.23 **Bernard Shaw**: Perhaps his *Caesar and Cleopatra*. Even *Mrs. Warren's Profession*.

129.14/85.28 **prophesying that he would** [...] **succeed:** This is a parody of Delphic equivocation. He seems a kind of Tiresias, famously ambiguously gendered.

129.16/85.30 **in the inner room**: It suggests a ritual *sanctum sanctorum* such as Bradshaw's office and Clarissa's little room. This becomes an important "room."

129.16/85.30 **he would [...] succeed to [...] the inner room under the skylight**: This part of the prophecy will be true. Such prophecies have a way of taking unexpected shapes. Socratic irony is revealed when Septimus sits under the skylight in Bradshaw's office.

129.17/85.31 "**if he keeps his health**": His health begins to be an important feature in the narrative.

129.19/85.33 **advised football**: One of several games that are commented on. Mr. Brewer seems to share the worship of athletics founded by Dr. Thomas Arnold, headmaster at Rugby and father of Matthew Arnold (see Strachey). It suggests Pythagoras's game

metaphor; he is said to have compared life to the Great Games where some came to compete, some to sell wares, and others came as spectators, i.e., as philosophers.

129.21 **something happened which threw out many of Mr. Brewer's calculations:** A validation of Poincaré's Butterfly Effect, that small initial conditions such as the assassination at Sarajevo yield large errors. An assassination instigated a world war.

129.25-26 and 130 line 1/86.1-3 **smashed, ploughed, ruined**: A tricolon crescendo.

129.25/86.2 **a plaster cast of Ceres**: She is a Roman fertility goddess, corresponding to the Greek goddess Demeter. The British were prone to bringing home such souvenirs of antiquity in their travels.

129-130/86.3 the European War [...] utterly ruined the cook's nerves: This resumes the mention of Ceres and geraniums above, and serves as a bathetic allusion to "shell shock." The triviality of the cook is ridiculed beside the gravity of the war. The war has certainly ruined the nerves of soldiers like Septimus Warren Smith. The narrator is ironically suggesting that, on the Homefront, such citizens had no conception of warfare and are beneath contempt.

130.1/86.4 **Muswell Hill**: A suburb created by developers. London enjoyed a swell of real estate development in the post-war era, especially building for returning soldiers.

130.3 **Septimus was one of the first to volunteer**: Elegy is the form for the patriotic call to arms, often rejected by the elegist as a matter of principle.

130.4/86.6-7 He went to France to save an England which consisted almost entirely of Shakespeare's plays and Miss Isabel Pole: By volunteering Septimus has essentially offered to die for others, as in *Alcestis*. He is not the hero of this comedy; he is all too human. There is no hero other than the narrator. Rhetorically speaking, saving England and the juxtaposition of Miss Pole with Shakespeare represents "the comedy of the incongruous grouping"—great build-up, small result. The mountain heaves and brings forth a mouse, as Horace puts it. He exemplifies the young soldiers who volunteered for a skirmish and found a shambles, a bloodbath. "Amor" traditionally keeps soldiers safe. Now Septimus dramatizes the "armas y letras" convention, the learned soldier convention illustrated ironically by Don Quixote, also mad.

130.9/86.10-11 **he developed manliness**: The War produced the change that Mr. Brewer desired. War with its long pointy weapons is just another expression of male sexuality.

130.10-11 **he drew the attention, indeed the affection of his officer**: This is the general principle of *obsequium*, reciprocated services that are conventional in erotic literature for gaining a boy's favor. In the Greek pederastic model the relationship takes the form of domination (by the *erastes*) and submission (by the *eromenos*). Septimus appears to follow the role of the passive partner.

130.11/86.13 **It was a case of two dogs playing on a hearthrug**: This is a very dog-eared book, the dog motif continued. Here is a resumé of the famously erotic (suppressed) wrestling episode, "Gladiatorial," in D. H. Lawrence's *Women in Love*. An example of erotic defamiliarization, wrestling on "the carpeted floor" involves language such as "piercing" and "penetrating" that culminates in seeming to "drive their white flesh deeper and deeper" until one finally enters into the flesh of the other. Eventually the disclaimer comes, the inability to love a woman as they love one another, reminiscent of Septimus's

claim that he had married his wife without loving her (137). A role similar to Evans is played by Saint-Loup in Proust. In *Jacob's Room* the hero and Bonamy wrestle. A similar episode appears in Lucian's satire, "Lucius the Ass" (165-175 CE). Wrestling is featured in the Greek pentathlon and is an aspect of military training. The gladiatorial element is pertinent in the motif that Septimus suffers from until his death. What Lawrence's wrestlers accomplish in several pages, Woolf's carry out in a few lines. The context is as homosocial as the scenario in which Sally kissed Clarissa.

In the pederastic paradigm of writing and reading exploited by Socrates in Plato's *Phaedrus*, the writer is an *erastes*; the reader is an *eromenos* (it's a guy thing). For Socrates, knowledge is sexy; the carnal knowledge of the Bible is a familiar ancient euphemism. See Catullus 72.1 and Ovid *Heroïdes* 6.133. According to Svenbro in this model, the writer behaves like an *erastes*; the reader like an *eromenos*. The writer buggers the reader (Svenbro). According to Svenbro, the pederastic model of reading and writing constitutes the organizing principle of the *Phaedrus*. Aware of the seductions of the narrative text, since Scholes has asserted that the archetype of fiction is the sexual act, *entunkhánein*, "to read" also includes "sexual relations." "Philology recapitulates biology" (Smith 5). In Plato's erotic *Symposium*, according to the same metaphor employed by the woman Diotima, the worldly love of mundane beauty may lead to an appreciation of heavenly beauty. In Aristophanes's *Frogs* (1103-1108) the battle of wits between Euripides and Aeschylus is not much different from a wrestling match, according to the chorus. Such comedies involving Dionysos demonstrate the two-sidedness of Dionysos, patron both of Greek drama and the grape.

In Plato's *Phaedrus*, which came into play when Clarissa met Hugh in her morning walk, the relationship between Phaedrus and Lysias is illustrative: "To write is to behave as an *erastes*; to read is to behave as an *erastes*; (Svenbro 192).

130.16-17/86.17 **They had to be together**: "Be with" is a euphemism for sexual behavior. This is more than mere male bonding. The *officium/obsequium* (service) tradition for soldiers, often thought homosexual in nature as between Achilles and Patroclus, Aeneas and Pallas, Alexander and Hephaestion, or Hadrian and Antinous, derives from antiquity as a duty.

130.17/86.18 **fight with each other**: The *agon* motif. This is the erotic masculine "Wars of Venus" convention embedded within the Great War. The "Wars of Venus" has nothing to do with domestic violence. It merely makes an analogy between erotic grappling and an athletic contest. Sometimes, soldiers wrestling in battle are troped as "lovers." Erotic "wrestling" is featured in the elegies of Propertius 2.1.13 and 2.15.5.

130.16-17/86.18 share [...] fight [...] quarrel: A tricolon.

130.18/86.19-20 (**Rezia who had only seen him once**: Again, as on page 99, what does "see" imply: an extended social contact or is it purely a matter of a sighting? Did she grant him a social or an erotic audience? The context suggests that she "saw" Evans first, and then later met Septimus when the war was over. There is a great deal of ambiguity in "seeing" especially considering that Septimus "sees" Evans. What point are we expected to see?

130.19-20/86.21-22 "Quiet man" [...] undemonstrative in the company of women): This seems to confirm a more than merely homosocial context for Evans and Septimus. Perhaps Evans like the wrestlers in Lawrence cannot love a woman either. The

fascination with homosexuality is featured in Tibullus 1.4 and 1.8.

130.20-24/86.22-25 when Evans was killed [...] far from showing any emotion or recognizing that here was the end of a friendship [...] feeling very little: They are separated, the "writer" from his "reader" like a text, which as in the *Phaedrus* careens madly "to the right and to the left" (*Phaedrus* 275e).

This is not the epic lament of Gilgamesh over the body of Enkidu. Irony reigns. In the *Iliad*, 18.22-27 when Patroclus is killed, the grieving Achilles famously waxed wroth and went into battle at last. Even David Copperfield, "Daisy," grieves for his friend Steerforth. This anticlimactic feature comprises what Feinberg calls the "Unexpected Letdown." As the reverse of what might have been expected, it mocks traditional consequences. The small result after the great buildup gets a laugh (Feinberg 156-158). Rather, in *Troilus and Cressida* 5.1.17, Thersites calls Patroclus "Achilles's whore."

130.25/86.26 **It was sublime**: It seems that for the survivors it is indeed sweet and honorable to die for one's country (Horace *Odes* 3,2,13), mocked by Wilfred Owen as "the old lie," in his poem "Dulce et Decorum Est." See also Propertius,"To die in love is glory" (2.1.47). The term "sublime" suggests a stylistic evaluation that inspires wonder, emotional transport, beyond an ordinary level as in religious experience. Clarissa had a similar religious feeling with Sally on the terrace (53). The extraordinary inspires transport (ecstasy) from an accustomed situation depending on the door and the threshold (*limen*) in question. It has something of the miraculous about it. Sublime suggests the lofty, heroic scene for a tragic performance, inspiring wonder like great writing. According to Longinus, it may be found in the writer or the work. He found it in Sappho.

- 131.3/86.30 **The last shells missed him**: As predicted for Cherubino, the soldier-to-be, by Figaro in *The Marriage of Figaro*. He has paid his dues.
- 131.5/86.32 **billeted in the house of an innkeeper**: Rezia is the innkeeper's daughter. Marrying the innkeeper's daughter is a notorious cliché. In antiquity, some have classed keeping an inn with keeping a brothel (Dover *Aristophganes* 263).
- 131.7-8 **Lucrezia, the younger daughter**: Earlier she has mentioned "her sisters." Even Homer nods.
- 131.9-133.6 /86-87 **he could not feel**: The manliness that the war has produced is manifested as a lack of feeling (a six-fold repetition), a stoic attribute or even manliness. It also echoes Dionysos in *The Frogs* who cannot feel the beating because he is divine, and Lucy who cannot feel Clarissa's pang (43).
 - 131.12 sudden thunder-claps of fear: With éclairs?
- 131.13 **he opened the door of the room where the Italian girls were making hats**: The door as a sacred point of entrance suggests a ritual context in which a hat, as before (8), is a symbol of the sky and hence a cosmogony is implied. They are in a *room* which, as always, is a significant locus in *Mrs. Dalloway*.
- 131.14 **he could see them**: Septimus is witness to a "women's ritual." The operative word is "see." No prying into mysteries! In the *Bacchae* of Euripides, Pentheus is caught watching the women's ritual and is torn to pieces.
- 131.16-17/87.7 **turning buckram shapes**: In several contexts it is a coarse cloth, something imaginary, and anything fictional (*OED*). See *I Henry IV* 2.4 and Congreve's *Country Wife*. The implication is "telling lies." Rezia is sewing hats as fiction, according to the metaphor. See also *MD* 220. Ring composition is indicated by turning buckram into

round hats—making literature. Making hats in Milan is another cliché. Milliners come from Milan. Just as Milan is the mother of fashion, so the classical world, Rezia's ethnic roots, is the genetrix of world literature. Rezia fabricates hats from buckram.

132.7-8 **Ill-dressing, over-dressing she stigmatized**: Clothing as textuality is analyzed as a text.

132.13/87.28-29 **turned her little bit of stuff**: "Bit of stuff" is Cockney slang for "girlfriend." Rezia interprets "stuff" literally as fabric. A malapropism. Rezia conflates the girls with their dress-making goods, thus transvaluing the fabric of the text and their *texta*. It also might suggest the way a self-conscious writer makes a text by pirating preformed bits of stuff.

132.18-19/87.33-34 **Beauty was behind a pane of glass**: On the other side of the looking-glass.

133.1-4 **he could read Dante [...] gently shutting the** *Inferno*: The Underworld is thus forgrounded with the conventional *katabasis*. Septimus is getting an education on the artistry of the labyrinth as Dante is guided by Virgil through the complexity of the Classical underworld. Dante's *Divine Comedy* is an important component of labyrinth literature.

133.11-12/88.15-16 an aunt who had married and lived in Soho: The neighborhood, originally a farmland since the Middle Ages, has been an international refuge since the 17th century. It is, according to Galsworthy, part of "the adventurous amalgam called London." It is the district in which Soames's second wife keeps a French restaurant (*The Forsyte Saga*).

133.14-15/88.18-19 Newhaven: A port city in Sussex on the Channel.

133.15-16 it might be possible that the world itself is without meaning: Is the novel itelf without meaning as well?

133.19/88.23 "You have done your duty; it is up to us—": An aposiopesis. Obsequium." Duty" has become a cliché, from Nelson at the Battle of Trafalgar, 1805—derived from Kant. For Kant one's duty is preeminent. Duty, is often used metaphorically of sexual activity (see Adams 163 as in Plato's Symposium 184d) here in a martial context and later in a marital sense by such as Dr. Holmes. The term is highly ambiguous. Mr. Brewer is interrupted by the narrator, breaking off from emotion.

133.22/88.26 Tottenham Court Road: Originally a market road leading north; now a busy commercial street that passes northward through Bloomsbury, near hospitals and the British Museum. The symmetrical shape of the story of Septimus Smith is designed by locations. Before the war the tone is positive, and negative afterwards. The design, partly, consists of coming to London, lodging off Euston Road (the war represents the caesura), returning to London, lodging off the Tottenham road, etc. Its structure, ring composition, issues statements beginning in normal fashion that end in reverse order. These are arranged as concentric circles (the basic design of the labyrinth): A-B-C-B-A. This is similar to the expedition to Crete by Theseus as told by Plutarch which takes the form of a circle as he leaves civilization and returns to civilization after passing through stages of noncivilization. Homer's Odysseus's tour is similar. Some have viewed this adventure as a rite of passage that developes manliness in the hero.

133.24-25 that boy's business of the intoxication of language [...] had shrivelled utterly: For the erstwhile poet, the impotence invading his ability to communicate is

tragic. A similar shrivelled capacity like Clarissa's shriveled breasts also incapacitates Peter Walsh. This inability introduces the metanarrative involving the difficulties of communication.

134.1-2/88.30-31 How Shakespeare loathed humanity [...] the getting of children, the sordidity of the mouth and the belly!: He assumes, like Richard Dalloway, that Shakespeare's sonnets indicate a degree of homosexuality. Thetis, the mother of Achilles, chastizes her son because he has "remembered neither [his] food nor going to bed [...] to lie with a woman in love" (*Iliad* 24 .129-131). After all, Achilles may have lost his Briseis but he still had Patroclus. Such references to sexuality invokes the parallel between rhetorical style and sexuality, which is reflected in oratory as polluting the mouth (Aulus Gellius *Attic Nights*, 1.5)

A Greek who had been penetrated in youth and who remains in a passive posture is unable to assume a properly dominant position. In Rome, sexual deportment seemingly required that men desire women, not other men, but it also concerns dominance and control; it requires avoiding a large sexual appetite since too much sex weakens the body; and demands that a man not enjoy sex too much—not being too emotional or even being too fond of one's wife. A polluted mouth, referring to oral penetration, infects oratory as well. The effeminate man, in oratory, lacks control over his mouth. The polluted mouth reference is common in Tacitus. (Nicholson).

134.3/88.32 **the message hidden in the beauty of words**: This is the *modus operandi* of the *Dalloway* discourse, an element of disguise suggesting allusions, their meanings, and their covert nature.

134.7 **Aeschylus (translated)**: The aside indicates that the narratee should not assume Septimus is a linguist. Futher, a translator lies, is a traducer. *Traduttori traditori*, i.e. translators lie. "Translators can offer us but a vague equivalent" (*CR* 36).

134.15-16/89.6-7 **Love between man and woman was repulsive to Shakespeare**: This is an assumption, again, made on the basis of the evidence in Shakespeare's sonnets and Tacitus. He seems to share Richard Dalloway's reading of the sonnets.

134.16-17/89.7-8 **The business of copulation was filth to him before the end:** This creates a problem for his newly acquired manliness. Septimus seems to view himself as Euripides's *Hippolytus*, vowed to chastity. According to Foucault (*History of Sexuality*), how one had sex and how many times defined the Roman and his rhetorical style at the same time.

134.17-18,24, and 25/89.8-9 But, Rezia said, she must have children [...] she must have a boy [...] She must have a son like Septimus: This is an emphatic opening for her part in the birth/pregnancy theme—"must". According to Gordon Williams, such a wish is comically tasteless applied to a wife (cf. e.g Plautus Asinaria 16ff). In Virgil's Aeneid 4.325 Dido wishes to have a son like Aeneas, a snare that would take him from his mission, founding Rome. The topic appears regularly in Shakespeare's sonnets. In The Forsyte Saga, Soames belatedly determines to have a son and to assert his "rights" on Irene to get one. The vagaries of Nature being what they are, he eventually has a daughter by his second wife, and Irene has a son by his cousin, Young Jolyon. Septimus's failure to cooperate in this regard might suggest effeminacy.

134.19/89.10 **They went to the Tower**: Just as Clarissa, figuratively, had gone up into Chaucer's tower, and as Montaigne retreated to his tower to write his essais (*CR* 60),

these have actually visited the Tower of London (a medieval fortress, a palace, and a prison where many had their heads cut off) as sightseers.

134.20/89.10-11 **the Victoria and Albert Museum**: It offers displays of fine and applied art in South Kensington.

134.22/89.13 **shops with leather bags**: The "container" motif, here with nothing contained, makes Rezia stare.

135.3/89.19 **one cannot bring children into a world like this**: In his elegy 2. 7. 13-14, Propertius refuses to furnish sons for Caesar's army; that is, he recuses himself from writing epic, a standard topos that Septimus makes literal. The best poets, like Virgil's bees, are celibate (*Georgic* 4.198). It seems that Septimus, like Peter Walsh, has made the "great renunciation" that is featured in Latin elegy.

135.5/89.21 **lustful animals**: For Septimus human beings acquire a bestial quality; they hunt in packs (line 13), perhaps even in pairs? In the form of doctors?

135.13/89.28-29 **they hunt in packs**: Sexuality and hunting both shelter under the term "venery." Septimus perceives himself becoming a victim to animals in particular.

135.17-18/89.32-33 **coral tie-pin**: The coral suggests the song in *The Tempest* 1.2.394, "Full fathom five thy father lies,/ Of his bones are coral made."

135.7-8 his geraniums ruined [...] his cook's nerves destroyed: Mr. Brewer's formulaic shallowness is repeated in ring form.

135.23-26/90.1-3 **obscene little harpy; and the Toms and Berties [...] oozing thick drops of vice [...] naked at their antics**: This is a fairly specific reference to homosexual preoccupations. The image involving harpies appears in Virgil's *Aeneid* 3.225. This resembles Juvenalian invective. They suggest the naked antics of elegists in the poems of Propertius, Tibullus, and Ovid.

135.23/90.1 Toms: Tom o'Bedlam is a clumsy witless person.

135.26/90.4 **antics**: This offers a suggestion of the mad behavior of clowns and buffoons.

136.2/90.6 **women burnt alive**: It suggests suttee, in the Hindu motif. It also recalls Miss Havisham of Dickens's *Great Expectations*, a "sham." It may also serve as a proleptic reference to Clarissa: "Her dress flamed, her body burnt" which also involves the Hindu and Dickens allusions. See also a Buddhist allusion in "The Fire Sermon" of T. S. Eliot's *Waste Land*.

136.3-4/90.3-4 **lunatics displayed**: London is viewed as a lunatic asylum even outside the stately homes of England (*CR* 197). See Webster's *Duchess of Malfi* 4.2.86-127 and *The Changeling* (3.3.199) of Middleton and Rowley for the "display."

136.8 **And would** *he* **go mad?**: The italics, the rhetorical question and punctuation indicate Septimus's subjectivity.

136.9-10/90.13-14 **Mrs. Filmer's daughter was expecting a baby**: The pregnancy motif is maintained, followed by Rezia's wish to have children. A pregnant woman carries a smaller version of herself; *Mrs. Dalloway* carries many smaller versions of itself as metaphors.

136.10 *She* could not grow old and have no children!: The italics and punctuation indicate Rezia's subjectivity.

136. 14-15/ 90.17-18 **heard [...] noticed [...] compared**: A tricolon crescendo, the parts of increasing length. Such constructs are highly artificial in narrative thought to be

realistic.

136.18-19/90.21-22 **profound** [...] **silent** [...] **hopeless**: An isocolon, the parts of equal length, a rhetorical introduction to Septimus's "melodramatic gesture."

136.21-23/90.23 with a melodramatic gesture [...] assumed mechanically [...] its insincerity: This is a proleptic reference to similar sentiments including melodrama at the time of his suicide. The mechanical quality alludes to its comic artificiality as Bergson says; melodrama is comedy without humor. The narrator's account is a matter of wry understatement and she remains insouciant throughout. It would be an error to read this as tragedy. He does it mechanically, not freely, as if under outside influence (*influenza*).

136.24-26/90.26-27 **now he had surrendered [...] He gave in**: Tautology. Needless repetitions are an acceptible form of amplification in literature.

136.24-25/90.27 **people must be sent for [...] people must help him**: Another set of repetitions are, here, situated within the former.

137.1/90.28 **Nothing could rouse him**: Here Septimus takes to his bed just as Achilles withdraws to his tent. It is an epic "withdrawal" (see Lord). Dr. Holmes serves as a one-man "embassy" to get him out of bed.

137.3–4 There was nothing whatever the matter, said Dr. Holmes: The absurdity of his diagnosis is consistent.

137.4-5 **Oh, what a relief! What a kind man, what a good man! thought Rezia:** Her verbless exclamatory syntax indicates free indirect discourse and her ability to hear what she wants to hear as well.

137.7-8 **When he felt like that he went to the Music Hall**: Dr. Holmes permissively trivializes the pathology of the situation, a text which is clearly quite mad in literary terms.

137.12/91.1 **These old Bloomsbury houses said Dr. Holmes, tapping the wall [...] very fine panelling**: In Proust's *Remembrance of Things Past* Baron Charlus is interested in panelling (1.813) and is referred to as a chatterbox like Holmes, a "*tapette*" ("pansy") 2.1071. This is the first of a number of parallels that suggest to Septimus that Holmes and Charlus, who is also a practitioner of S&M, may share many interests. There is considerable anality in the narrator's analysis of Dr. Holmes. This represents a further development in the "misunderstanding device," another step into the pit.

137.13/91.2 **folly**: He is one of the fools who can recognize the folly that exists in many of the characters. It takes one to know one.

137.15-16 **Sir Somebody Something in Bedford Square – So there was no excuse**: Dr. Holmes's free indirect discourse is interrupted by the narrator who resumes the similar rambling style used by Septimus.

137.16-17/90.6 **the sin for which human nature had condemned him to death**: Here he conceives of death as an inevitable consequence of his stoic lack of feeling. A sincere relationship with Evans implies that more emotion would have been felt and expressed at his death.

137.19-20/91.8-9 **all the other crimes**: This is reminiscent of Achilles's dream visit from the accusing ghost of Patroclus (*Iliad* 23. 68).

137.20 - 21 **jeered and sneered over the rail of the bed**: He repeats the allusion to "Seein' Things At Night" as before.

137.22-23/91.12 realising its degradation: Therapy by Holmes is emphasizing his

lowly status as a sinner.

137. 23-24/91.12-13 **married his wife without loving her**: Like the protagonist of Leonard Woolf's *Wise Virgins*. See Proust 1. 508. He as much as admits his homosexuality. The Smiths participate in the marriage motif that is integral to the novel.

137.25-26/91.14-15 **so pocked and marked with vice that women shuddered**: This is an echo of Mr. Hyde in Stevenson's novel, *The Strange Case of Dr. Jekyll and Mr. Hyde*, also characterized by some degree of anality.

138.1 **The verdict of human nature on such a wretch was death**: Gradually he sees himself as a condemned criminal. Eventually "human nature" will become a tag for Dr. Holmes. Oddly, there is no condemnation in Dr. Holmes's verdict.

138.4/91.19 **Dr. Holmes** [...] **flicking his boots**: See Charlus slapping his leg with a switch, Proust 1.807. In Joyce's *Ulysses* 5, Bloom taps his folded newspaper against his leg. This resonates with Septimus as he says, above, "The world has raised its whip. Where will it fall" (20). The whipping Charlus endures in Proust's *Cities of the Plain* is highly relevant. Another movement toward the "misunderstanding device." S&M is a feature of Juvenal's *Satire* 14 18-20.

138.4/91.19 **looking in the glass**: The mirror suggests Holmes sees his double as a reflection. Of course, fictionally speaking, his double is Sir William Bradshaw.

138.5/91.20 **headaches, sleeplessness, fears, dreams**: A short catalogue of symptoms. The sleepless lover is a topos.

138.8/91.23 **stone**: Fourteen pounds. The matter of his weight echoes the simple-minded "literary analysis" of Aeschylus in Aristophanes's comedy *Frogs* (797-799 and 1365-1410) in which the weightiest lines of poetry are judged to be the best: "measured by the pound [...] Weighed in scales like so much butcher's meat" (tr. Webb). "The Aeschylus [of the *Frogs*] is a rather nasty old man" (Dover *Aristophanes* 18). Juvenal parodies this Aristophanic scene by alluding to weighing Homer against Virgil (6.437-438).

138.8 half a pound below eleven stone six: In Joyce's *Ulysses* Molly Bloom weighs eleven stone nine.

138.9-10/91.23-24 [Holmes] asked his wife for another plate of porridge: See Dickens's *Oliver Twist* ("May I please have more?"). Compare also Robert Browning's "Popularity," line 65: "What porridge had John Keats?" Ritually speaking, the victim for the sacrifice, the *pharmakos*, is thus fattened up. See Harrison's discussion of the ritual significance of porridge (*Prolegomena* 88-90).

138.13-14 **He opened Shakespeare**—*Antony and Cleopatra*; pushed Shakespeare aside: Holmes is insensitive to the significance of literature. This marks him as one of the "bad guys."

138.19/91.32-33 a very pretty comb [...] that charning little lady [...] quite a girl [...] charming little lady: Thse words emphasize the doctor's sexist examination of Septimus's wife whom he has asked to tea. Yeah. Erika Baldt suggests this is an appeal to Septimus's defective masculine instincts. Sure. We should see Holmes as a rather nasty piece of work, like a satyr (a he-goat), like those goat-men "who harry women" (Harrison *Prolegomena* 387). Where was Freud when we needed him?

Reference to the comb is a very curious observation except for the fact that literary Fools (Coxcombs) wear a cock's comb. Holmes appears as the lascivious *senex* in Tibullus 1.9.68 (See Kirby Flower Smith 373 note 68). In *Crime and Punishment* 3.1, Doctor

Zosimov is particularly interested in the madman Raskolnikov's lovely sister: "But what a delightful girl that Avdotya Romanovna is [...] almost licking his lips." The English translations of Dostoyevsky's novels by Constance Garnett were appearing 1912-1920. Holmes imitates the Russian point of view (*CR* 173-182) which Dostoyevsky "leads us to by some astonishing run up the scale of emotions and points at but cannot indicate" (*CR* 31).

Like Pentheus in Bacchae, Holmes is the object of satire because, attempting to seem noble, he is instead predatory. Here it seems that Lucrezia, Septimus's war trophy, is Holmes's primary interest, reminiscent of Agamemnon's appropriation of Briseis, Achilles's war prize; and he triggers the similar discourse concerning various accounts of the rape of Lucrezia. (See the story given in Livy, Ovid, Chaucer and Shakespeare and also Benjamin Britten's chamber opera, The Rape of Lucrezia.) Juvenal's Satire 10. 293-294 cautions us that "the fate of Lucretia should warn us against our urge to pray for a face like hers." Shakespeare's poem makes the association with Philomela, the nightingale whose song "echoes throughout English literature" (CR 28), after her rape. The crime is revealed by her tapestry, "writing." This bird appears in Aristophanes's comedy as Procne, not Philomela. See the nightingale that mourns Eurydice but is charmed by the dirge of Orpheus in Virgil's Georgic 4. See also the nightingale "so rudely forced" that sings "'jug, jug' to dirty ears" in Eliot's Waste Land, "A Game of Chess" 2.103. Mrs. Dalloway extends this to Florence Nightingale herself via Lytton Strachey's Eminent Victorians and allusions to Keats's Ode. According to Juvenal's Satires 10 this is one of the dangers of Lucretia's great beauty. In summation, Holmes is not a nice man.

The absurdity in all of this is that Septimus is too far gone in his referential thinking, in his conviction that everything refers to him, to realize that the object of Holmes's prurience is Rezia, not him. It will be his undoing.

138.21/91.35 **damned fool**: He correctly appraises Holmes as a fool. This is Septimus's subjective epithet expressed in free indirect discourse interwoven with the narrative agency.

138.23 **Did he indeed?** [...] **Really**: Dr. Holmes's subjective expressions in free indirect discourse.

138.23–24 **Really he had to give that charming little lady**: Holmes's evaluative designation expressed subjectively in free indirect discourse.

138.24/92.2 **a friendly push**: An oxymoron. This anticipates the way he puts her aside when Septimus commits suicide and echoes Peter's type-scene when he puts Lucy aside. In this novel women block the way and men push them aside.

138.25-26/92.3 **into her husband's room**: He forces his way in as if she were an inefficient hymen protecting Septimus against rape. Clarissa will think of forcing the soul as a form of rape. See the Virgilian diction in which Pyrrhus erect like a serpent forces his way into the private rooms of Priam. "He made a way by force" (*Aeneid* 2.494). Charlus forces himself into Marcel's room (Proust 1.821) just as Holmes bursts into Septimus's room. Allusions to Charlus effect an eroticizing impression on Septimus. The potential for seduction derives largely from his literary train of association. The Woolfian word "room" here is also a metaphor for his state of mind.

139.3/92.6 **quite a girl, a foreigner, wasn't she?:** This is Holmes's idiom, just as Dostoyevsky's Zosimov admires the girl, "almost licking his lips." This might seem about to become a prologue to Shakespeare's *Rape of Lucrece* or Chaucer's version of it in *The*

Legend of Good Women.

139.4/92.7-8 **Didn't that give her a very odd idea of English husbands?**: Holmes's therapy includes the absurd suggestion that he get out of bed and have sex with his wife. He might have suggested that he seems queer.

139.6/92.8 **Didn't one owe perhaps a duty to one's wife?**: Dr. Holmes apparently is a physician who believes that mental health requires uninhibited sexual life (Graves 91). "Duty" is a euphemism, *officium*, for copulation. Septimus's reluctance to copulate seems to indicate to Holmes on the thematic level that this is a sign of Septimus's own effeminacy, relevant of course to Evans of which Septimus is conscious. Within the virtual reality of literature his effeminacy is as literary as his reluctance to copulate. The *erastes* is willing but the *eromenos* is not. Philology recapitulates biology. Both are terms of art. Septimus and Holmes are people who think they are talking about the same thing and clearly are not doing so. Bradshaw falls into the same category.

139.6-7/92.9-10 **Wouldn't it be better to do something instead of lying in bed?**: See Virgil, *Eclogues* 2. 71: "Why not, instead of moping, get down to something useful."

139.3-7/92.7-10 **Wasn't she?** [...] **Didn't that** [...] **Didn't one** [...] **Wouldn't it** [...] **instead of lying in bed**: This priamel, introduced by a question and which continues the query form, mirrors the embassy that tries to get Achilles into battle; his refusal, by contrast, is in the form of an elaborate priamel (*Iliad* 9.374-392).

139.9 **Septimus could take Dr. Holmes's word for it**—: The idiom is imperative: The doctor's speech in free indirect discourse with the verb tense back-shifted and the proper name in place of the pronoun "my."

139.10 there was nothing the matter with him: Holmes's attitude is permissive.

139.12-13/92.15 **that charming little lady**: Holmes casts a lecherous eye on Rezia to which Septimus is oblivious, so conscious is he of the Proustian homosexual ramifications. Septimus sees only what experience predisposes him to see. This aspect of the nature of Dr. Holmes has been completely neglected in the conventional wisdom on *Mrs. Dalloway*. Scott omits him entirely from her summary.

139.14-16/92.16 **Human nature, in short, was on him—the repulsive brute, with the blood-red nostrils. Holmes was on him:** Here Holmes is identified with human nature and bestial imagery. Septimus has a sense of being attacked by a beast in the games in the Roman coliseum. "Human nature" will continue to be applied to Holmes as an epithet. *Natura* is a Latin euphemism frequently used to refer to the sexual parts. The exact parallel in Greek is *physis*.

139.17/92.18-19 **Once you stumble** [...] **human nature is on you**: This is a superstition. See the all-purpose bad luck omen originating with the Romans, that an enterprise beginning with a stumble will fail (see Tibullus 1.3.20), a sign of impending bad luck even for those with names like Septimus whose luck has been conferred from youth. A stumble is significant for elegiac poets whose metrical feet are uneven. A stumble walking the maze or while competing in the games is a bad sign and may invite attack. In Juvenal 15.77 a combatant tripped, fell and "the rabble tore him apart into bits and pieces."

139.19/92.21 **Their only chance was to escape**: There is no legitimate way out of the labyrinth other than finding the exit. No jumping over the walls, please.

139.25–26 **he had asked her to tea**: This is the last straw in unprofessional conduct.

140.6-7/92.31 this killing oneself, how does one set about it, with a table knife [...] sucking a gaspipe?: A brief priamel in his contemplated suicide, a preview. The purpose of the priamel is to make something stand out, demanding the reader give attention to context and function, Clearly this is the matter that Septimus addresses in his suicide scene. In Aristophanes's *Frogs* (120-135) Heracles offers some suggestions for shortcuts to the journey to the underworld: hanging oneself, taking hemlock, jumping from a tower. The threefold focus of Septimus's suicide is presented first as expected, here, then later as present, and finally as recalled. It reflects Parthenius's penchant for violent death [suicides] "in the course of sentimental paroxysm" (Papanghelis 122).

140.6/31-32 **floods of blood**: This suggests an abortion or a similarly terminated pregnancy.

140.10-11/9234-35 **Those who are about to die**: In Euripides's *Alcestis*, the husband Admetus says of his wife that those about to die might as well be dead, since she promised to die for him and is thus under sentence of death.

This is a fragment of the speech of Roman gladiators, *morituri te salutamus*, "those who are about to die salute you." Such was the Roman practice of executing condemned criminals by forcing them to face wild animals in the arena. The allusion is to a "soldier," a gladiator; thus the several references to conventions of Roman literature are appropriately suggested (See Frye *Anatomy* 46): "The gladiatorial combat, in which the audience has the actual power of life and death over the people who are entertaining them, is perhaps the most concentrated of all the savage or demonic parodies of drama."

Some have considered the sacrifice made by Alcestis is the act of a hero (See Plato *Symposium* 279d). It is a common expression in Virgil's *Aeneid*, said of valorous combatants and suicides as well, like Dido (4.604). See also Joyce's *Ulysses* 15 ("Circe"). Suetonius attributes the phrase (*morituri* etc.) to the emperor Claudius at the contest in which condemned criminals competed in the *naumachia*, a naval battle in the Coliseum, a theatrical kind of execution.

140.13-14/92.37 Holmes had won of course; the brute with the red nostrils had won: Again Holmes is connected with bestial features. Septimus is condemned.

140.14-15/93.2 **straying**: People in labyrinths "stray." It is a word, like "wandering," indicating the maze.

140.17/93.4 **drowned sailor**: The "newborn infant" of Lucretius, *De rerum natura* 5.223-227 resumes. When Nausicaa finds Odysseus, like Pharaoh's daughter, the hero is also like a newborn infant, a drowned sailor, squalling and cast up on the shore.

140.20/93.7 **the great revelation**: The non-specific communication comes from "Evans."

140.20-21 **A voice spoke from behind the screen. Evans was speaking**: His hallucination. Elsewhere he hears voices behind the walls, as if other scenarios are leaking through the pages.

140.22 Evans, Evans: His partner in the gladiatorial comes up again.

140.21 **Evans was speaking. The dead were with him**: Elegiac love is "potent enough to bring back his shade to the world of the living" (McNamee 221).

141.13/93.24-25 **communication is health**: This suggests the medical analogue for rhetoric and discourse. For Septimus whose shrivelled capacity to communicate is symptomatic, health, it seems, is beyond reach. This is another component in the novel that

constructs itself as an issue about writing.

In Plato's *Phaedrus*, the young man is exercising by walking according to the advice of his physician. See also "Montaigne" in *The Common Reader* 64 and in his "Of the affection of Fathers and their Children," i.e., healing hidden thoughts by communication, the "talking cure" perhaps; but the novel illustrates the inadequacy of verbal communication from the "unsteady uses of words" (*Tristram Shandy* 2.2) which is the thrust of the medical contacts with Septimus. His literary associations foster the "misunderstanding device" that interferes with communication. The time Septimus spends with his physicians is not entirely healthful.

141.14-15 "communication —" he muttered. "What are you saying, Septimus?": Rezia interrupts Septimus.

141.21-23/93.31 "You brute! You brute!" cried Septimus, seeing human nature, that is Dr. Holmes, enter the room: This is a specific association of Holmes with animal, canine, nature and echoes Stevie in Conrad's *Secret Agent*. With reference to the *ad bestias* contest of the Roman gladiatorial games, here the beast comes closer. In the games, men versus animals was the morning event: execution *ad bestias*.

"Brute" recalls the Brute in Gregory of Monmouth who founded Troynovant, i. e. London, the new Troy, and founded a line of British kings including Cymbeline.

142.1-2/93.36 **And if they were rich people**: Dr. Holmes takes offence at the lack of confidence the Warren Smiths express by tentative plans. He holds no affection for Harley Street. The neighborhood gets notice in *A Room of One's Own*, (55).

142.2-3/93.37 **looking ironically around the room**: Holmes assumes by the furnishings that the Smiths will be out of their depth financially. He earns the satire devoted to him because, seeming noble, he is instead lecherous.

142.4/94.1 **let them go to Harley Street**: A subjectless satirical imperative. Going to Bradshaw (125) is synonymous with going to Harley Street. Harley Street is renowned for its medical specialists, with brass plates on the door of each practitioner, and is adjacent to Regent's Park. This section has been a mere parenthetical insertion between the Smiths' crossing the street and arriving at Sir William Bradshaw's office. It has left their Shandean feet dangling for some twenty pages while a flashback is inserted; they are like Mrs. Shandy, bent over to see through the "chink" for some eight pages. It leads up to the convention called the midday topos, a timeless moment that sacralizes the portentous events that fill it.

9.

Synopsis: The longest episode of the novel covers the consultation with Sir William Bradshaw, and introduces Lady Bruton at her luncheon. The guests are Richard Dalloway who makes his first appearance and later visits his wife, and Hugh Whitbread. Tea with Miss Kilman, who now appears for the first time, and Elizabeth is followed by the events that lead to the suicide of Septimus Warren Smith.

142.6/94.4 **It was precisely twelve o'clock, twelve by Big Ben**: This emphasis marks the midday topos of ancient literature which is a time of danger for mortals. The topos that includes the noonscape is conventionally intended as a signal that a very important event is about to take place, usually a consequence of error involving noon, cult, and eroticism. Something tremendous is about to happen. The Warren Smiths have arrived at the Harley Street address of Sir William Bradshaw at an inauspicious time of day. It validates the ballad that says mad dogs and Englishmen go out in the noonday sun. See my essay, "The Midday Topos in *Mrs.Dalloway*."

- 142.11-12/94.8 **twelve o'clock struck as Clarissa Dalloway laid her green dress on her bed**: This is a temporal cross-section of life at the time, a trivial matter associated with Clarissa occurring simultaneously with the Warren Smith's approach to Sir William Bradshaw's office. Midday is traditionally a time of rest, just as the sun at noon seems to rest or pause for an instant in the Ptolemaic scheme. At noon there is a moment of timelessness when the sun seems to halt, when its normal behavior is suspended and time stands still—when time itself is periodically annulled. Traditionally, at this point of rest there is a sympathetic propensity for human abnormality, carelessness and error, madness, and delusion. All the incidents clustering around Clarissa's noonscape imply a daring careless abandon and a potential for serious error. Chaucer's Queen Alcestis (like Clarissa) is to be clothed all in green (*Legend of Good Women*).
- 142.13-14 **Twelve was the hour of their appontment**: The Smiths approach the inevitable, discern Sir William Bradshaw's car in the front, and the echoing bells with their leaden circles are becoming ominous.
- 142.18–19 **Indeed it was—Sir William Bradshaw's moter c**ar: It appears that the mysterious car described earlier belongs to Sir William Bradshaw, the matching grey furs being for his wife's benefit.
- 143.1/94.23 **to visit the rich, the afflicted**: This is a link back to Dr. Holmes's hint that Bradshaw treats wealthy people who can afford his fee.
- 143. 6/94.28 **the wall of gold**: It suggests that Bradshaw like Croesus is a very rich man who courts wealthy patients. Gold is sometimes used as a euphemism for excrement.
- 145.9-10 **shifts and anxieties ([Lady Bradshaw] had borne them bravely; they had had their struggles)**; The narratee is made aware of marital conflict between the Bradshaws.
- 143.11/94.22 **she felt wedged in a calm ocean where only spice winds blow**: Winds blow often; in this case, coming from the Moluccas, they are fragrant, suggesting that, for Lady Bradshaw, it is not always so. Later several characters will comment of Bradshaw's

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smell. She shares in the nautical metaphors which resume later (152).

143.13/94.34-35 **she regretted her stoutness**: Lady Bradshaw is numbered among the corpulent characters in the carnival spirit of the grotesque body. In *Mrs. Dalloway*, corpulence is never a virtue. As Northrop Frye has it, they are all examples of bulging flesh and peanut brains. It is a component of carnival celebrations. The anatomical metaphor for big books is situated at the intersection between reality and art.

143.16 **too little time, alas, with her husband**: Free indirect discourse is indicated by the subjective idiom (alas) which gives an ironic over-characterization. Lady Bradshaw's self description of deprivation (a bid for sympathy perhaps) is modified by participating narrative agency.

143.19-20/95.4 **child welfare, the after-care of the epileptic**: She is a dabbler in social causes. In Greek comedy it's *polypragmosune*, a feature of Athenians in Aristophanes's *Birds*. She's a busybody, a yenta, like Miss Kilman and Lady Bruton.

143.21-22/95.5-6 **a church building, or a church decaying**: A description of the cycle of life, growth and decay. Photography is, etymologically, writing with light. Here, as a realistic medium, photography compares unfavorably with Cubist painting.

144.3/95.13 **a fine figurehead**: Actually it is a wooden carving on the prow of a ship (the ship of fools) but it's in the same class with barber's blocks like Hugh Whitbread.

144.5/95.15 a heavy look: Bradshaw is also portly, grotesque.

144.6–8 (the stream of patients being so incessant [...] so onerous): An extended aside for the benefit of the narratee. There are six rather ironic such asides that seem to exaggerate a partiality on Bradshaw's behalf.

144.12 almost infallible accuracy in diagnosis: He exercises divine authority.

144.16-17 it was a case of extreme gravity [...] with every symptom in an advanced state: The Learned Doctor of *Menaechmi* (Plautus) "declares it to be a difficult case" (Cornford 152). Septimus will be subject to the influence of gravity at his death.

144.23–26 **How long had Dr. Holmes been attending him?** [...] **Prescribed a little bromide?** [...] **Ah yes**: Free indirect discourse with interjection now is the form of Sir William Bradshaw's dialogue with Septimus.

145.1-2/95.35-36 It took half his time to undo their blunders: Agon is manifested as friction between members of the medical faculty. Bradshaw is a reactionary who feels the old ways are best, the new ways bad. This friction is reminiscent of the slugfest, like fighting cocks, bec à bec, between True and False Logic (i.e. "words" or "arguments") in Aristophanes's Clouds; they are comparable to the opinions advanced by Lysias and Socrates's "palinode" in the Phaedrus 231-238. The permissive role taken by Dr. Holmes who believes that Septimus is perfectly well, endorses openly the homosexual pleasures preferred by the liberated Unjust Logic; his prescription is that Septimus enjoy his nature and consider nothing shameful since everyone would be just as queer if they could get away with it. This open sexuality is opposed to the judgmental role taken by Sir William Bradshaw (Just Logic who is covertly depraved) who finds "every symptom in an advanced stage," advocates continence, self-control, and sophrosune, which is not very much fun.

Literally, *sophrosune* means "to keep the mind safe," ultimately implying chastity (See Zeitlin 151 note 57). The doctors have been styled as fighting cocks with "contrary blasts of praise and blame" (*CR* 233). "Who shall decide when doctors disagree?" (Pope "Epistle 3.1," *Moral Essays*). "A contemporary can scarcely fail to be struck by the fact that two

critics at the same table at the same moment will pronounce completely different opinions about the same book " (*CR* 231). Holmes and Bradshaw serve as literary critics, one relishing fiction that exploits lascivious themes, the other who disapproves and censors such writers. In Proust there are two physicians attending Marcel's grandmother: Cottard and a blundering nameless specialist.

Insofar as the doctors personify two opposed schools of literary appraisal, the old better than the new, suggests Horace's faulting critics on poetry who esteem the rust rather than the gold, praising the old and deprecating the new (*Epistles* 2.1.40). In comedy criticism of men possessed of authority and influence is traditional.

145.3 "You served with great distinction in the War?": The Great War is as material to Septimus as it is for Clarissa.

145. 6-7/96.4 [Septimus] was attaching meanings to words of a symbolical kind: The reader is also doing likewise.

145.10/96.7 "The War?" [...]—that little shindy of schoolboys with gunpowder: Ironic understatement. We know how it really was. The war as part of the *agon* motif, pejoratively characterized as a battle between schoolboys as many had viewed it in the beginning. This is an example of the narrator's irony since this statement cannot be taken at face value. Many of the "schoolboys" were slain in that Mithraic bloodbath.

145.13-14/96.10 "he served with the greatest distinction [...] he was promoted": For parallels to distinguished service and promotion see Juvenal *Satires* 16.55: "Distinguished service brings him his just reward."

145.17-19/96.14-15 **So that you have nothing to worry you, no financial anxiety, nothing?**: A priamel, in the bookkeeping metaphor.

145.18-19/96.15 **no financial anxiety**: This is a reference to Matthew Arnold's citation of *Culture and Anarchy* 5, which refers to a newspaper account "of a Mr. Smith, secretary to some insurance company, who [...] 'laboured under the apprehension that he would come to poverty, and that he was eternally lost.' "

145.20/96.17 **He had committed an appalling crime**: The narrative agency inserts Septimus's rationale for the ensuing discussion. Since this appears within the context of a "trial" and preceded by his relationship with Evans, the crime suggests the crime of homosexuality for which Oscar Wilde was tried and incarcerated. Here Septimus has been tried and condemned and is vulnerable to execution. He is clearly not psychologically able to deal with matters of crime and punishment. "This resemblance of the rhetoric of comedy to the rhetoric of jurisprudence has been recognized from earliest times" (Frye *Anatomy* 166).

145.22-23/96.19 **I have—I have [...] committed a crime**: The stuttering here is a Greek convention which suggests crepitation, or "broken air" according to Chaucer's "windy eagle" in the *House of Fame* (Doob 333), which becomes marked later in the session: "Soune [sound] ys noght but eyr (air) ybroken, and every spech that ys yspoken; lowed or pryvee, foule or faire, in his substaunce is but aire ybroke" (*House of Fame* 765-770). He is attempting to "confess" to the priest of science. Septimus is thinking in terms of *Crime and Punishment*, a reminder of Zosimov in Holmes's discourse. Actually he is being subjected to a trial such as the mock trial of a dog accused of stealing cheese in Aristophanes's *Wasps* which is concerned with trials. Stealing anything at all suggests plagiarism. Rezia interrupts him and he is unable to complete his thought.

- 146.6-7/96.28 **There was a delightful home down in the country**: A similar institution, "a beautiful old house" in the country is featured in Bram Stoker's *Dracula*, the site of an asylum and a madman who has become a vampire. Again there is the suggestion of the *domus dedale*, the labyrinth. For Tibullus the ideal refuge is the country (2.3).
- 146.9-10/96.30-31 **the people we care for most are not good for us when we are ill**: Bradshaw's therapy is as absurd as Holmes's, that he should lie in bed away from his wife when ordinarily his wife would be his bed companion. They are to be separated.
- 146.11–12 **Sir William said he never spoke of "madness"; he called it not having a sense of proportion**: The term of art is introduced and will become a matter of interest later.
- 146.17/97.1 **It was a question of law**: He is a tyrant, like the lawgivers, Lycurgus, Solon, and Peisistratus who control the dissemination of texts. This is a reference to the "absurd, cruel, or irrational law" convention (Frye *Anatomy* 166). This therapy seems rooted in eugenics.
 - 146.17 **He would lie in bed**: An elegiac ideal for Tibullus particularly.
- 146-147/97.9-11 **Criminal, victim, fugitive, drowned sailor, poet**: A summary of the delusions of a man who is merely Septimus Smith who lives on the outskirts of reality.
- 147.3 /97.13 **under the skylight**: Mr. Brewer's Delphic prophecy for his wunder-kind, that he would occupy the chair under the skylight in Bradshaw's office, is fulfilled in an unexpected form. It is reminiscent of hypaethral Greek temples or the Roman Pantheon, left open to the sky for the entrance of sanctity, devoted to sky-gods.
- 147.10/97.20 **"One of Holmes's homes?"**: A homophonic pun. In Proust it is a *maison de santé*. A *domus daedeli* perhaps. Septimus makes a little joke.
- 147.11 **The fellow made a distasteful impression**: Crepitation (stuttering) has this effect. *Akolasia*, freedom of restraint, is an impertinence and an antonym of *sophrosune*, not much fun.
- 147.21 "One of my homes": Bradshaw emphatically asserts his therapeutic difference.
- 147.22/97.31 "we will teach you to rest": His therapy is basically educational. He, like Holmes, serves as the "Learned Doctor," a stock figure of comedy in charge of the "funny farm." Since Rezia has said that Septimus has been working too hard, logic requires him to rest.
- 148.3 **Once you fall**: Septimus here finds himself having fallen and very vulnerable to attack by the beasts.
- 148.4/98.1-2 **human nature is on you**: The epithet later is applied to Holmes; here it refers to Bradshaw as well.
- 148.7-8/98.5 **Human nature is remorseless**: Pitiless, cruel, without compassion. Septimus anticipates treatment that will distress him.
- 148.9 "Impulses came upon him sometimes?": Redundant quotation marks appear occasionally in free indirect discourse according to Fludernik.
- 148.12/98.9 **Nobody lives for himself alone**: This platitude is clearly analogous to John Donne's famous, "No man is an island" (*Devotions upon Emergent Occasions*, #17). Bradshaw makes sententious allusions like Mr. Whittaker. It will apply to Septimus as Clarissa's "double."

148.9/98.14 **But if he confessed?**: Confession as a penitent or as a criminal would release him from pain. He seems to offer to confess some folly like the women Clarissa knows (46).

148.9/98.14 **If he communicated? Would they let him off then, his torturers?:** The novel's concern with communication is foregrounded; Elizabeth Dalloway and Miss Kilman are said to communicate (16) which in the religious context is a ritual. His shrivelled capacity for communication seems the subject of critical interest making him liable to punishment. The metanarrative concerning expression continues. The ambiguity of the word covers the sense of shared information as well as a passageway that links spaces. In the context of confession, however, it seems to suggest a sacrament.

148.20–149.2/98.16 **I– I** – :Stammering is a Greek literary convention for crepitation, especially in the comedies of Aristophanes. There may be something owed to Melville's *Billy Budd* in this. The farting puts him in bad odor with Bradshaw. As Bradshaw says, he makes a distasteful impression, an implication that Septimus is not quite house broken. Flatulence is clearly a major theme of fraud.

149.4–5 **Really, he was not fit to be about**: The intensifier with verb and pronoun adjustments mark this as free indirect discourse, narrative commentary fused with Bradshaw's opinion.

149.15/98.35 **Sir William Bradshaw was not a nice man**: Rezia's simple idiom is subtle. See T. S. Eliot in *The Sacred Wood*, "The Function of Criticism" 2: Critics "obnobilate" to show they are "nice men" and "the others of very doubtful repute." The narrator's allusion, coming via free indirect discourse (the ironic narrator mocks Rezia's innocence and borrows Eliot's sarcasm), implies that Holmes and Bradshaw serve as metaphoric literary critics. It is ironic that Rezia thinks Bradshaw "not nice" when Holmes always already explicitly fits the category neatly. It is ironic that her comment carries more discernment of character than the words superficially indicate. It is even more ironic that feminist critics have remained unaware of the predatory character of Dr. Holmes.

149.10-11/98.31-32 "Trust everything to me," he said and dismissed them: The dismissal signals a *parabasis*, a discrete section of Aristophanic comedy, an ongoing "aside." The playwright literally dismisses the actors and speaks in his own voice; here it is the narrator who speaks in free indirect discourse on behalf of the absent characters. It is "a long passage which cuts the play in two about half way through its course and completely suspends the action" [...] the actors "leave the stage clear till it is over, and then return to carry on the business of the piece to the end" (Cornford 4). The *parabasis* as the educational instrument of the drama expresses the central message of the play, whether moral or political or as independent satire. Here it seems to involve "divine proportion" and "conversion." Its posture is analogous to argumentation in a court of law and is often intended to be amusingly exaggerated. "The need of that voice is making itself felt" (*CR* 29).

This *parabasis* is a parodic Hesiodic theogony, introducing Divine Proportion and his sister, the goddess Conversion.

150 to 154/99-102 This is the voice of the narrator in a "*parabasis*"—a philippic, a Juvenalian diatribe.

150/99 In Plautus's "Greek" comedy *Menaechmi* (perhaps a doctored version of a lost comedy by Menander) the twin is confronted with a physician who is to treat him for the "irrational behavior" actually perpetrated by his look-alike. See also Shakespeare's "Athe-

nian" Comedy of Errors. In Mrs. Dalloway there are two doctors but only one patient who, at times, is not himself; but his actual twin is Clarissa. Under the influence of Dionysus, the god of drama and mania as well, people are sometimes no longer themselves. As in Plautus and Shakespeare the question here is, who are the real crazies in society? As a person who is himself or not himself at times suggests the relationship between Stevenson's Jekyll and Hyde characterizations.

150.8/99.17 a man who went in weighing seven stone six comes out weighing twelve: Another reference to Molly Bloom who is said to weigh eleven stone nine and later approaches 200 pounds according to Heather Callow. With Holmes advocating porridge and Bradshaw advocating milk, corpulence would inevitably violate the Alexandrian criterion, framed by Callimachus, the Slim Goodbody of ancient writing, of "slimness" in literature unless "every ounce of fat has been pared off" (*CR* 35). See McNamee 215-248. In Aristophanes's *Frogs* however the heaviest poetry is judged to be the best and contrary to elegiac criteria as well.

150.9/99.18 **divine proportion**: This is a term of art. Divine Proportion is also called "the Golden Section" and "the Golden Cut," referring to the ratio in which a line may be divided into two unequal parts such that the first part relates to the second as the second relates to the whole line (See Glossary) as in Euclid's *Elements* 2.11. Presumably, a subject can be correctly rendered in art if the parts are properly related according to this system. It is only one among many theories of art that can be applied to novels and behavior as well. There is nothing magical about it; it is a device that has been long used if only because dividing matters in equal parts may be democratic but dull at the same time; novels so divided are sometimes called "broken-backed." Different systems express different effects, a matter which art critics were noticing in the Cubist aesthetic among the painters exhibiting in the Paris Salon de "La Section d'Or" that brought Cubism into prominence.

Divine proportion is also a geometrical reference to synecdoche, that from the part we can comprehend the whole. Helen's story (*Odyssey* 4.239) is an example of the exploits of Odysseus, as mimetic synecdoche. Proportion is not a function of accuracy but rather of suitability. As a criterion for suitable behavior rigidly imposed, the Golden Mean tends to produce paragons of social propriety that are often themselves dull. Whether expressing the beauty of behavior, or painting, or writing, it is best used with moderation like everything else. The vocabulary of Divine Proportion, however, applied even metaphorically to behavior either as science or philosophy is useful as such.

Euclid taught at Alexandria ca. 300 BCE. Divine proportion implies a controlling style that subordinates its constituent parts, in proportion, to the whole. See the metaphorical "divided line." in Plato's *Republic* 509d-511e. The two parts of the divided line symbolize real things and things that are seen only by the mind. It seems that Bradshaw makes a distinction between reality and things that exist only in Septimus's mind. Socrates proceeds to discuss his allegory of the cave which extends the significance of the divided line. Shadows in the cave are less real than the objects that cast the shadows, whereas outside the cave in sunlight, reality is of the highest degree. For another perspective of proportion see Aristotle's *Nicomachean Ethics*, Book 5.

Early Cubist painters, notably among them Juan Gris, used the Golden Section, considered a criterion of beauty, as a basis for design, as a metastatement on "correct proportion" in art monotonously applied. The Salon de "La Section d'Or" was a series

of Paris exhibitions from 1909 to 1925, dominated by Cubist painters including Gris. A similar line reappears in the conclusion of *To The Lighthouse*. Clearly, divine proportion is another to this narrator.

150.18/99.26 **Sir William [...] made it impossible for the unfit to propagate their views:** He effectively denies Septimus the imprimatur, advocates censorship of undesirables, persons and texts, whereas Montaigne prefers the internal censor (*CR* 64).

150.21 (**she embroidered, knitted**): Lady Bradshaw's version of the genre scene, "woman sewing".

150.26 Christs and Christesses: The figure is the antonomasia.

151.2/99.36 **should drink milk in bed**: Is he to drink milk, like a suckling from Pimlico, a sacrificial lamb? Quintilian 2.4.5 speaks of a milk diet (soft food) for beginning poets as for infants, one of the alimentary metaphors this novel features. The pathology of Septimus's overreading the threat from Sir William concerns "drinking milk," as Bradshaw's prescription has its salacious parallel in the milk-like whiteness of semen on the lips of the victim in Catullus 80. Further it will duplicate the accusation from Kilman that Clarissa has breakfast in bed, a euphemism for oral sex. This analogy serves as a subtle link between Septimus and Clarissa as doubles.

In terms of oral sex, since reading implies sexual relations as Scholes tells us, this indicates a predominantly oral form of reading as Socrates suggests. The written form depends on the oral form for its legitimacy. The written is merely the recipe (*pharmakon*) for the oral performance. It is the "counterfeit" of the true utterance, a silent "double," an imitation of what is said aloud.

151.4-5/100.2 **his infallible instinct, this is madness**: The narrator gives a specific direction to the evaluation of Bradshaw as his sense of proportion. This is the lunatic asylum in a new place. At the conclusion of a similar tirade by a Stoic philosopher (Horace *Satires* 2.3) who undertakes to prove the poet mad, the poet asserts the philosopher is clearly the crazier.

151/100 **Proportion, Conversion**: A personification allegory. See Proust 1. 479 the "implacable Divinity," "surreptitiously substituted for her." In *The Praise of Folly*, the personification conceit is a major device (para. 9)

151.14/100.11 **conversion**: *Metanoia*, *conversio*, revolution, and changing one's mind or one's lifestyle. When Helen confronted Odyseus in her Trojan chamber she had had a conversion, a change of heart, and was ready to go home again. Conversion will become significant in the person of the churchly Miss Doris Kilman. The personification is similar to that of the goddess Criticism in Swift's *Battle of the Books*. Northrop Frye sees conversion as the alternative to the scapegoat ritual of expulsion (*Anatomy* 165). Conversion combats the temptations of the devil in India, Africa, and London.

151.17/100.14 **At Hyde Park Corner on a tub she stands preaching**: In the context of Conversion, Miss Kilman will become relevant as a preacher. It is the southeast corner of Hyde Park. The northeast corner where speakers on any subject may declaim is called "Speakers' Corner."

151.19/100.16 **brotherly love**: Often seen as Christian fellowship or even male bonding, the term can also be construed as a euphemism for male homosexuality.

151.21/100.18 **smites out of her way**: This is biblical (King James) jargon, an Old Testament sort of word, matching the jargon extensively used in this passage. "Smites out

of her way" parallels the action of Dr. Holmes in removing Rezia from his path.

152.5 [Conversion] loves blood better than brick: There is something of the vampire seen in her.

152.7-10/100.29-31 [Lady Bradshaw] had gone under [...] slow sinking, water-logged: This resumes the discourse from page 143 as in ring composition. Lady Bradshaw is among the victims in the scheme of nautical metaphors.

152.11/100.32 **swift her submission**: This is an allusion to the scatological style of Jonathan Swift in his "Celia" poems.

152.11/100.32-33 **dinner in Harley Street**: She serves as hostess for her husband's professional associates. She is, in that respect, similar to Clarissa.

152.18/101.2 **the poor lady lied**: The false word with perhaps the associated smell. She resembles Mrs. Cappadore in Henry James's "The Liar."

152.18/101.3 **caught salmon freely**: For salmon-fishing see the cento, *The Compleat Angler*, ch. 7.

152.21/101.5-6 **she cramped, squeezed, pared, pruned, drew back, peeped through**: This is the behavior of a corpulent person trying to negotiate tight spaces as in a labyrinth, such as the "forthrights and meanders" in *The Tempest* 3.3.3. It also might suggest an attempt to give birth to oneself, although lacking in the apparent ease with which Septimus accomplishes the same result. Her struggle is comic and a feature of carnival.

153.2-4/101.8-14 disagreeable it was[...] breathed in the air of Harley Street even with rapture: The suggestion is that pity for poor Bradshaw's self-sacrifice on his patient's behalf bears a distinct odor. This is the fresh air motif begun by Clarissa.

153.12/101.11-12 **[his life] is not his own**: A pretentious heroization of a person well-remunerated for his "sacrifices." Sanctimony is its own reward.

153.11/101.20-21 curious exercise with the arms: Reminiscent of a fascist salute.

153.13/101,23 master of his own actions: The entire interview with Bradshaw takes place without any of the participants having understood the others. Another instance of the "misunderstanding device," in which patterns of reality are falsified to fit a hypothesis. He claims himself a *sophron*, i. e. well-behaved. *Sophrosune* has been thought the true scientific spirit. In Aeschines's attack on Timarchus (Theocritus *Idylls* 14), the depraved carry lovemaking to excess, beyond the laws of restraint (*sophrosune*). "A lover may well experience being in love as a loss of mastery or control" (Duncan Kennedy 73). Eliot claims that Henry James's mastery over Ideas is the last test of a superior intelligence, in his 1918 essay on James. It may be premature to associate this with the Nazi conception of the Master Race.

For mastery, *sophrosune*, see Plato *Phaedrus* 233c. It implies "restraint" as in achieving control over a wild beast or breaking a horse. Incontinence, lack of control, of self-mastery, is thought a characteristic of slaves. For a discussion of *sophrosune* see Aristotle's *Nicomachean Ethics* 3.1118a. Mastery also implies the student/teacher relationship. Bradshaw considers himself a model of moderation.

153.17/101.27 **damnable**: This is a bilingual pun. In Greek, mastery is *damna*. Here, mastery as "damna" can be applied as domestication to an animal or as civilization to a human being.

153.17-18/101.27 **humbug**: In Juvenal's satires and Aristophanes's comedies, a bugger is usually Bowdlerized as a humbug. In Aristotle's *Nicomachean Ethics* 4.1127b a hum-

bug disclaims obvious qualities. His title as humbug (alazon) will reappear at Clarissa's party.

153.19/101.28 **Why live?:** From Byron's poem, "36th Year."

153.21–22 as for his income it was quite twelve thousand a year: Life is indeed good, for him.

153-154/101.35 **this living or not living**: Being or not being; to be or not to be. The madness and impending suicide of Septimus suggests Hamlet's speech in which some have thought the Danish prince suicidal.

154.11/102.9 **the lack of good blood**: The deferred effects of shell shock were believed due to a continuing morbid condition of the blood when men typically collapsed after 4 to 5 years (Graves 16-17). This is an attitude shared by Dracula and other plagiarists. A garland of garlic flowers to defend against vampires is indicated. It suggests the position of theorists in eugenics. Perhaps the influence of Darwin or Mendel in breeding is insinuated. Cicero's criticism felt that the rhetorical "plain" style was too lacking in blood for his taste. A self-conscious tone on criticism is inserted.

154.15-17/13-15 Naked, defenceless, the exhausted, the friendless received the impress of Sir William's will: This very nearly suggests a rape.

154.17-18/102.15 **He swooped; he devoured**: Here is an allusion to the Lestrygonians, the cannibals discovered by the Greeks, who first pelt them with stones and spears in a mini-war before sitting down "to dinner" (*Odyssey* 10.88ff). If Septimus has not already been swallowed by London or killed in combat, it seems that Dr. Bradshaw will finally get him. This also suggests the swooping birds devouring Prometheus's liver in Aeschylus's tragedy. Prometheus is the master-craftsman who makes man from leftover bits, like Doctor Frankenstein. Some have thought him the inventor of writing. The name "Prometheus" hides the name of "Theus," the "Egyptian" god of Socrates's story, who claims to have invented writing to improve memory (*Phaedrus* 274 e).

154.18/102.15-16 **he shut people up**: He silences them. The imprimatur is withheld, the product censored, or the volume impounded. In the context of censorship, silencing Septimus is Realpolitik. Bradshaw serves as a negative critic compared to Holmes for whom there is explicitly nothing the matter. "It was a standard joke to speak of *irrumatio* as a means of silencing someone" (Adams 126-127). See Plautus *Amphitryo* 348f and Catullus 74.5f.

See *Mysein* (Greek)= to shut one's mouth in regard to the Eleusinian Mysteries. Bradshaw is the "priest of science" who imposes ritual silence. An ambient silence pervades London. For a similar ritual silencing see the initiation scenes in Mozart's *Magic Flute*.

Fellation does double duty and bears a double meaning for silencing, like kissing, as when Hugh kisses Sally. Fellation forces the victim to be silent as in Catullus's poem 16. Like the persons addressed in Catullus 16, Bradshaw, as Rezia says, is not a nice man (149). See Adams 126-127.

Accused of effeminacy or "not quite decent," "Catullus" famously says that the true poet should be chaste himself; his verses need not be so (trans. Guy Lee). Such an accusation will be pertinent for Septimus, unwilling or unable to acknowledge his relationship with Evans, who is to be silenced. The coy allusions accomplish this effectively.

In Beaumarchais's comedy of social criticism *The Marriage of Figaro*, the hero ridicules such censorship: "Provided I do not write about the government, or about religion,

or politics, or ethics, or people in power or with influence, or the Opera, or other theaters, or about anybody connected with something, I can print whatever I choose under the supervision of two or three censors."

154.24/ **the clocks of Harley Street nibbled at the June day**: This tropes the tooth of Time (Shakespeare *Measure for Measure* 5.1.12).

155.5/102. **[the clocks of Harley Street] give the information gratis** [Latin]: A commercial institution offers information about the time of day, free of charge, in a medium that serves as advertising.

155.6/102.29 **it was half-past one**: This is a firm indication of the time of day. The luncheon, as here, is prominent in *A Room of One's Own* (10-11).

155.7/102.30 looking up: A dangling participle.

155.11 **dallying**: Here it is Hugh, not Richard Dalloway, who is dallying. See Shake-speare *Twelfth Night* 3.1.14-14: "They that dally nicely with words may quickly make them wanton." Hugh will be seen dallying with words, but as much can be said for words in *Mrs. Dalloway* as well.

155.15/102-103 **He brushed surfaces**: Hugh has had several superficial interests: riding, shooting, tennis. He is shallow. "A constant critic at the great man's board/ To fetch and carry nonsense for my lord," (Alexander Pope "An Essay on Criticism," lines 416-417).

155.21-22/103.6 **He had been afloat on the cream of English society for fifty-five years**: Like a fresh-water vessel, his superficial skiff keeps to shallow waters. Hugh is a parasite who performs little services for people who invite him to dinner.

156.2 **the protection of owls**: The owl is Athena's bird; the influence of this goddess (Lady Bruton) will be seen.

156.3/103.13 Norfolk: A county of elite character in eastern England.

156.4-5/103.15 **his name at the end of letters to the Times**: A further explication of Hugh's role as Hermes, the messenger of the gods. Part of the novel's metanarrative about writing, communication in general, and here, the epistolary motif in particular. Writing letters to the *Times* is said to be the hallmark of Englishness. The irony of this project is indicated in writing (as in Plato *Phaedrus*) which takes up the problems of writing, emphasizing the written character of events portrayed.

156.22/103.32 **Miss Brush**: The suggestion her name makes is to the fox's tail. In this case it seems she is a kind of decoration for the traditional Fool, here Lady Bruton, as in Panurge's practical joke (Rabelais *Gargantua* 2.16).

156.22/103.31 **a bunch of carnations**: Hugh's flowers are related, etymologically, to fleshiness. Later Richard will bring flowers to Clarissa.

156.23-24/103.32-33 **her brother in South Africa**: A perfunctory query resented by Miss Brush.

157.1-3/103.36-37 **doing well in South Africa [...] badly in Portsmouth**: The reply is as perfunctory as the query. It is merely a social game. Portsmouth is a seaport in south England.

157/104 Richard Dalloway and Hugh Whitbread, as Zeus and Hermes, travel together. We recall Zeus appearing as Leda's randy swan (as in Yeats's poem) which assures his place in satire; Hermes serves as the pander between Paris of Troy and Helen on the occasion of the famous beauty contest. See the divine pair as they come to visit Philemon

and Baucis for dinner (Ovid Metamorphoses 8.600).

157.8/104.5 **made of much finer material**: Richard is not as fat as Hugh. The elegiac fabrication motif is resumed.

157.11-12/104.8 **she forgot precisely upon what occasion**: Lady Bruton's "senior moment." Perhaps it involved the protection of owls, Athena's birds (156).

157.12-13/104.10-11 **the difference between one man and another does not amount to much**: According to Juvenal's *Satire* 10.198 ("the vanity of human wishes") impotent old men all look alike. Lord Lexham will later make a comparable observation about women, true of goddesses as well.

157.15-17/104.12-13 **cutting them up and sticking them together again**: See Plato's *Symposium* 190e-192 in the fantasy narrated by "Aristophanes"; Zeus cut up the "round people" and stuck them back together in assorted ways. Socrates deplores poets who spend hours pulling phrases apart and pasting them together again (*Phaedrus* 278e). This suggests the *papier collé* (cut paper) compositions by Braque and others. Within the context of a feast, this dissection is reminiscent of Pelops who was cut up and stewed, eaten, and later reassembled (Pindar "Olympian" 1.46-48. Since Clarissa is accused of this practice, it seems it may be her fictional methodology that is meant.

157.20/104.16-17 **She had got them there on false pretences**: Strictly speaking, "false pretenses" is a crime under Common Law, created by Henry VIII in 1541, involving deception by cheating, deceit, fraud or forgery on various levels such as creation of a fiction regarding some existing fact. (See Wikipedia). This assertion is explicitly "baring the device," part of the fraudulence and rhetorical chicanery that permeates the novel. Many narratives include references to items such as diamonds which are frauds, "paste." Laws and their repeal are matters treated in elegy; see Propertius 2.7.

In Plato's *Phaedrus*, Phaedrus has lured Socrates (who prefers walking in the city) into the countryside under false pretenses to hear a speech he has memorized. Socrates then anticipates having a "feast of words," a feast of eloquence; this scenario occurs at noon. Horace translates the feast of eloquence, a text, into an actual meal. The comedy lies in the tendency to exploit concrete details in terms of the metaphor. Lady Bruton's luncheon replicates Plato's *Phaedrus* in which the infatuated young man has Lysias's speech hidden under his cloak and lures Socrates outside the city on false pretences (*Phaedrus* 230d). This is a "contrafact," compounded of several bits of old material from Plato that serve as the model and new material for creative focus. See also the Platonic imitations by Horace, *Satires* 2. 4 and 2. 8. Lady Bruton's luncheon is an instance of the midday topos, the sharing of food as a ritual theme. See also Leonard Woolf's *Wise Virgins*, "false pretences" 18.

157.20/104.16-17 **false pretenses**: Lady Bruton (as an Athena figure she is as wily as Odysseus) in many ways, as a hostess for instance, is an imitation of Clarissa Dalloway whose narrative intermittently refers to paste, lies, pirates and such other instances of false pretences. The matter of false pretenses seems to be a device they share.

157.20-21 **help her out of a difficulty** — "But let us eat first": Lady Bruton's comments in free indirect discourse are interrupted with her direct quote.

157.26 a mystery or grand deception: Hyperbolic expression, making a great matter of a trivial issue. Athena is known for devious schemes. In Cicero's *On Duties* 3.58-60 a perfidious banker commits criminal fraud by inducing a real estate purchase by a man invited to a sumptuous dinner. The banker arranged that the entire fishing fleet display a

whole day's catch where nothing previously was caught. See Alva Bennett's "The Elegiac Lie," *Phoenix* 26 #1: 28-39.

158.5/104.26 **the table spreads itself voluntarily**: "False pretenses" suggests that we accept the pretence of the fiction as make believe, plainly false but plausible. See the banquet that miraculously appears and vanishes in *The Tempest 3.3*, as in a fairy tale. This scene partly devoted to eating derives from Homer's Lestrygonians, the giant cannibals (*Odyssey* 10. 80-132) and therefore parallels Joyce's "Lestrygonians." Comedy is the standard-bearer for food and eating. Where there is comedy, there is food. *Mrs. Dalloway* is a series of dinners, picnics, and parties.

157-158/104.22-25 **mystery /grand deception/ profound illusion**: A tricolon crescendo. These are all forms of "false pretenses." The diction give this narrative unit its non-realistic character. The impression it gives further suggests a mystery rite and the Mysteries of Demeter. Cooks compose the tradition that they are thieves or plagiarists if not culinary magicians.

158.9/104.30 the wine: This is vin ordinaire compared to Clarissa's Tokay.

158.9/104.26 **not paid for**: See Trimalchio's sumptuous feast similarly in the *Satyricon* 48 which includes a great deal of bombast. In Bulwer-Lytton's *The Last Days of Pompeii*, a cook in mock lament exclaims that the sumptuous feast is not paid for. Wealthy hosts obtained their delicacies from their own farmlands, like the poet Horace's Sabine farm, without having to go to market.

158.7/104.28 **films of brown cream mask turbot**: The turbot is a huge fish and contrary to elegiac criteria. Conventional wisdom, missing the trope, usually cooks on the front burner when important matters are stewing quietly in the rear. According to Daniel Pool, "[The turbot] looked more impressive on the table than a lot of silly little fish" (385). Elegy is partial to little fish. The turbot, too large for its plate, is often burlesqued in the satires of Horace, the frugal gourmet, and Juvenal as a type of outsized literary work. "Huge dinners and huge turbot bring huge disgrace" (Horace *Satires* 2.2.95). Less is more. Juvenal asks (*Satires* 1.150-1) "Where is the talent equal to such material?" In his political spoof of dinner for the rich and famous (Juvenal *Satires* 4) the huge turbot, the main course, even merits a Promethean cook.

According to Horace, the Roman Socrates, "rich food embodies the excesses of [literary] style, while a simple or wholesome diet stands for literary restraint" (Gowers 121). Writing a letter may be a problem in composition, but a meal is even more so. See my essay, "A Feast of Words in *Mrs. Dalloway*."

158.7/104.29 **turbot**: In Juvenal's *Satires* 4 there is a great debate over the cooking of such a large fish, indicating we are in the presence of literary criticism. Here the debate concerns writing a letter. Both illustrate much ado about nothing. It is the context of allusions that counts. The comic aspects of this luncheon and its prominent turbot are derived from an assemblage of ready-made textual parts derived from antiquity. According to Henri Bergson, "the transposition from the ancient to the modern" is always laughable. He says, "It is comic to fall into a ready-made category," especially one which is comic in the first place. Such is the device, the allusions much in evidence throughout this novel.

158.14/104.35 (whose movements were always angular): She is similar to Mme de Cambremer "rigid, erect, dessicated, angular" (Proust 2.51). Angularity suggests the angularity of of the Golden Section style of painting that uses a repeating system of mod-

ules. Lady Bruton is one member, a standard component in such a system used in various ways.

158.22-23 [Miss Brush] made Lady Bruton laugh: Miss Kilman has a similar effect on Clarissa.

158.26/105.9 **the General held the scroll in the picture behind her**: In this respect she resembles the title character of Ibsen's *Hedda Gabler*. The picture of the general hangs on the back wall of Hedda's little room. For "Hedda Gabler" see Leonard Woolf's *Wise Virgins* 208.

159.4/105.13 **Sir Talbot**: Talbot and Ibsen are associated by Stephen in Joyce's *A Portrait of the Artist*. Juvenal (*Satire* 8) considers the question of what a pedigree is good far. Lady Bruton, as Athena, can trace her lineage back to the Woodpecker King, (Juvenal 133).

159.7 **She should have been a general of dragoons herself**: Another reference to Athena's helmeted bearing as in the Parthenon statue. Athena's characteristics include "masculine qualities of strength and cunning in battle" (Murnaghan 62). "In comedy [...] there is a general trivialization of the human battle" (Langer 128-129).

159.10/105.18 **He cherished these romantic views about well-set-up old women of pedigree**: This is the poetics of genealogy. Inasmuch as Athena is Lady Bruton's mythic persona, her pedigree as the daughter of Zeus and a descendant of Sir Roderick, Sir Miles, or Sir Talbot as well marks her as one of the "Honorables." This and the portraits of ancestors are a feature in Juvenal's scornful *Satire* 8, lines 1-10. ("why have so many portraits of generals around?" he asks). The term pedigree has bestial associations. See Juvenal's *Satire* 8.132-133 "why not load your pedigree with all those embattled Titans, and Prometheus for good measure?" "[Athena] activates the very presence of heredity on which the aristocratic and patriarchal culture of [the *Odyssey*] is based" (Murnaghan 66).

159.11-14 would have liked [...] to bring some young hot-heads [...] as if a type like hers could be bred of amiable tea-drinking enthusiasts!: Richard's comments are in free indirect discourse indicated by the tense of the verb backshifted, the colloquial language, and the expressive punctuation.

159.16 **Lovelace or Herrick**: The *carpe diem* love poets. Herrick has been called the "English Tibullus" (Kirby Flower Smith 63).

160.2/105.34-35 **talking like a man**: Athena's nature combines male and female traits. She assumes the identities of two men, Mentes and Mentor on behalf of Telemachos in the *Odyssey*. As the warrior goddess, according to Murnaghan, "she possesses the highly prized masculine qualities of strength and cunning in battle, but she lacks the brutality [Bruton?] and irrationality [?] of the male war god Ares." This simile resumes the play of gender construction according to ideology already initiated. According to Judith Butler, "gender is a kind of imitation for which there is no original" (313).

160.5-7/106.1-3 there was an alcove [...] and a table in that alcove, and a photograph upon that table: This is an *auxesis*, a "house that Jack built" structure, a chainlike form of expression in which clauses are placed in climactic order. The description moves from a wide shot to a close-up. Here the climax seems bathetic; again, much ado about nothing. The structure models ring composition; each entity contains a smaller one. The photograph is a production of writing by means of light. The passage defamiliarizes itself as description.

160.5/106.1 **alcove**: This little room is reminiscent of Clarissa's "little room" where the window frames the woman going to bed. The luncheon represents a smaller version of Clarissa's more impressive event and Lady Bruton as her shadow hostess.

160.10/106.6 **telegram**: A message written and sent from afar. Clearly she was not able to write the telegram herself.

160.16-17/106.12 **got** in their husband's way: This is a topos, as when Hera interfered with Zeus in the *Iliad* 14.312-353 and in Lucretius 1.33 (Venus and Mars). In the famous Homeric instance Hera, by means of her feminine wiles, deceives Zeus, who has been aiding the Trojans, by seducing him away from his pressing war duties. Hera is a goddess who, like Clarissa, wears many hats, such as she who is the queen on Olympus and at the same time a wife and mother. She is devoted to marriage and the sexual life of women. As the consort of Zeus she nourishes hostility toward her rivals; the quarrels originating with the dalliances of Zeus, and Hera's vengeance against his lovers are legendary. The spite and jealousy she has demonstrated are not entirely to her discredit. She is connected with birth and is often paired with Aphrodite in cult. She is attentive to order and, like Epona, called Our Lady of Horseflesh in Juvenal 8.116, is fond of horses. In Roman myth she is known as "Juno." June is her month, the goose her symbol. Nomenclature aside, in the iconography, Greek goddesses (among them Demeter, Hera, Themis, etc.) share many peculiar likenesses.

Hera can be thought of as the first wife of Heracles according to A. B. Cook who cites Harrison; she sees him as Hera's etymological partner. This is a marital relationship also characterized by strife; Hera was stricken by his arrow in *Iliad* 5.393. Cook gives Heracles as a hen-pecked husband. He served Omphale in drag (some like it hot), and his matriarchial sympathies, perhaps, sent him to Hades to rescue Alcestis.

160.19/106.15 recover from influenza: This is a snide allusion to Clarissa.

161.4 **Hugh Whitbread diving into the casserole**: Juvenal 4.135 offers the suggestion that procuring a casserole deep enough to contain the massive turbot solves the creative problem. Hugh is the traditional famished Hermes.

161.13/106.33 **D'you know who's in town?**: Homeric convention comes to the rescue. These characters, like gods, should be thought of as observing the scene from above all the time. How does she know? If we know, she knows? She is referring to Peter Walsh.

161.22/107.7 [Peter had] come a cropper: A cliché, as if he had been thrown from a horse. The equestrian metaphor here suggests a sexual relationship gone sour, an initiation ordeal he has failed.

161.23/107.6-7 **made a mess of things**: "Mess" is a dinner, literally. Cronos ate his children. For the age of Saturn see Juvenal 6.

161.24 **the dear old fellow**: This is Richard's subjective comment that concludes his thought about Peter in free indirect discourse.

161.25–162.4 Milly Brush [wondered what Richard was thinking] about Peter Walsh?: Seemingly this is a rhetorical question that remains silent and unanswered.

162.4 **That Peter Walsh had been in love with Clarissa**: In truncated syntax Richard silently answers the question. The narrator manipulates this exchange.

162.6-7/107.15-16 **he would tell her, in so many words, that he loved her**: A cliché. This is the beginning of Richard's epithalamion, shaped like a villanelle—perhaps

inspired by a similar poem by Stephen Dedalus in *Portrait of the Artist*; it echoes the form taken by Clarissa's dismay for not being invited to the luncheon he has just enjoyed. A typical example is John Donne's "Epithalamion Made at Lincoln's Inn" (the name accords with Peter's divorce suit) with the repeating refrain, "Today put on perfection and a woman's name." See the epithalamion at the conclusion of Aristophanes's comedy *Birds*. Aristophanes's comedies conclude with a celebration and banquet that follows a kind of fertility ritual shaped as a marriage when the hero is united with a mute female figure personified as Peace etc. The juxtaposition of elements that recur like a refrain but that are not connected to the main content is called an *ephymnion*, a figure of thought that provides organic unity.

162.9–10 **Mr. Dalloway was always so dependable; such a gentleman too**: Milly Brush shares in free indirect discourse by these subjectively evaluative terms.

162.11 and 18/107.20 **Lady Bruton had only to nod**: This is a rather Jovian gesture; Olympian gods like Zeus have only to nod in order for their wishes to be accomplished. See *Iliad* 1.528. Even in the Homeric *Hymn to Demeter* (463-466), Zeus decrees with a nod that Persephone may return to her mother but must spend one third of each year in the Underworld. Lady Bruton nods majestically for the coffee.

62.15/107.24 **bamboozle**: To cheat or mislead. Informal speech of unknown origin. This is part of Milly Brush's idiom in this paragraph of free indirect discourse. This is a word used by the Greek scholar Benjamin Bickley Rogers in his translation of Aristophanes's *Acharnians*.

162.16-17/107.24-25 **life had not offered her a trinket of the slightest value**: For Miss Brush there will be no apple marked "for the fairest" such as that Hermes, in the Judgment of Paris, awarded to Aphrodite (not to Athena or Hera) and which earned for the Trojan Helen as his "bride."

162.19/107.27-28 **quicken the coffee**: To enliven, resurrect, resuscitate. It is an expression that pompously denotes refilling the coffee cups instead of bringing to life something dead. This subtly but pointedly alludes to the renascence motif.

162.20/107.29 **Peter Walsh has come back**: The "gods" on Olympus are discussing the travels of the Greek hero. His return suggests the "renascence theme."

162.24/107.33 **there was some flaw in his character**: This suggests the "tragic flaw" cliché which is actually Aristotle's "*hamartia*," a "mistake." Ordinary people make mistakes that are not tragic. Tragedy requires a great man. The mistake Odysseus made was to have offended Poseidon. This flaw makes it impossible to help Peter.

162.25-26 **Hugh Whitbread said one might of course mention his name to So-and-so:** This is Hugh's free indirect discourse with the narrator's intrusion at the end with a common hypothetical form. He enjoys the prospect of influence.

163.1-2/107.36 **the letters he would write** [...] **and so on**: This is a burlesque of a man whose only outlets are among the most trivial. Hugh remains "in character" as Hermes, the messenger of the gods. The narrator concludes again with a form of *et cetera*.

163.6/108.4 **In trouble with some woman**: Peter has the reputation of being a womanizer, like Richard Dalloway, or even Odysseus himself. In the *Odyssey*, Athena is the guardian angel of Odysseus. As an Athena figure Lady Bruton knows perfectly well what is happening to this latter-day Odysseus. See Murnaghan on Athena. In this setting

the three, Richard as Zeus, Hugh as Hermes, and Lady Bruton as Athena recapitulate the gods' discussion about the Homeric hero and his captivity on the island of Calypso (*Odyssey* 5.5-42).

163.7 **They had all guessed that** *that* **was at the bottom of it**: The italics heightens intonation as emphasis.

163.10-11/107.7-8 we shall hear the whole story from Peter himself: Quite true. This becomes Peter's metanarrative as part of the novel, not something he tells the others. This is the speech of Clytemnestra in Aeschylus's *Agamemnon* 599. In the *Odyssey*, much of the narrative is related by the hero himself. In the *Odyssey* (4.836-837) when Penelope asks Athena for information about her husband the goddess refuses to tell her the whole story and we have it from Odysseus himself.

163.16–17 **enveloping her in a fine tissue**: Lady Bruton's servants (Perkins and Miss Brush) shield her in a semi-transparent envelope.

163.24-25 **among documents of the highest importance**: As Hermes he carries messages and bears other documents related to his little job at court. Hugh is always "in character" mythologically.

163.26 he would get Evelyn to ask him to lunch: Typically Hugh thinks of food.

164. 34/108.25 **Hugh was very slow, Lady Bruton thought. He was getting fat:** These are complex allusions to the man who eats slowly, overeats, gets fat, and is not "mercurial" like Hermes. He serves as the famished Hermes in Aristophanes's *Birds*. In the literature of Folly, the Fool is a glutton. The grotesque body is featured in carnival. In conventions associated with labyrinths it is better to be slow.

Unlike Athenaeus's pedantic banqueters in *The Deipnosophists* and one who produces a catalogue on edible fish of all sizes and a learned meta-discourse on the literature in which they appear, this meager display of learning at Lady Bruton's does little more than exploit the *cena* setting. Its learnedness is limited to the allusions (Plato, Homer, Ibsen, Horace, Juvenal) by the narrator. *Mrs. Dalloway* is of course a farrago, a miscellany, of literary sources.

164.12-13/108.33-34 **Millicent Bruton/ Millicent Bruton**: Twice mentioned for emphasis on the eccentric spelling, her name is reminiscent of John Millicent, a notable Fool in the Court of King James.

164.17/109.1 **She had perhaps lost her sense of proportion**: Losing her sense of proportion suggests some degree of carelessness on Lady Bruton's part. For a sense of proportion lost see Proust 2.305.

164.17-18/109.1 **emigration**: This was thought to be the solution to overpopulation and post-war unemployment. The Athenians, similarly, sent their surplus population to colonize the island of Melos. Aristophanes's *Birds* is a burlesque of this political event, or perhaps the invasion of Sicily. Lady Bruton is a "crank with a new idea," according to Northrop Frye; an obvious target of satire. See also the "grand plan devised by Zeus to lessen the oppression suffered by Earth because of overpopulation [...] War is to be the remedy [...] the heroes will perish at Troy" (Slatkin *Thetis* 118-119).

164.24/109.7-8 **broad and simple**: See Walter Pater's *Marius the Epicurian*: "Cannot those who have a thing to say, say it directly? Why not be simple and broad, like the writers of old Greece" whose virtue "was the entire absence of imitation in its productions" (ch. 7). This is not only an instance of ironic self-reference and a stylization of Lady Bru-

ton, but it also introduces the Epicurian philosophy, a proleptic allusion to Sally Seton's gardens.

165.4-5/109.13-14 **prismatic, lustrous, half looking-glass, half precious stone**: An echo of Clarissa as diamond shape. Such reflections reveal the individual's bias reflected back.

165.9-11 And one letter to the *Times* [...] cost her more than to organize an expedition: She clearly has too much on her plate.

165.13/109.20-21 **beginning, tearing up, beginning again**: This is a proleptic reference to the novel that begins, finishes, and begins again. The cycle of creative evolution anticipated by Septimus Smith (129) and Sally Seton's efforts to write a letter (288). See Byblis who "starts, and stops, and writes [...] puts the tablets down and picks them up again" (trans. Humphries) in Ovid's *Metamorphoses* 9.520ff.

165.17-18/109.25 the art of writing letters to the *Times*: The epistolary motif in which Lady Bruton is incompetent is ridiculed by the narrator as a tremendous trifle. By means of the matter of writing a letter, the discourse reflexively stages the problems of composing, publishing, and reading multilayered discourse. It is commentary by means of food on writing well. The metafictional quality consists in its devotion to writing about writing.

165.24/109.30 [She suspends judgement upon men] in deference to the mysterious accord in which [men], but no woman, stood to the laws of the universe: This is a pronouncement by The Philosopher that it is better for women to be ruled by men because men, possessors of know-how, are by nature superior and rule, the women inferior and subject (Aristotle *Politics* 1254a9). The narrator is making a satiric comment on the practice of women who consult men in "important " matters. In some circles it is fashionable to claim that women possess such an accord with the universe. Athena always upholds the male-dominated social structure in which the female is subordinated to the male and yet in which female power is channeled through the patriarchal order (Murnaghan 63).

166.3/109.35 **soufflé**: This anticipates the inflated rhetorical style forthcoming. The more the vocabulary of food and literary style overlap, the more perceptible the distance between the glutton and the gourmet, the artist and the hack. Hugh's case is wrapped in oratorical fat. The letter Hugh ultimately composes is wrapped in verbal fat.

166.15/110.9 **writing capital letters**: He is like the aeroplane and just as gaseous. The writing of this letter further identifies Hugh as Hermes, patron of oratory and literature in general. It will be the written claim of someone other than the undersigned such as the signature forged by Ibsen's Nora in *A Doll's House*. A "false pretense."

166.26 **the times are ripe**: A cliché. Ripe nough to smell like a rancid boar (Horace *Satires* 2.2 89, trans. Fuchs 27).

167.1/110.20 **what we owe the dead** [...] **stuffing and bunkum**: Stuffing as inflated language. Tacitus criticizes style as *inflatus et tumen* (*Dial.* 18.5). Hugh and Richard execute a mock battle over style, a Stilkampf, an *agon* as they debate stylistics. See Petronius's *Satyricon* 42 during Trimalchio's feast for the blown-up bladders and scatological references in general suggested by the bloated style of Hugh's letter. See Arrowsmith 304-331. The sentiment resembles Pericles's funeral oration in Thucidides. The dead are ripe enough to smell.

167.2/110.22 all stuffing and bunkum: Claptrap, nonsense, or thematically, pop-

pycock (a euphemism for soft caca – a barnyard epithet cognate in many languages). With "stuffing" this is metacommentary on the quality of the writing.

167.7-8/110.27 **Lady Bruton felt certain was a masterpiece**: Certainty in this character is absurd.

167.10-12/110.29-31 **Hugh could not guarantee that the editor would put it in; but he would be meeting somebody at luncheon**: Uncertainty in the labyrinth is typical. Publication is a function of influence (*influenza*). For Lady Bruton, her letter to the *Times* is ghost-written and will be falsely attributed to her; and the event takes place in a narrative composed of the literary analecta (here they are Plato, Horace, Petronius, Homer, Juvenal, Ibsen, Aristotle, Pater, and Aristophanes) excised from other texts and stuck together such as those making up *Mrs. Dalloway* and obscuring its false pretences. This project is a *mise en abyme* of the novel.

167.16/110.34-35 "My Prime Minister": The role of Hermes on Athena's behalf. This is a mock version of the actual official who will later appear at Clarissa's party in the comic spirit of the mockery of carnival. Lady Bruton's luncheon is a smaller version of the Dalloway festivities. The entire trivial event has been expressed with the pomp and circumstance due an important occasion. The disproportion of comedy, according to Coleridge, shows the great made little and the little made great.

167.25-26 **of military men** [...] **who had done their duty**. A cliché. The ambiguous term "duty" for Richard Dalloway whose first duty is to his country; but what about Clarissa and his duty, an issue which is about to be confronted shortly.

167.8 **Hugh was offering Miss Brush** [...] **some discarded ticket**: Not "a trinket of the slightest value."

168.15-16/111.21 **[Lady Bruton] might come; or she might not come:** Not even a definite maybe. Indecision as to a course of action is typical of those traversing the labyrinth. This is the monologue of conflicting impulses. She is of two minds. Indecision is frequently a topos. See Euripides's *Medea* and Deianira in Ovid's *Metamorphoses*. Achilles is of two minds in the *Iliad* 1.189. Sappho too, 51 LP.

168.25-26/111.32-33 **she snored** [...] **drowsy and heavy**: This marks Lady Bruton and her luncheon guests as Homeric Lotus-Eaters (*Odyssey* 9.94-97).

169.2-3 **butterflies**: A reminder of the Butterfly Effect which says that small deviations result in great errors.

169.3-5/111.36-37 **fields down in Devonshire, where she had jumped the brooks on Patty, her pony**: Again she is an older version of Clarissa who loves riding at Bourton. Her pony (the equestrian metaphor), "jumping brooks" and the setting in Brook Street anticipate the later allusion to Rupert Brooke made on her behalf. Devonshire, a county in southwestern England.

169.11-12/112.5-6 **stealing back through the shrubbery** [...] **some roguery**: See Autolycus in Shakespeare's *Winter's Tale*.

169.22/112.15 **murmuring London**: The city's noise is apparently less marked in Mayfair. The area was originally the site of a general fair, a carnival site, held in May, closed since 1706.

169.26 **commanding battalions marching to Canada**: Like Athena who is recognized as a deviser of devious schemes..

170.15/112.21 that little bit of carpet, Mayfair: The reference to a carpet might

suggest the story by Henry James. Its title, "The Figure in the Carpet," has become an image of the object of literary interpretation of a pattern such as the *Phaedrus* and Horace's satires that serve to make Lady Bruton's luncheon coherent.

170.5-18/112.23 a thin thread/let the thread snap: Lady Bruton would not have been like Theseus's helpmeet Ariadne in the Labyrinth. It, however, provides a transition to her guests who pursue their own labyrinthine ways. A broken thread is an occasional misfortune in sewing. Fortunately there is more than one thread in this narrative. She is put to sleep like a sleeping beauty while the narrative moves on without her. Later seen as a type of Athena, patroness of seamstresses, she is ironically identified with the goddess of wisdom and textual productions.

170.15/112.32 **Richard Dalloway and Hugh Whitbread hesitated**: They shop simultaneously with Lady Bruton's snore, a temporal cross-section.

170.16/112.33 **Conduit Street**: It extends from New Bond Street to Regent Street and is part of a 15th century area set aside to safeguard the city's water supply.

170.17-18/112.34 Millicent Bruton, lying on the sofa, let the thread snap; snored: Athena is "the goddess in charge of weaving" (Murnaghan 64); a broken thread is a calamity in the production of a *textum*. She is unable to resist the indolence of midday. This thread which connects her to the men parodies Ariadne's thread leading Theseus through the Labyrinth in which she fails, and it is simultaneous with the actions of the men in the street.

170.18-19/113.1 **Contrary winds buffeted at the street corner**: This is a subtle allusion to after-dinner crepitations. Yet, London seems as windy as Troy, conjured by Mrs. Walker whistling in the kitchen and perhaps caused by components of Lady Bruton's luncheon. See the "windy corner" in Forster's *Room with a View*. Winds often seem a reminiscence of King Aeolus, god of the winds in Joyce's *Ulysses* and in the *Odyssey*.

171.9-10/113.14-15 **the blue, the steadfast, the blazing summer sky**: A lovely tricolon crescendo. It is part of the noonscape.

171.12/113.17 a silver two-handled Jacobean mug: A reminiscence of *Jacob's_Room* and suggestive of two handled Greek urns (*Iliad* 1.584). The vessel with two handles suggests the penis and two testicles. See Adams 41-42. There is further a suggestion of the extension of Jacob=Jake=Jakes=privy=chamber pot (a similar joke appears in Shakespeare where Ajax = a jakes on the basis of British pronunciation). See Trench 60 and Kilroy 47 (illustration).

171.18/113.22 **colored paste**: These are imitation gems like literary paraphrases. This is part of the motif of baring the device, frauds.

171.21/113.25 **Yawn he must**: Richard is suffering the effects common among Homer's "Lotus-Eaters." Lethargy is typical of the midday topos. Reversed sentence structure indicates FID.

171.21-22/113.26 **Hugh was going into the shop**: As a figure of Hermes, the patron of merchants, it is natural that he go shopping.

171.23/113.27 **Right you are**: A British form of acquiescence. In American, "OK."

171.24–25 **Goodness knows he didn't want to go buying necklaces with Hugh:** The subjective marker indicates Richard's part in free indirect discourse.

171-172/113.30-34 a frail shallop on deep, deep floods [...] She went under: The nautical metaphor here illustrates Lady Bruton's limited intellectual capacity. Again it is

an instance of simultanism. A shallop is an open boat driven by oars and sails. "She went under" like Lady Bradshaw. The transition from the luncheon party to the shopping excursion is gradually made.

172.5 **Richard didn't care a straw**: The expressive idiom indicates his subjectivity, like Peter in his imitation of Terrence.

172.10/114.2 **worthlessness**: Pettiness. An echo of *phauloi*, the "worthless," typically ordinary characters found in comedy. Aristotle *Poetics* 48a.

172.11-12/114.3-4 **If he'd had a boy he'd have said, Work, work**: Hesiod, *Works and Days* 382. For a boy the sense is to have a profession. For a girl, work and a profession connotes prostitution as suggested by Elizabeth later. Professions for women as a metaphor is not viewed in the same way as professions for men. Strictly speaking, work (*opus*) is the calling of a prostitute.

172.16-17/114.8 **Dubonnet had the measurements of Mrs. Whitbread's neck:** There is an ancient belief that the loss of virginity thickens the neck, that the bride cannot wear the same necklace on the day after her wedding See Catullus 64.376-7 and note. See also Adams 108 note 3 and Henderson *Maculate* 41. An aspect of the grotesque body in carnival.

Mr. Dubonnet, the absent jeweler, simulates Odysseus, a career womanizer who disguised himself as a peddler of jewelry in order to catch Achilles (a draft dodger) disguised as a woman (Ovid *Metamorphoses* 13.162 ff; Frazer 73-75, 74 note 1). The necklace is also reminiscent of the husband aware of his wife's extramarital activities (Aristophanes *Lysistrata* 408 ff.) who says that the bolt has fallen out of its hole in the necklace the jeweler made, requiring him to visit and replace it sometime (Henderson *Maculate* 41).

172.20–21 **All of which seemed to Richard Dalloway awfully odd**: The evaluative lexeme, awfully odd, belongs to Richard's idiom in FID.

172.22-23/114.13-14 a bracelet [...] which had not been a success: This is an echo of Zeus putting Hera in shackles (*Iliad* 15.19-20), a masterpiece of understatement. The event is in retaliation for Hera's interference in the war by seducing Zeus (with some assistance from Aphrodite), getting in her husband's way; yet Zeus says his love for Hera is greater than all the several named lovers (*Iliad* 14.153-217; 14.315-328). No question but he has an eye for the ladies.

172.16/114.30 **Dubonnet**: "Bonnet," the millinery theme.

173.13–14 **he was not going to be put off by a mere boy**: The divine messenger is imperious.

173.11-12/ **unspeakably pompous**: As Hermes, Hugh's nature includes that of the divine guide to the Underworld as Psychopompos. Hermes Chthonios is "the very daimon of reincarnation" (Harrison *Themis* 295).

173.15/114.30 **Dubonnet, it seemed, was out**: This is a reference to the legend of Odysseus disguised as a jewelry peddler in order to escape involvement in the Trojan war.

173.15–16 **Hugh would not buy anything until Mr. Dubonnet chose to be in**: Hugh feels he is being disregarded and replies in his sarcastic idiomatic echo.

173.19 Richard couldn't have said that to save his life! [...] that damned insolence: Richard's FID includes clichés, exclamations, and evaluative designations.

173. 21-22/114.36 Hugh was becoming an intolerable ass: A metamorphosis mo-

tif reminiscent of Bottom the weaver in *A Midsummer Night's Dream_3.1.116-121* and Lucius in *The Golden Ass.* The ass is the animal associated with the last stage of the stairs of life.

173.24/115.1 flicking his bowler hat: A derby.

174.3-4/115.6-7 But he wanted to come in holding something. Flowers? Yes, flowers: Richard, the uxorious husband, is "wooing" his wife like a swain bringing flowers. In this there is something of the analogy between the wooing of knowledge and the wooing of love (Carson 170). In Westminster as elsewhere in London flower venders are strategically located, often near Tube stations, for the convenience of customers like Richard. E. M. Forster places Richard and Hugh in the category of amorous pillars of society.

174.16 in so many words: See Leonard Woolf Wise Virgins 107.

174.20/115.21-22 with all their lives before them: Richard makes a rather inept association with Milton's *Paradise Lost* (12.646) since Milton's poem refers to the future life of Adam and Eve and here it is the dead soldiers whose lives are finished.

174.20 **shovelled together**: As Carl Sandburg wrote in 1918, "Pile the bodies high at Austerlitz and Waterloo./ Shovel them under and let me work-/ I am the grass [...]/ And pile them high at Ypres and Verdun."

174-175 and 177/115 and 117 Richard hammers on the word "miracle" with regard to his successful marriage. His encomium is an epithalamium ("Hail, Wedded Bliss"). See Wheeler 205-207. He overdoes it. He may have reason to see it as miraculous. He fully intends to tell Clarissa he loves her, each assertion alternating with the "miracle," yet he does not do so. The narrator is ridiculing him as the uxorious husband. According to Meredith (133), such ridicule is satirical.

175.2/115.28 **He stopped at the crossing**: Richard's trek often involves these labyrinthine components.

175.11/115.37 **hesitating to cross**: This is one of the crossings that describe a labyrinth, and that demands caution.

175.11/115-116 **make his blood boil**: A cliché mentioned in Aristotle's *N. Ethics* but known to us from Theocritos *Idylls* 20. 15.

175.12/116.1 **little creatures of five or six crossing Piccadilly alone**: Children in the maze are in greater jeopardy than adults.

175.16/116.5 **costermongers**: Fruit and vegetable vendors with pushcarts. They are "metaphors" containing the produce they are marketing.

175.18-20/116.7-8 **the fault wasn't in them, nor in young men either, but in our detestable social system**: A priamel by which Richard excuses the behavior of young men with regard to prostitutes.

176.1/116.15 **Green Park**: It is adjacent to Buckingham Palace. Richard, like Socrates, Clarissa, and Peter, has walked to a *locus amoenus*.

176.3–12/116.17-24 **children kicking up their legs/ crawling babies/ that poor creature**: It is suggestive of a Venus and her infant Cupid.

176.12 **female vagrants like that poor creature**: Here associated with Venus, she seems a professional

176.19-21 a spark between them [...] he smiled goodhumouredly: There remains a touch of the old Wickham in him.

177.2-3/117.4 wanted support: See "support" in Lubbock 116, 202, and 268.

177.13/117.14 **Kensington**: The gardens adjacent to Kensington Palace.

177.15/117.16 **Horsa**: With his brother Hengist he was reputed to be the first Germanic invader of England. They were invited by King Vortigern in 446 CE to help fight the Picts and massacred their hosts instead. For details see Bede's *Ecclesiastical History* 1.15. Richard Dalloway, who likes being ruled by a descendant of Horsa, is referring to the Germanic ancestry of the Queen. Others are not so sanguine.

177.21/117.21 **Happiness is this, he thought**: By expressing his happiness Richard is risking divine retribution, *phthonos*. It serves as part of his villanelle. Remember, Stephen Dedalus composes a villanelle in Joyce's *Portrait of the Artist*.

177.22/117.22 **Dean's Yard**: A thoroughfare within the enclosure of Westminster Abbey.

177.24-25/117.24-25 **Lunch parties waste the entire afternoon**: Richard summarizes the Lotus-Eaters (*Odyssey* 9.82-104).

178.1/117.26 **The sound of Big Ben**: Various clocks that report the time of day suggest a Newtonian clock-work universe.

178.4/117.29 [Clarissa] had not asked Ellie Henderson to her party: As for Peter Walsh, this is Theognis revisited.

178.8/117.33 **all the dull women**: This is typical of Clarissa's propensity for exaggeration, and Ellie proves to be very dull at the party.

178.17/118.4-5 **something scratching at the door**: Queen Victoria preferred this to knocking. Scratching = *scribere* (Latin).

178.17-22/118.5-9 **Who at this hour?** [...] **What a surprise!**: Richard's entrance is a paraphrase of Peter's arrival earlier. An analeptic tour de force now develops. The interpolated conversation and subsequent dialogue are shaped as fractal geometry; components are identical in shape at their micro and macro levels. It is composed of flexible "modules" (divided and subdivided), structural components corresponding to previous discourse. It imitates "golden section" design as in Juan Gris's *Lavabo*. See Camfield.

The scenario is reminiscent of the comparable scene in which Odysseus and Penelope each account for events during the hero's absence (*Odyssey* 23.301 ff). This repetition is a labyrinthine feature. As in music where the direction demands, *da capo*, "go back to the beginning," the narrative now repeats Clarissa's day from her arrival at home, through Peter's arrival up to the present. Clarissa and Richard will circle back over the same ground previously traversed. This section serves as a structural turning point for the narrative. The episode imitates Homer by way of a departure from the context to recapitulate and restate with additional emphasis, backing up and starting over, spiraling forward, and then continuing onward.

178.18/118.6 **three already**: A firm time reference.

178.22 **In came Richard, holding out flowers**: They are symmetrical with the carnations Hugh had brought to Lady Bruton.

178.24-25/118.11-12 Lady Bruton, whose lunch parties were said to be extraordinarily amusing, had not asked her: This is an analeptic reference that further mocks Clarissa's earlier shock (44). See Proust 1.310, 327, 733 on not being invited. Clarissa travels over territory already covered, a significant component of the dialogue to come. The following dialogue between Clarissa and Richard is largely her commentary. Richard can hardly get a word in edgewise.

179.8/118.20-21 **Peter Walsh was back**: A paraphrastic summary of Lady Bruton's luncheon. A *metabasis*.

179.19/118.30-31 **There she was**: The curtain line is a formula that is often repeated.

179.16-20/118.27-28 **Peter Walsh was back** [...] **mending her dress**: A paraphrastic summary of Clarissa's morning. A *metabasis*. For "mending her dress" see Tibullus 1.3.83-86.

179 **mending her dress.... "Thinking of Bourton":** Clarissa's free indirect discourse is interrupted by her direct quote.

179.22-25/118.33-36 **Hugh was at lunch** [...] an intolerable ass: This is Richard's summary of his activities after the luncheon. The asinine nature of Hugh suggests the ears worn by mountebanks, clowns, and fools; and Midas, endowed with ass's ears as punishment for preferring Pan's flute to Apollo's lyre (Ovid *Metamorphoses* 11,153 ff). A reference to his letter-writing style.

179-180/118-119 **And it came over me [...] Just as he always was, you know**: Clarissa's summary of her morning. Thetis produces a summary, a recapitulation of the *Iliad* to that point at 18.444-456 (Slatkin *Thetis* 46-47).

180.4-9/119.4-8 **They were talking about him at lunch [...] all Hugh was fit for**: Richard summarizes but parenthetically inserts his thoughts about love and happiness from his epithalamion as he walked home.

180.6 and 20/119.6 **Happiness is this**: Richard again invokes the risk of divine retribution with a line from his "villanelle."

180.14-15 [Kilman and Elizabeth] shut themselves up. I suppose they're praying: This relates to Sir William Bradshaw who also shut people up, and the goddess Conversion. Where the doctor is the priest of science, Miss Kilman is to be "the church lady."

180.16 **Lord!**: An interjection which indicates the narrator's version of Richard's typical speech. The rest of the line is clearly in free indirect discourse.

181.15/120.2 **a gulf**: Between Clarissa and Richard. A cliché suggested by Clarissa (10).

181.21/120.8 **He returned with a pillow and a quilt**: A reference to the comic routine in Aristophanes's *Lysistrata*, the "sex-strike" in which Myrrhine stalls her husband's sexual advances by disappearing to fetch pillow, blanket, etc., perhaps thematic of the Dalloway relationship; it is briefly suggested in reference to Miss Kilman's poverty, "without a cushion or a bed or a rug" (16). It appears that Richard is testing the sex-strike phenomenon now that the war is over. Richard opens the passage with, "Big Ben was beginning to *strike*," emphasis added (177). The frequent manifestations of this Greek comedy serve as structural rhymes. For *Lysistrata* see Henderson *Maculate* 93-99.

181.21/120.8 **quilt**: It is a clearly fabricated item, composed of pieces of other *texta*. A reference to the novel itself, a cento, a patchwork that defines cento.

181.22/120.9 **An hour's complete rest**: This reflects Bradshaw's intention of teaching Septimus how to rest; rest at noon is a kind of personal solstice.

181.26/120.12-13 **because a doctor ordered it once**: The medical model is applied to Clarissa. From this point onward the novel begins to emphasize the analeptic over the proleptic perspective, i.e., earlier events and comments begin to re-appear and acquire new meaning. We have passed through the Looking Glass it seems.

182.1 **like him to take what doctors said literally**: She adores Richard's simpleminded literal interpretation, not a strong recommendation but perhaps a caveat for literal-minded readings..

182.2/120.14-15 **his adorable divine simplicity**: There is a suggestion of divinity in Richard but also of his intellectual dullness. Thus, when Clarissa is Demeter or Hera he is Zeus, but when she is Helen he is Paris (not the sharpest knife in the drawer either) with whom Helen eloped. The Aristophanic parallel appears in *Thesmophoriazusae* where Euripides as Menelaus can rescue Mnesilochus appearing as Helen; he can also come on as Perseus to rescue Mnesilochus got up as Andromeda. When Helen whose face had launched a thousand ships looked in her glass (as Clarissa did) she knew she would never pass for a plain woman (*CR* 223-224).

182.10-11/120.22-23 **the Armenians. Hunted out of existence, maimed, frozen, the victims of cruelty and injustice**: This makes reference to the genocidal treatment by the Turks in 1915. The concept of going out of existence is anathema for Clarissa. Her limitations in world affairs, however, are evident. On the Armenians see Juvenal 2.163.

182.13/120.25 **Was it the Armenians?— How was she going to defend herself** 183.17/121.16 This is a *rationatio*, a series of questions and answers, an argumentative movement from conclusion to conclusion, an extended enthymeme.

182.20 **she would do it, of course, as he wished**: Clarissa will invite Ellie because Richard wants her to do so. It proves to be effective.

182-183/120-121 **As a person [...] one thing and another**: A Homeric, longtailed, or epic simile.

182.25-183 line 3/120-121 **dropped some grain of pearl or diamond into the grass and parts the tall blades very carefully [...] and at last spies it there at the roots:** The pearl suggests "marguerite poetry" as in Chaucer's *Legend of Good Women* "Prologue," line 221, and the search for the daisy, Alcestis, lines 178-185, a name that means a great deal to Peter, and the Alcestis whose ritual template is followed as a form of vicarious sacrifice. In Joyce's *Ulysses*, ritual is the matter of liturgical allusions, particularly the Catholic Mass. In Euripides's *Alcestis*, death and rebirth are represented as a typically Greek ritual theme which corresponds to Christian survivals of Greek rituals of death and rebirth in Catholic liturgy found in the sacraments of Baptism, Matrimony, and Holy Orders.

In Dickens, the nickname "Daisy" is ironically applied to David Copperfield, when it is Steerforth who dies instead of the hero. In Euripides's *Helen*, a ritual structure similar to that in *Alcestis*, death and rebirth are represented. The Spartan woman Helen is presented as having been kidnapped by Hermes, while gathering flowers, to an Egyptian underworld where she is as good as dead while her phantom elopes to Troy with Paris. Helen, in the context of elopement, matches the mythical structure of Demeter/Penelope and the daughter's abduction. Literary study of *Mrs. Dalloway* may include those who "sift our enormous rubbish heaps for our tiny pearls" (*CR* 235).

182.22-24 why did she suddenly feel [...] desperately unhappy: Clarissa finally answers her own question.

183-185/121 The *mise en scène* is an imitation courtroom as in the experience of Septimus.

183.3-8/121.3-7 no, it was not Sally [...], nor was it to do with Elizabeth [...] it was a feeling: A priamel that shapes her reasoning.

- 183.13-16/121.15 **Her parties!** [...]**That was it! That was it!**: Eureka! Like Archimedes in his bath. Similarly it appears in Joyce's *Ulysses* "Scylla and Charybdis."
- 183.17-18/121.16-17 **Now that she knew what it was, she felt perfectly happy**: Perfect happiness risks divine *phthonos*.
- 183.23/121.22 **Richard merely thought it foolish**: Richard still thinks her a fool, childish.
- 184.1-2 "That's what I do it for," she said, speaking aloud, to life: An apostrophe.
- 184.10/121.33-34 **and nobody could be expected to understand**: Not even men! This seems a retaliation to Butler's assertion that there are matters concerning the *Odyssey* that women could not understand, and that hence it was written by a woman.
- 184.11/121.34 **They're an offering**: Her parties are a lively celebration in honor of life. In the gift theory of sacrifice, *quid pro quo*.
- 184.13/121.36 **plain sailing**: A cliché derived from "plane sailing," navigating by maps that show the curved surface of the earth as a flat (plane) surface. This is a non-Euclidean world however. Parallel lines are able to converge. Nautical metaphors are often prominent.
- 184.13-14 **Peter always in love, always in love with the wrong woman**: This recalls Peter in trouble with some woman and Odysseus's notoriety.
- 184.16/122.2-3 **no woman possibly understood it**: Again, a reference to Samuel Butler's *The Authoress of the Odyssey* in which Peter argues that it had to be written by a woman because of the absence of matter women can't understand.
- 184.26/122.11 **So-and-so**: Such locutions are common in Juvenal, just as "what's-his-name" is common in Ovid. This is the narrator talking.
- 184-185 So-and-so in South Kensington; some one up in Bayswater; and some-body else, say, in Mayfair: Clarissa's guest-list echoes Juvenal 3.74 ff: "Here's one from Sicyon, another from Macedonia, two from Aegean islands—Andron, say, or Samos—two more from Caria." The guest list is an objective parallel for a novel that includes the words of so-and-so from Germany, some one from up in France, and somebody else, say, over in Greece or Italy.
- 184.26/122.11 **South Kensington**: This is a formerly elite residential area near the Science Museum and the Victoria and Albert. Now few Londoners can afford to live there and it is largely given over to bed-and-breakfast institutions.
 - 185.1/122.12 **Bayswater**: Near Paddington railway station.
- 185.2/122.12 **Mayfair**: Formerly the residential area of the beau monde, it lies between Oxford Street, Regent Street, Piccadilly, and Park Lane.
- 185.5/122.15 **be brought together**: Clarissa's party is like making a quilt and thus like the novel made up of parts (guests) brought together from various sources. A similar gathering of the "queer" is mentioned in Juvenal *Satires* 3 lines 33ff.
- 185.6/122.16 **to combine, to create**: The party, like the novel, is her creation. She is the goddess, Demeter, who creates.
- 185.5-6/122.16 **And it was an offering**: Literally, in Greek, an *anathema*, an offering devoted to divine use. In its Latinate form it is an oblation, an act of religious worship or sacrifice. It is conventional for the artist to make an offering to a deity, to dedicate tools, or make a gift. Her party is her gift; "it was her gift". "To whom?: To life as she has already

said. In *Prolegomena* 281 Harrison maintains that Pandora, the giver of all gifts is "a form or title of the Earth-goddess in the Kore (Persephone) form."

185.6/122.17 **but to whom?**: This question provides the impetus for the priamel that follows.

185.8/122.19 **it was her gift**: The conclusion for the priamel comes first. Demeter is a "giving" divinity, a giver of cornucopian wealth according to Athanassakis. This finally achieves the status of a manifesto.

185.8, 9, 13/122.19-25 **Nothing else [...] could not think [...] did not know**: This priamel summarizes Clarissa's deficiencies in an organized way, suggesting she may not be as bad as she appears.

185.8/122.19 **it was her gift**: The use of the term "gift" suggests the emphasis of that "gift" of Judith Shakespeare, her abiity to write, in *A Room of One's Own*. It is her unique personal power, aptitude, or talent. The word is also ambiguously applied as something freely given to others. She may not be as gifted as Sylvia but as such it places her in jeopardy of divine *phthonos* (envy). Peter and Richard make fun of her parties which however has the added protective effect of making her less enviable, whether or not that is the intention.

185.10-13/122.21-24 **She muddled Armenians [...] did not know**: An analeptic reference to the modesty topos and her ignorance (11).

185.15 **Wednesday, Thursday, Friday, Saturday:** See Leonard Woolf *Wise Virgins* 156: "in all the seven days of the coming week." Perhaps an allusion to the Woolf essay "Monday or Tuesday."

185.16-18/ 122.23-29 see the sky; walk in the park [...] then these roses: A plot summary. Clarissa again traverses the events of the day as a maze-walker, confused or lost, repeats the same course in a labyrinth.

185.22-23 **how, every instant... The door opened**: Clarissa's garrulous meditation is interrupted by the narrator.

185.25–186.5 Was it that some Mongol had been wrecked [...] had mixed with the Dalloway ladies [...] Elizabeth was dark; had Chinese eyes: Clarissa seems to question her daughter's paternity. It reflects, however, on her.

186.6-9/123.5-7 **As a child she had a perfect sense of humor [...] very serious**: Elizabeth has changed under the agelastic Miss Kilman's malign influence (*influenza*). According to Meredith (76) the agelast is the foe of the comic spirit. She is clearly a killjoy. Kilman, like Lady Bruton, serves as Clarissa's nemesis, a very Dark Lady. Clarissa has retained her own sense of humor. The allusion is to the Stilkampf between Tragedy and Elegy in Ovid's *Amores* 3.1 ("Elegy came [...] also tragedy came" [trans. Humphries]). For the time being in Ovid's poem love poetry wins by the front door but tragedy threatens to enter from the rear.

186.9-11/123.7-9 **a hyacinth** [...] **which has had no sun**: See Proust's novel, A *l'ombre des jeunes filles en fleurs*. The operative sense is that there is no sun in the shade (*ombre*).

186.13/123.11 **the door was ajar**: When is a door not a door?

186.19/123.16-17 **did not, after all, dress to please**: Kilman's history with Quakers (The Friends and their characteritic of plain dressing) indicates her disregard for ostentation in dress, including her macintosh. Miss Kilman pays no dues to Aphrodite in any

respect. She refuses to wear becoming clothing as her *texta*. She makes a poor tutor for the ornaments and dress required in the curriculum of Sappho's erotic advocacy of textual beauty. The story of her life is intended to appear tragic. She is setting herself up for the role of Tragedy in Ovid's poem from the *Amores*, 3.1, which identifies poetic style in terms of female flesh; this becomes a Stilkampf between Elegy and Tragedy for the affections of the poet. For details of the Quakers see Marcus, "The Niece of a Nun."

186.25/123.22-23 [Clarissa] came from the most worthless of all classes: One of the *phauloi*, less than noble types, mentioned in Aristotle's *Poetics* 54a, who play comic roles. There is a hint of *Schadenfreude*, or *epichairekakia*, the pleasure in another's misfortune, in Kilman's attitude.

187.6/123.29 **[Kilman] had never been happy**: She is not in danger from *phthonos*. Cheated, unemployed, and poor she seems tragic indeed.

187.9-10/123.32 **she had never been able to tell lies**: See Juvenal 3.42-43: "I never lernt how to tell lies." Truthfulness may be her virtue but she is also very good at the "false word" or crepitation like Chaucer's windy eagle whose speech equates with farting in *House of Fame*. (See Doob 321 and 333). The convention is illustrated in *Tempest* 2.2.90-91 with Trinculo and Caliban, wrapped in the same cloak, as "the beast with two backs": "His forward voice now is to speak well of my friend. His backward voice is to utter foul speeches and to detract." The groundlings must have loved it.

The "elegiac lie" in Propertius 1.15 is a matter of deliberate ambiguity, verbal infidelity, and swearing falsely (See Alessi "Propertius 2.28: Unity Without Illness" 41).

In Homer the prototypical liar is Odysseus. Hesiod's Muses tell lies that resemble the truth (*Theogony* 27) and are convincingly realistic. Aristotle reminds us that Homer's talent lay in the art of telling lies skillfully (*Poetics* 60a). Metaphors are untruths, lies. Aristotle says that good writers are good at metaphors, the only part of the job that cannot be learned from others (*Poetics* 59a4). It is suggested, then, that Kilman is not able to write fiction.

187.13-14/123.36 **spelt the name Kiehlman**: This is a name change suggestive of the royal family, not as is typical in the course of initiation but rather for political expediency.

187.14-15/ 123.37 **her brother had been killed**: Katherine Mansfield's brother had also been killed. She, too, bears an obnoxious smell. "She stinks like a—well civet cat that had taken to street walking" (*Diary* I, 58).

187.16/124.1-2 she would not pretend that the Germans were all villains: A paraphrase of a passage in Aristophanes's burlesque of the Peloponnesian War, *Acharnians* (line 400), often translated in Gilbert and Sullivan poetic meters: "Yet I know that these our foemen who can bitter wrath excite/Were not always wrong entirely nor ourselves entirely right." In the comedy, the hero is a peacenik, an activist. Kilman's perspective on the Great War, Germans, and modern history presumably is unfortunate. The irony exists not in the truth of her position on German entrepreneurial politics but in her lack of judgment in expressing such political incorrectness at the time. She was unable to tell exculpatory lies. In Proust 2. 949 the woman who took the side of the Prussians during the war is unforgivable.

187.17-18/124.2-3 **the only happy days of her life had been spent in Germany**: It was divine *phthonos* as much as her politics, presumably, that affected her employability.

187.21/124.6 **working for the Friends**: Quakers, the Society of Friends, or perhaps some (Quaker) oatmeal (porridge) factory.

187.24/124.8 **Extension lecturing and so on**: Like Miss Isabel Pole. Her name plays on the punning in Aristophanes's *Birds*. Pole leads to *polis*, which as a Greek noun, is feminine. Actually, the metropolis is maternal.

187.24/124.8-9 **and so on**: This is the narrator's idiom.

187.24/124.9 **Our Lord**: Clarissa finds Kilman's holier-than-thou attitude troubling. Capitalizations here are typographically her idiomatic expressions. Kilman, as a "humor," is a caricature of religiosity. Orthographic similarities appear in Joyce's *Ulysses* ch. 7. The exaggerated certainty she avows is ridiculed. Her fervor in certainty contrasts with Clarissa's epistemological uncertainty and thus merits ironical treatment. Septimus Smith thinks of himself as the Lord of Men.

187.26 She had seen the light: This is suggestive of Quaker "convincement."

188.3/124.13-14 **despised from the bottom of her heart**: A cliché. Her bottom will become important.

188.7/124.17 **Instead of lying on a sofa**: Tragedy deplores elegiac idleness. See *Amores* 3.1/23-24: "Wouldn't it be better to do something more appropriate?" Clarissa is lying down like Septimus Smith and perhaps still in a state of partial undress while Kilman is modestly wrapped in her mackintosh. Each victim has an attacker. Elegy is typically characterized by social irresponsibility and idleness.

188.8-9 **she should have been in a factory**: Elegy is associated with unemployment and idleness (Wyke "Reading Female Flesh" 127). Theirs is a contest between ideologies and styles of writing, "an amusing manifesto of both literary and political difference" (Wyke 129).

188.11/124.21 **Bitter and burning:** It is the bitterness that creeps into her writing for which Charlotte Brontë is criticized, not her justified feelings, in *A Room of One's_Own*. Miss Kilman is similarly regarded. The Brontës, like George Eliot, disguised their gender with masculine *noms de plumes*.

188.11/124.21-22 **Miss Kilman had turned into a church**: Not literally but it's close. She personifies a position of religious enthusiasm comparable to the scientific position imposed by Sir William Bradshaw whose "proportion" matches her "conversion."

188.13-15 heard the Rev. Edward Whittaker preach; the boys sing; had seen the solemn lights descend, and whether it was the music, or the voices: David Higdon points out that these are not the characteristics of a Quaker service and thus indicate a conversion to more orthodox religious observance.

188.17/124.27 (**found comfort in a violin but the sound was excruciating; she had no ear):** No aptitude for music. This parenthesis is a subtle allusion to Kilman's "bum fiddle." It begins an extended scatological conceit. "The belly has no ears" is a popular saying; the hungry will not listen to advice.

188. 18-19/ 124.27-28 hot and turbulent feelings which boiled and surged in her: She has a gaseus affliction associated with gastroenteritis, called borborygmi. This is a feature of Attic scatology. She suggests Charybdis, the vortex that swallows and regurgitates simulating a boiling cauldron.

188.22-23/124.31-32 **The Lord had shown her the way**: Through the labyrinth, presumably. Sanctimony is its own reward.

188. 24/124.28 **boiled**: This is a suggestion reminiscent of the witchcraft practiced by Medea (Ovid *Metamorphoses* 7.162), boiling (a form of cookery) dead people back to life, or the elderly back to youth, as in Aristophanes's *Knights* (Cornford 42-43). Here the "belly" as an organ of generation is viewed as a cauldron. Roasting is a later development in the evolution of rituals, appearing in Aristophanic comedies, accompanied by the aroma of roast pork.

188.20-21 she had [...] gone to call on Mr. Whittaker at his private house: The suggestion, in the context, is of a privy.

189.3/124.37 macintosh: Made of a rubberized cloth that originally smelled.

189. 3-4/125.1 **she looked with steady and sinister serenity**: The "evil eye," an ancient form of envy or spite for those who have achieved excessive happiness or good fortune and who should be made to suffer for it. See Harrison *Prolegomena* 191, 197. The phallus ("peter") in the form of pocket charms and even large sculptures in the street as in Pompeii serve an apotropaic (protective) function, averting evil in this regard. In George Eliot's *Daniel Deronda* the hero is accused of possessing the Evil Eye three times (bk1,ch.1; bk. 4, ch.29; bk.5, ch.35).

Passages in Scripture (Jacobean translation) show the strong feeling concerning the Evil Eye: Proverbs 23.6, 28.22; Psalms 54.7, 59.10; Matthew 6. 22, 23; 20.15; Luke 11.34; Mark 7.22. In speech, obscenities also ward off the Evil Eye.

189.8-9/125.5 [Elizabeth] could not bear to see them together: They are as incompatible as Ceres and Fama, "plenty" (Clarissa) and "want" (Kilman); see Ovid's *Metamorphoses* 8.785-786. There is not only the opposition of plenty and want between Kilman and Clarissa, but also the opposition of tragedy and comedy that suggests Ovid's *Amores* 3.1, the Stilkampf between Elegy and Tragedy competing for the poet's regard. Elegy has been victorious but the poet suspects that Tragedy will try to get in the back way. This suggests that in comedy a tragedy is always imminent. Comedy is an initiation ritual, with a focus on sex, and a grief at its center. There is a comparable front door/back door structure in Robert Louis Stevenson's *Dr. Jekyll and Mr. Hyde* in which the former uses the front door and the latter the back door (with homosexual implications) to the same house. See also the painting by Sir Joshua Reynolds, *Garrick between Tragedy and Comedy* (1762) that draws on Ovid's elegy, in Wyke 120-121.

189.10-25/125.7-21 **not Miss Kilman's [...] so she glowered**: This is a Stilkampf, a contest between opposites, stylistic combat between a tragedienne and a party girl, reminiscent of Milton's "Il penseroso" and "L'allegro."

189.14/125.11 Fool! Simpleton! etc.: Latin - Imbecillus. In Clarissa's words, nincompoop. Inflated language that leads to flatus. Miss Kilman is prone to Asian style: ventosa and loquacitas. Callimachus rejects bombast, preferring refined poetry (McNamee 218).Kilman's rhetoric is antipathetic to elegy. Here is the explicit naming of the "hero." (Fool=nepios, see Homer Iliad 20.466, 21.99 and 21.474). Kilman's lèse majesté explicitly identifies Clarissa as the prima donna of folly, but it takes one to know one. This is one reason one needs enemies, not friends, (266). Kilman is clearly an enemy of la dolce vita. There is a deliberate superficial incongruity in her lowly social status and the heroic decorum in her expression, for a comic effect (See Horace Ars Poetica 112 on decorum. Compare also Lucy, "Behold!"). The world is turned upside down.

Kilman's social criticism parallel's Figaro's fifth-act monologue: "Nobility, wealth, sta-

tion, emoluments; all that makes one so proud! What have you done to earn so many honours? You took the trouble to be born, that's all."

189.15-16/125.12 **who have trifled your life away**: Giving parties, no doubt. Like Tragedy she deplores Clarissa's frivolous lifestyle. This is a Stilkampf between Ceres and Famine (not usually allowed to meet): or as framed in Ovid's debate in the *Metamorphoses* between Elegia and Tragoedia, poetic genres made flesh. Elegies are seen as *nugae*, poetic nothings, silly things, trifles. The encounter contains elements of literary polemic.

189.16/125.14 **unmask her**: Historically speaking, the "vizard mask," originally a frivolity, became synonymous with London courtesans. The mask, suggesting the facial masks of classic theater, is (in Latin) a *persona*, an objective demonstration of the fictional nature of the character who wears it. It is an unreliable indication of an alter ego, or a second self, or even a quality that magically holds the character in thrall. Clarissa embodies so many personae that identification of any one mask is difficult. Who is this masked woman?

This also indicates the theatrical metaphor that the novel exploits. Life is like a stage production, people are like actors in masks and costumes to be returned to the property room when the show is over, and whose histrionics fully merit the satirist's coarsest sentiments. The narrator is, literally, behind the mask as a speaker in free indirect discourse.

189.17-18/125.14 **If she could have felled her**: The felling suggests both the felling of trees in Callimachus's "Hymn to Demeter" and the fellation that Septimus anticipates from Holmes or Bradshaw.

189.21-22 **If only she could make her weep; could ruin her; humiliate her; bring her to her knees crying**: A tricolon crescendo. In the Villa of the Mysteries there is a panel showing a winged figure with a lash raised in her right hand who is about to bring it down upon the naked shoulders of the kneeling initiate weeping in the lap of another woman. (See illustration).

Kilman's abusive language marks her as Clarissa's nemesis, a very Dark Lady. She violates elegiac standards and later incurs a vicious narratorial retaliation.

189-190/125 Simultanism: Kilman's (silent) rhetorical attack and Clarissa's (silent) reaction occur at the same time as the overt action. However, it is common in Old Comedy for a character not to react in the angry way of a real life situation (Dover 45). Together they personify two writing practices in a Stilkampf over styles of writing, one being *lepton* (thin), the other clearly *pachu* (large); two writing practices, one moralistic, the other worthless, are butting heads. Here, female forms are adapted to discourse with Kilman perpetually *gravis* and Clarissa *levis*. In Ovid (*Amores* 3.1.23-30) Elegy's idleness is Tragedy's disgust.

190.1-2/125.23 **This woman had taken her daughter from her!**: Kilman advances the Demeter mythos, here being reminiscent of the abduction of Persephone in the account from the *Hymn to Demeter* and other elopements and abductions in literature. The exclamatory punctuation indicates FID.

190.2 **invisible presences**: Even if Kilman is in touch with them, it seems to indicate a textual awareness of such matters as references to preformed language as parodies, paraphrases, and literary allusions.

190.5/125.27 **"You are taking Elizabeth to the Stores?"**: On Victoria Street, the Army and Navy Stores was originally formed as a kind of commissary and PX for military

persons. It was opened to the public in 1918. It is a very large "general store," a *pantopolium* that offers "great bundles of commodities" (*CR* 39) of the world, much as this novel is a emporium stocked with all the *topoi* of literature. It is a "lumber room" of literature; lumber is an obsolete form of Lombard that makes a lumber room a kind of pawnshop.

190.12/125.33 **causes she believed in**: The word "causes" is reminiscent of the work of Callimachus, *Aetia*, as the etiology of such allusions.

190.13-14 **brought up her daughter—but here was Elizabeth**: The narrator interrupts herself when Elizabeth, characteristically, intrudes.

190.19/126.3 **armoured for primeval warfare**: From the *Wise Virgins* "armoured against life," by Leonard Woolf, 71.

190.25-25/126.9-10 Clarissa laughed. Saying goodbye, she laughed: This underscores Kilman as the agelast (completely lacking a sense of humor) in the story. Clarissa is not merely amused at Kilman's bombastic absurdity. In the Homeric *Hymn to Demeter* (ll. 200-204) Demeter has been sorrowful about the loss of her daughter until Iambe's bawdy behavior (or Baubo's in another legend) makes her laugh. Here this is also an allusion to Demeter as in Meredith's poem, "The Appeasement of Demeter," which recapitulates much of the Homeric poem that has appeared partially in Mulberry's, finally emphasizing her laughter: "She laughed herself to water; laughed to fire;/ Laughed the torrential laugh of dam and sire/Full of the marrowy race." Kilman's insults (iambics) make this "sorrowing Demeter" laugh and make Clarissa less susceptible to divine envy as well. In Ovid's *Amores* 2.18.15, Love laughs at his tragic ornamentation. Clarissa's serio-comic holiday spirit unmasks her.

As the object of Kilman's "evil eye" Clarissa manages to defend herself by her laughter, to excite envy, and thus drawing her attention to something disagreeable. Kilman has already disavowed envy of women like Clarissa, however.

191.4 this woman was taking her daughter from her: An allusion to the kidnapping of Persephone, Demeter's daughter.

191.6-9/126.15-16 **cried out "Remember the Party [...]!" a van passing**: An analeptic repeat of the scene when Peter leaves.

191.11–12 **How detestable they are!**: The expressive syntax and punctuation signal FID.

191.21 **Had she ever tried to convert anyone herself**?: She implies an attempted conversion of Elegy by Tragedy, as above or in context, by the church lady, Miss Kilman.

191.21/126.29 **watched out of the window**: The window view in Cubist paintings is prominent in Léger, Gris, Picasso, and Braque.

191.22/126.29-30 **old lady opposite climbing upstairs**: This alludes to the stairs of life metaphor, the Lebenstreppe. That morning Clarissa had herself been an old lady climbing her stairs. Unable to see herself as an old lady climbing the stairs, Clarissa resembles Sigmund Freud, for a moment unable to recognize himself, as an old man, in the glass of his railway carriage in "The Uncanny"1919 (reprint) in *On Creativity and the Unconscious* (Harper 1958 p. 156 note 1). See *Freud's Collected Papers* (Hogarth 1922). At the party Clarissa explicitly has forgotten what she looked like.

The *vetula*, the old lady, is a stock character in Attic comedy even prior to Chaucer's "Loathly Lady." Among the other old ladies in *Mrs. Dalloway* there are Lady Bruton, Lady Bradshaw, Aunt Helena, and Mrs. Hilbery not to mention the old woman singing in Re-

gent's Park. In Greek society, women acquired autonomy when past the age of childbearing. Demeter, a self- avowed *vetula*, is able to travel the world freely. Men disguised as old women are featured in Aristophanes's parody of women's rituals, the *Thesmophoriazousai*. In the *Ekklesiazousai*, a parody of Plato's *Republic*, old women have first choice of young and handsome men.

191.22-26/126.30-33 Let her climb [...]; let her stop; let her [...] gain: This is the imperative form of the verb in each case. It appears that Clarissa is in a position of authority here. The effect is achieved by saying "let her." It implies the ongoing creative act of composition. "Let there be light, and there was light." See Zeus in *Iliad* 15.59-71 after he has recovered from Hera's ruse of seduction, an amorous digression in which he was "baffled by eros." "Reclaiming control over the narrative; he declares what the plot of the rest of the poem will be" (Slatkin *Thetis* 111): "Let Phoibus Apollo rouse Hector into battle [...] let him meanwhile turn the Achaeans back again [...] let them, fleeing, fall among the benched ships."

191.24–26 **gain her bedroom, part her curtains, and disappear again**: This is a description of a person who goes to bed in an old-fashioned bedstead equipped with curtains. See my essay, *Explicator*, Vol. 53, # 2 (Winter 1995), 108–111.

192.4/126-127 **the privacy of the soul**: Kilman's approach to spiritual privacy is intrusive just as later Clarissa will sense Sir William who forces the soul.

192.5/127.1 **The odious Kilman would destroy it**: Like Ovid's Tragoedia, forcing her way through the back door.

192.17-18/127.12-13 **what did he talk about? Himself**: Of course Peter has never ceased talking about himself. Furthermore this appears in a novel that often talks about itself, in self-reference, and this is one of those occasions.

192.21/127.16 Big Ben struck the half-hour: 3:30 p.m.

192.24–26 as if she were attached to that sound, that string: Labyrinth imagery.

192.26 **it had something to do with her**: References to mystery soon will suggest Clarissa's connection with the mysteries of Demeter.

193.1 **Down, down into the midst of ordinary things**: These words introduce Peter's nap (85).

193.6/127.26 **could still just see her white cap moving at the back of the bedroom**: See the dream in Proust 1. 550. In Propertius 4.5.72 the bawd wears a white cap. See *Explicator*, as above. She is in the bedroom as in the episode that takes place in Clarissa's little room.

193.17/127.28-36 **creeds [...] religion**: "Creeds [etc.] the least important part of religion": Jane Ellen Harrison, "Darwinism and Religion," *Alpha and Omega*. (London: Sedgewick and Jackson, 1915).

193.9-10/127.29-30 **miracle/ mystery**: Clarissa uses the words in conjunction as if a reminder that death followed by renascence in the mysteries is a miracle. Clarissa has had a mystery of her own to solve.

193.10-13 **that's the mystery** [...] **the supreme mystery**: This emphatic thought, related to the Mysteries of Demeter, will become manifest in Clarissa's little room.

193.15/127.35 the ghost of an idea: A thematic cliché.

193.16-17/127.35-37 Here was one room; there another. Did religion solve that, or love?: The image is of two physical spaces, two different orders of existence (Smith

128). Woolf's signature, the "room," reappears. Clarissa's little room will become a highly significant space in similar terms—here was one room; later another. The mystery is to be solved, perhaps by religion, clearly by something like love. This is a conflation of poetic notions such as death regarded as merely moving from one room to another, and sex as death. The conclusion is a rhetorical question.

193.18-26 **the other clock**: Here begins a personification conceit, like the earlier more extended one, also based on the hostess (74). As formerly, St. Margaret's the hostess brings trifles to be attended to by Clarissa, the hostess. Here Big Ben lays down the law while St. Margaret's has only odds and ends, all sorts of little things to concern her, like the odds and ends incorporating this novel.

193.20/128.3 **lap full of odds and ends**: This alludes to the "enormous trivia" convention, annoyances such as Mrs. Marsham and Ellie Henderson. An instance of self-reference, the object and the subject are the same. Such fragments suggest the intertextual components in the novel as a cento, a stew, a miscellany to be assembled in some kind of order. In Catullus 65 the image concerns the fruit of the Muses falling from the "lap," a term pregnancy. St. Margaret's thus defies the majesty of Big Ben much as an elegiac poet defies epic poets. The clocks form the transition into Miss Kilman's monologue.

194.4-12 **the late clock**:The conceit of St.Margaret's brings to Miss Kilman all the reminders of Clarissa that she finds objectionable: assault of carriages, brutality of vans, all issuing from the lap full of odds and ends, shaping the two passages as ring composition..

194.14,19/128.22 it was the flesh that she must control: An ambiguous statement that covers Kilman's corpulence (the grotesque body of carnival), her enteric problems, and her carnal appetites. Rather, her size tropes her rhetorical style.

194.17–18 **Ugly, clumsy, Clarissa Dalloway had laughed at her for being that:** She is an example of the grotesque body in carnival. This is true on the level of allusion, since Demeter laughed at the comic antics of Iambe in the Homeric *Hymn to Demeter*. The agelastic tutor misses the point, naturally.

194.24/128.30-31 **[Clarissa's] life was a tissue of vanity and deceit**: Tissue, a thin, "see-through," fabric, deceit in terms of intertextuality. Clarissa will echo this in the little room.

195.8/129.6 **until she had reached the pillar-box**: It is one of London's red, cylindrical mailboxes invented, by Anthony Trollope as red-painted erections, in 1874, that resemble a truncated column. They have been viewed as "herms."

195.12 **How nice it must be [...] in the country**: This is the elegiac ideal according to Tibullus.

195.17/129.12 her unlovable body which people could not bear to see. Do her hair as she might, her forehead remained like an egg, bald, white: A comb-over is not an option. The Medusa, a type of gorgon, whose hair is a mass of serpents turns people to stone if they happen to see her (Hesiod *Theogony* 283). For the Gorgon's snakey locks in elegy see Propertius 2.2. Elizabeth seems to be immune. Is there a Perseus to cut off her head? The gorgon represents the horrifying face of death.

195.21-22/129.16 **Never would she come first with any one**: This alludes to both Aphrodite who was chosen first in the Judgment of Paris, and Sally Seton who expects always to come first.

195.25/129.19 **her hot water bottle**: This, as in the *mimus nobilis* of Richard, is a comic convention. There is something essentially absurd about hot water bottles. Clarissa has a hot water can.

196.1/129.21 **she was there for a purpose**: It suggests an intradiegetic authorization for her presence in the novel.

196.5/129.24-25 **Knowledge comes through suffering**: This is a frequent Greek platitude in classical drama: *mathein/pathein*. King Admetus, lord of Thessaly, is a difficult student in Euripides's *Alcestis*. After his wife dies he finds that knowledge comes through suffering. In the comedy of Aristophanes's *Clouds* a man learns to fear the gods through suffering (*Clouds* 1458-1461). It is a running gag in comedy. It also appears in Aeschylus's *Agamemnon* lines 176-177. In the parable of Hercules in Bivio (Xenophon *Memorabilia* 2.1.21-34) virtue proclaims the necessity for suffering. In its original context knowledge refers to the understanding of the universe as Zeus guides mankind. In that sense, it is incongruous that a Christian clergyman would quote from Greek religion. Knowledge also arrives in different contexts. The clergy are a time-honored target for ridicule. Compare Tibullus 1.6.53.

196.20/1301 **an unwieldy battleship**: This is part of the nautical motif. Kilman has been compared to Ben Jonson as a clumsy galleon, unlike Shakespeare, the crow feathered with the words of others (personified by Elizabeth), who is a pirate ship (May Byron, *A Day with William Shakespeare*). See also Horace, *Ars Poetica*.

196.21-22 brown, decorous, striped, frivolous, solid, flimsy: A catologue of lingerie.

197.3-4/130.5 Elizabeth rather wondered whether Miss Kilman could be hungry. It was her way of eating: Of course she isn't hungry. Gormandizing is comic shtik. Like the nurse in Euripides's *Medea* she is content to take her pleasure in food rather than poetry. Traditionally, Fools are gluttons.

197.6 and 199.19/130.12 **sugared cakes/** *éclair:* This is a suggestion of an Aristophanic burlesque of ritual foods troped in Old Comedy as fecal droppings. The many cakes used in ritual were the offering of the poor to Demeter, and there many varieties. The cakes are comparable to the "mystery piggies" that make Septimus laugh (217). *Eclair* = lightning as in Clarissa's ritual on the terrace (53). This burlesques a vestigial women's ritual.

197.8 Could Miss Kilman really mind it? Yes, Miss Kilman did mind it: She is a control freak, like a Fascist. This is free indirect discourse in metrical (even elegiac) rhyme.

197.10/130.15 **she had wanted that cake—the pink one**: In Aristophanic comedy the allusion is to female pudenda and oral sex. There are some Greek religious practices that require various forms of baked goods, in anatomically correct configurations, like tea cookies. Harrison informs us that "The sacred symbols of both sexes were handled" accompanied by "unseemly quips and jests" {*Prolegomena* 148). Aristophanes exploits them for obscenely comic effects in *Acharnians*. See Henderson *Maculate* 114 and 144.

197.10-11/130.16-17 **The pleasure of eating was almost the only pure pleasure left her**: In Plato's *Philebus* 31e, eating is a pleasure among other pure pleasures. Kilman is troubled by the pleasures of the flesh.

197.12/12130.17 baffled: Originally this was a punishment for a recreant knight.

The implication is of an obstruction in the maze.

197.16 **she was like a wheel without a tyre**: She seems a "flat tire", reminiscent of the "tyres of motor cars" that startle Miss Pym by blowing out.

197.19/130.23 **her bag of books, her "satchel"**: A textual self-reference such as the narrative often makes in terms of bags and similar containers of books; the novel that notes it is a similar container of books. The novel contains the satchel as a recursive definition, a smaller version of itself as a container of books

197.22-23 **there were people who did not think the English invariably right**: She rehearses the Aristophanic political position from *Archarnians* 1.400 that caused her to lose her job at Miss Dolby's, a nightmare of history from which she seems incapable of awakening. The diction here echoes the above English translation.

197.24 There were meetings: A reference to Quaker religious gatherings.

197.24/130.23-24 **There were other points of view**: These are a matter of other books (*CR* 180).

197.26/130.29 So-and-so: This is the narrator talking.

198.4 **all professions are open to women**: Women were admitted to many professions. In 1922, 30 women were called to the Bar (Graves 36).

198.6–7 was it her fault? Good gracious, said Elizabeth, no: An evaluative subjective expression.

198.9-11/131.1 **hamper/flowers**: A container of flowers like a collection, a *florile-gium*, of books. Like the flowers in Mulberry's that are in wicker trays as if from a laundry, these suggest Clarissa's claim that Kilman, like the merchant in the *Odyssey* (15.420-422) who stole the laundress away, has indeed taken her daughter.

198.14-15 **Miss Kilman and [Clarissa] were terrible together**: This is a reference to the legendary antipathy between Ceres and Fama, and between elegy and tragedy.

198.15/131.6-7 Miss Kilman swelled: A near-miss for "smelled."

198.19/131.10 **breakfast in bed**: This is an Aristophanic allusion to oral sex and like Molly Bloom's two comments in Joyce's *Ulysses*, "Penelope," as well. The allusion duplicates Septimus's horror of being fellated in bed by Sir William Bradshaw. Insofar as Scholes claims that the archetype of fiction is the sexual act, this seems a metaphor for an oral reading of a text. (The Greek verb "to read," *entunkhánein*, also means "to have sexual relations with".)

198.23-24/131.14-15 **My grandfather kept an oil and color shop in Kensington:** In other words he was "in trade." Retailers and those of foreign parentage are not viewed as legitimate.

198.25/131.15-16 **Miss Kilman made one feel so small**: A cliché, this is an ironic comment one might make as a logical comparison with such a large woman. References to Kilman's corpulence (*pachu*), as an unwieldy battleship for example, place her in that undesirable category with reference to the slimness (*tenuis*) of elegy and which constitute a dramatization of literary style. Rhetorically speaking, she and Elizabeth exhibit conflicting literary interests in the stylistic contest beween elegy and epic. This is part of the burlesque of elegiac conventions.

199.4-7 **Ah, but she must not go!** [...]whom she genuinely loved: This is free indirect discourse. The narrative incorporates the character's expressiveness. Love is understood to be a poetic activity in Latin elegy.

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199.5 **Miss Kilman could not let her go!**: This alludes to the send-off convention, the *propempticon*, of ancient literature ("don't go"). (See Sappho LP 193 and *Odyssey* 1568-74).

199.7-8/131.24-25 **her large hand opened and shut on the table**: Kilman's hand is a frequent focus, an allusion to the Harpies who "snatch" – *Odyssey* 1,240f and 14.370f.

199.9/131.25 it was a little flat: Flatus.

199.14/131.29 **rather stuffy in here**: Elizabeth is beginning to be troubled by the smell. Miss Kilman has been characterized as a vampire, like a spectre that sucks up life blood. Here the emphasis on smell ("she perspired" – 16) however relates to concerns sweating from exertion under strain connotes oozing excrement in Aristophanes's *Frogs, Birds*, and *Clouds* (Henderson *Maculate* 189). Stuffiness and the smell of garlic leading to the window's being opened are important components in Bram Stoker's *Dracula* (ch. 11).

199.23/131.34 **swallowed down the last inches of the chocolate** *éclair*: Lightning (French); this is an analeptic allusion to seeing Sally as "a landscape in a flash of lightning" (53). This is not exactly an amorous *coup de foudre*.

199.23-24 **washed the tea round in her cup**: Like Charybdis she creates a small maelstrom in a tea cup.

199.25/132.4 **She was about to split asunder**: Her enteric distress is characteristically expressed in grandiloquent terms.

200.1/132.5-6 **if she could clasp her**: This is the intention of Kilman's hands, which Clarissa anticipates, had "taken her daughter," (190).

200.2/132.6-7 **make her hers absolutely and then die**: An analeptic allusion to Clarissa's *Othello* 2. 1.189-190. The jargon of the erotic lexicon.

200.9-10/132.13-14 **people don't ask me to parties**: She would be the skunk at the picnic. This derives from Plautus's *Pseudolus*, the eponymous hero who has finally slipped and soiled himself.

200.16-17/132.19-20 it was all those people passing [...] who made her say it: Influence-awareness (influenza). See Aristophanes's *Birds* 719: "An ox or an ass that may happen to pass,/ A voice in the street or a slave that you meet,/ A name or a word by chance overheard,/ If you deem it an omen, you call it a bird," (trans. Rogers). The etymology involves *ornis*, and the mantic art of watching birds in antiquity, and is translated "omen." In Greek a bird is "ominous" and it implicates bird imagery in the novel. This is a parody of a passage from Aeschylus's *Prometheus Bound*: Prometheus the prophet speaks: "And nicely determined both signs from meeting by the way and the flight of lonely birds of crooked talons, which were of lucky kind, and those of evil omen," (trans. Janet Case). Of course the "textuality" of such omens means they must be "read" as much as any other text. This is not easily done, as in the case of the omen in the *Iliad* and the difference of opinion between Hector and Polydamas (*Iliad* 12.199-259).

200.18 She had her degree: Cambridge granted degree titles to women in 1921.

200.21 **I pity** —: Her comment is interrupted; an aposiopesis. She corrects herself: "I pity other people." This seems an allusion to Aristotle's *Poetics* 53b1 and his discourse on pity and fear (horror) in Greek tragedy. See also Leonard Woolf *Wise Virgins* 136: "I pity them."

200.25-26/132.23 like some dumb creature who has been brought up to a gate

for an unknown purpose: The image is of a sacrificial animal. In her fawn-colored coat Elizabeth suggests the "fawn topos" See Horace *Odes* 1,23,1-3 and Anacreon frag 39: "A tender unweaned fawn alone and trembling with fright" (Edmunds 130). Iphigenia, a type of Artemis like the Lady of the Wild Things, was to be sacrificed but was rescued by Artemis and a deer substituted in Euripides's *Iphigenia in Aulis* (*Oxford Classical Dictionary*).

201.4 **Don't quite forget me**: This is a component of the *propempticon*, send-off convention.

201.7/132.34 The great hand opened and shut: The "Harpy" loses its prey.

201. 11-12/132.37 **drawing out [...] the very entrails**: Elizabeth's retreat affects Kilman's intestines.

201.13-14/133.3-4 **she had gone/ she went**: This is scatological defamiliarization by language that suggests defecation/ crepitation that any child can understand. Miss Kilman is the butt of humor in more ways than one. "Humor, after all, is closely bound up with a sense of the body" (*CR* 36). See Rabelais's *Gargantua and Pantagruel* 2.6 in which the pedant loses bowel control. See *katharsis* in Aristotle's *Poetics* 49b, a purgation of pity and fear. The confrontation with such characters always results in a clash of styles (Stilkampf). The scapegoat's ritual function is purification as the expulsion of evil (*katharsis*). See Harrison *Prolegomena* 103 and 109). This is not as explicit as Leopold Bloom in the watercloset, but hers is comically coy whereas Bloom's is just explicit. Kilman's tragic perspective comes with built-in catharsis. She is a type of Yahoo out of *Gulliver's Travels*. Her bingeing is followed by purgeing.

201.14-15/133.3-4 **she went/she had gone**: Kilman is a subversive element in the carnival society who is the target of ridicule and playful malice. We all enjoy seeing a hypocrite come to grief. These are events to be expected from a Yahoo, ambiguously expressed. For references to the excremental in *The Common Reader* see "Miss Ormerod," the scientist characterized as a figure of Demeter (*CR* 129, 132). It seems that the narrator like James Joyce has a temporary "cloacal obsession" (H.G. Wells, "James Joyce," *New Republic* 10, March 1917: 159). This incident supplies the "little clod of manure" that fertilizes the "crocus" (*CR* 209; see also "Miss Ormerod" who identifies "excrement."). This is an instance of scatological defamiliarization, an initiatory ordeal such as that suffered by Stephano and Trinculo in Shakespeare's *Tempest* 4.1.200. Frye comments that "constant reference to these [embarrassments] brings us down to a bodily democracy paralleling the democracy of death" (*Anatomy* 235).

201.15/133.5 **among the éclairs**: Thunder and lightning, (*Donder und Blitzen*) i.e. "what the thunder said" (T. S.Eliot).

201.16-17/133.5-6 **stricken once, twice, thrice by shocks of suffering**: This suggests a formulaic expression for her distress that impersonates Dionysus in his journey to the Underworld (*Frogs* 640-664) and taking his beating, an imitation of Sophocles's *Electra* (line 145). The operative word is "stricken"; see *Frogs* 645.

201.19-20 and 202.2/133.9-10 **She got up, blundered off** [...] **rocking slightly from side to side** [...] **lurching**: This is one of the nautical metaphors such as those favored by Clarissa; Kilman is again a clumsy vessel like "Ben Jonson" in May Byron's personification, whereas "Shakespeare" is an easily maneuvered pirate ship. Personification as a sailing vessel to the detriment of the character is a feature in antiquity. See Catullus 4

and Horace *Odes* 1.14. See also the dialogue between the personified triremes (battleships) in Aristophanes's comedy *Knights* lines 1300 ff. See also the personified and now aging sailing ship in Catullus 4.

201.22/133.11-12 **lost her way**: It's easy to get lost in a labyrinth. Just ask Maisie Johnson.

201.25/133.15 all the commodities of the world, perishable and permanent: That is, commodities both human and divine.

201.26 hams, drugs, flowers, stationery: A short catalogue.

201-202/133.16 **variously smelling, now sweet, now sour**: This is a circumlocution for her crepitation. Everything associated with Miss Kilman smells in one way or another. Her smell suggests the smell of those in *The Tempest* 4.1.182, 199 who fell in the horsepond.

202.1-3/133.17-18 saw herself [...] very red in the face, full length in a looking-glass: Like Clarissa and Peter, she sees her graceless reflection in a mirror, a comic topos from antiquity discussed at some length by Curtius. Here the reflection is her double whereas fictionally her double is Clarissa. Although she has been likened to a vampire it seems to be not the case; vampires have no reflection and she is not a *bona fide* blood-sucker.

202.3-4/133.19 **at last came out into the street**: She escapes one labyrinth only to arrive in another.

202.5/133.20 **Westminster Cathedral**: This is the Roman Catholic seat since 1903 in a Byzantine style of architecture, exceptional in its Gothic and Palladian surroundings. The fabric was completed in 1903.

202.11-12/133.26 variously assorted worsippers, now divested of social rank, almost of sex: This suggests the presumed leveling influence of religion.

202.15-16/133.30 **some of them desirous of seeing the wax works**: This is the let down in the religious context. These are tourists, not worshippers. There is a wax museum in the crypt of the Abbey. The Abbey dates from 1066 and Edward the Confessor. Confessing is a minor theme in this novel.

202.21/133.35 **Unknown Warrior**: In the nave is his tomb. His body was buried there on 11 November 1920 as a representative of the war dead.

202.24 Miss Kilman's spiritual aspiration, to aspire above the vanities, clearly is associated with her puritan Juvenalian disdain for the vanity of human wishes, like the Roman cynics's aggressive contempt for wealth, which marks her as a typical protester in "stentorian tones" (See Juvenal 13.13.)

203.2/134.6 **the path to Him smooth**: The capitalization referring to God signals her idiom as above. A style which is normally the sign of reverence is satirically used as a term of ridicule.

203.8/134.9 **on the threshold of their underworld**: A term consonant with the context of the *Frogs* as if she were about to enter the classical world of the dead, with all the scatological suggestions that Aristophanes has at his disposal. It is consonant with the chthonic origins of the cult of Demeter. Dr. Bentley quotes Dido's *katabasis* in the *Aeneid* 4.654 as a metaphor for his own death (*CR* 195). Virgil's Sibyl of Cumae states categorically that the way to Avernus is easy but the way back is the hard part (*Aeneid* 6.125ff). The getting of wisdom, a sort of purification, requires a kind of initiation; otherwise the

unenlightened are doomed to lie in the mire (Plato *Phaedo* 69c). Kilman's snakey appearance above compares well with Alecto, one of the Furies in the Underworld.

203.10/134.11 a soul cut out of immaterial substance: It suggests fabrication.

203.11/134.12 **a soul**: Margot Asquith was associated with a group in which members identified themselve as "The Souls."

203.15-16/134.16-17 **she did not at once let him pass**: Both Frogs and "frogs" (the French) are suggested by this parody of the famous Verdun motto illustrating her knowledge of modern history, "*Ils ne passeront pas*," the alliteration suggesting both croaking and crepitation in Aristophanes. Westminster Abbey has become Miss Kilman's "comfort station" (her water-loo) where she seeks to purge her griping soul. Defilers of public monuments and references to "outhouses" are frequent in Aristophanes (Henderson *Maculate* 190-191). This also refers analeptically to Septimus Smith: "It is I who am blocking the way" (21).

204.3/134.29-30 **It was so nice to be out in the air**: Elizabeth has escaped the noxious smells associated with Miss Kilman. The "fresh air" motif has been opened by Clarissa from the first.

204.1/134.30 **So she would get on to an omnibus**: This is one of the comments the narrative makes in self-reference. A metaphor is a vehicle. This is a vehicle that, like the Trojan Horse, carries many bodies, thus a reference to the omnibus novel that contains many intertextual references.

204.5/134.31-32 in her very well cut clothes: This is a reference to her textuality.

204.13-14/135.2 in the country with her father and the dogs: Here she alludes to fox hunting. Dogs represent an important part of the Dalloway bestiary. See the comic fox-hunting novels of Surtees. Elizabeth seems a huntress like Artemis, who received her dogs from Pan (Callimachus *Hymn to Artemis*, lines 87-97). She appears as the traditional Lady of the Wild Things. Further, the relationship is similar to the incestuous affiliation between Phaedra and Hippolytus in Euripides's play. Here Richard resembles the outdoors type of Hippolytus.

204.18-19/135.6 **She inclined to be passive**: Elizabeth and Kilman compose a type of Sapphic *thiasos* in which Kilman dominates and the girl is passive, comparable to *erastes* and *eromenos*, or extending the metaphor, to writer and book.

205.1/135.14-15 **she was really awfully bored**: This may be a playful reference to the Lytton Strachey essay in which he says that Shakespeare must have been bored by the time he wrote *The Tempest*."Bored with people, bored with real life, bored with drama, bored, in fact, with everything except poetry and poetical dreams" (*Books and Characters* 64). In Ovid's *Amores* 3.1 33-35, Elegy tells Tragedy twice she is a bore, suggesting for Elizabeth the role of Elegy with a "profession" like her mother's. Elegy is bored by the virtues of Tragedy. It also is an opportunity for word-play, suggesting the terrible "boar" Artemis sent against the Calydonians. There is also the famous dictum of Dr. Johnson: "When a man is tired of London, he is tired of life; fot there is in London all that life can afford."

205.6/135.19 **guinea pigs**: The pig is a typical beast of sacrificial ritual, especially in the rites of women and Demeter.

205.9-10/135.22 Well, thought Clarissa about three o'clock in the morning [...] it proves she has a heart: A frame-break. The comment takes place at some temporal

distance from the context which is taking place in the afternoon. Clarissa is apparently inside the discourse and on the outside looking on. The extradiegetic narrator enters the temporal level of the narration, a metaleptic intrusion, a mingling of diegetic levels. This passage is the most deceptive in terms of perspective. The narrative agency pulls back temporally to show Clarissa at her writing table in "words referring directly to the situation of the utterance" (Ferrer 150 note 12). The effect it conveys is that what has gone before which we have seen as mimesis is now suddenly revealed as nothing more than semiosis—a world created by words.

205.13/135.25-26 **Elizabeth** [...] **competently boarded the omnibus**: This demonstrates a text that is able to stand on her own feet and to go off alone without getting into trouble (*Phaedrus* 275e).

205.15/135.26 an omnibus/ a pirate: This is an instance of self reference, a nautical metaphor as part of the ship of fools convention. Here the personification of Jonson and Shakespeare resumes as galleon and pirate ship respectively. The novel contains much that is pirated, is itself a pirate, which could be accused of and has been seen as pirating the work of others, and seems an "unauthorized edition." The novel, suggested in smaller terms of itself, is recursively defined. Elizabeth is not what she seems; she may be illegitimate.

As an omnibus, a vehicle that carries "everything," the allusion is to metaphor, a figure that transports meaning from a difficult to an easier concept. It also is a smaller version of the novel. Some such omnibusses (known as pirates) violated regulations and picked up passengers that belonged to the charter of other companies however. The same may be said for *Mrs. Dalloway*.

205.17/135.29-30 **reckless, unscrupulous, ruthless**: This is descriptive of literary appropriation. At this time in London anyone could run a bus. "Passengers suffered from maverick operators who were inclined to abandon a route in mid-journey if they saw promise of more fares in the opposite direction" (Gray A History of London 303).

205.18-20/135.31-32 **boldly snatching a passenger, or ignoring a passenger**: Preformed language seems to be arbitrarily selected but is made for purposes of theme, a self-reference, texts carried like passengers on a bus. The novel selects fragments here and there that may seem to be irrelevant to readers with preconceived notions. The baring the device motif.

205.19-20 **squeezing eel-like and arrogant in between**: This suggests negotiating the labyrinth.

205.21/135.33 **All sails spread**: This completes the nautical metaphor. Isis is the goddess portrayed in the Book of the Dead with her feet on the prow of the Solar Bark. She, like all immortals, never suffered death. She is more concerned with the resurrection of the dead. Water, and its source (the Nile), meant life itself for the ancient Egyptian.

205.24/135.36 **a fawn in the open**: She is the sacrificial animal, the "fawn topos" as a sacrifice associated with Iphigenia and Artemis. It is an image Agamemnon uses to arouse the Greeks to battle (*Iliad* 4.243). The fawn was sacrificed in Iphigenia's stead. This one seems to have escaped. See also Horace *Odes* 1.23.1-3 and Anacreon frag. 39.

205.24-25135.36-37 **She was delighted to be free**: She is dominant, free (*eleuthe-rios*).

205.26/135-136 it had been so stuffy: A last reference to Miss Kilman's smell.

206.3/136.4 fawn-colored coat: Her garment identifies her.

206.4-6/136.5-7 **like the figure-head of a ship [...] white painted wood**: She is at once a ship and its figurehead (a kind of nautical hood-ornament). Like Hugh and Bradshaw she is also a blockhead, but rather much younger.

206.20/136.18 **the Strand**: This is a street of shops, offices, theaters, and hotels, formerly a bridle path alongside the river, leading in the direction of the City. Elizabeth's trip up the Strand burlesques the "marvellous journey" convention. In Eliot's *Waste Land*, the Strand is the site of "The Fire Sermon" 3.256-311. Elizabeth, hower, is hardly a Rhine Maiden or a Thames-Daughter, let alone a Lorelei.

206.23-24/136.22 **she might be a doctor. She might be a farmer**: She explores the maze of possibilities.

206.26 **see them in their cottages**: Since the "cottage" was British slang for a public lavatory (according to D. A. Boxall), and "cottaging" a term for the furtive pick-up, since the turn of the century, Elizabeth seems to be committing a gaffe of one sort or another.

207.1/136.25 **Somerset House**: Originally the site of a palace, now an imposing building completed in 1835, it houses the General Registry and the Inland Revenue offices.

207.6/136.30 **She liked those churches**: St. Clement Danes, a Wren church and St. Mary-Le-Strand by James Gibbs.

207.7/136.31 **shapes of grey paper**: They are like cut-outs in a Cubist painting, flats for a theatrical production, or a Potempkin village.

207.7-8/136.31 **breasting the stream**: Here it is the street, not the river, that carries the nautical trope.

207.9/136.33 **Chancery Lane**: It is located in the City, just beyond Temple Bar, along the east side of Lincoln's Inn. The site of the Public Record Office, it extends northward from the Strand to the gates of Lincoln's Inn. Mrs. Warren's daughter, of ambiguous parentage, has a position here.

207.10-11/136.34-35 **In short she would like to have a profession**: Neverow notes that the word profession is a euphemism for prostitution; this passage suggests such an interpretation as an analeptic reference to Clarissa's earlier allusion to "Mrs. Warren's Profession." See also Garber 19.

207.14-15/138.12-13 **had some woman breathed her last**: This is reminiscent of the extended onstage death scene of the heroine in Euripides's *Alcestis*.

207.15/137.2 **hands putting stone to stone**: The "foundation of a city" topos resumes. Architectural fabrication of the walls of a labyrinth is analogous to creating a literary labyrinth. Virgil's Aeneas has a similar view of the industrious Carthaginians (*Aeneid* 1.419ff). The Masonic aspect of the rites of Isis and Osiris reflect the self-referential architectural aspect of a labyrinthine text, entering it, constructing it.

207.20/137.7 the Temple: The Middle Temple Inns of Court.

207.21/137.8 **the Church**: The Round Church of the Templars who served as Medieval bankers dates to 1185.

207.23/137.8-10 **determined** [...] **to become either a farmer or a doctor**: The comic expression of her "determination." The possibilities suggest a labyrinthine route.

208.14/137.25 **Fleet Street**: This is a kind of extension of the Strand; it leads from Temple Bar into the City as far as Ludgate Circus and is associated with printing and

publishing rather than a nautical route or a bridle path.

208.15/137.26 **St. Paul's**: The cathedral was built after the Great Fire by Christopher Wren in the 17th century. The dome is visible from many points.

208.15-16/137.26-27 **like someone penetrating on tiptoe, exploring a strange house by night**: Exploring is an image of the process of walking a maze. This echoes the "room" topos previously discussed, and the "discoverer" topos as well. Allegorically speaking she entertains new ideas.

208.19-20/137.30 **queer alleys, tempting bye-streets**: This describes the anfractuosity of a labyrinth. Trespassing, crossing boundaries, invading upon forbidden turf selfconsciously describes the text.

208.23 **For no Dalloways came down the Strand daily**: In Aristotle's *Poetics* 48b1 it is claimed that comedians were excluded from the city.

208.30-31/137.31-33 open doors which might be bedroom doors, or sitting room doors, or lead straight to the larder: The baffling decisions associated with finding one's way through a maze.

209.4/138.3 abbesses: The appellation can refer to bawds in Cockney terminology.

209.8/138.6 **in the direction of St. Paul's**: She has arrived at the place, Ludgate Circus, where the aeroplane flew that morning.

209.13 as if people were marching: Reminiscent of Peter's marching soldiers.

209.14-17 had some woman breathed her last [...] where she had just brought off that act of supreme dignity: Reminiscent of the death of Alcestis.

209.20-24/138.18-23 **It was not conscious** [...] **but this voice**: A priamel asserting that the lack of fate in a fortuitous death seems consoling.

210.3-5/138.26-28 as in the rough stream of a glacier the ice holds a splinter of bone, a blue petal, some oak trees, and rolls them on: An epic simile that illustrates the progress of themes that travel the course of the novel.

210.6-8/138.29.30 Her mother would not like her to be wandering off alone like this: Wandering is the terminology of the maze. Socrates objects to writing because when the words are separated from their parent/author, they wander off "all over the place" and are subject to ill treatment (readings) such as Clarissa expects that Sally will experience. Here, in Elizabeth, we have a *graphe* (feminine), writing, that is wandering off alone, even knowing that she is beyond her mother's reach who would not approve. Unlike Septimus Smith, a *logos gegramenos*, Elizabeth is a feminine text (*Phaedrus* 275e) tethered to her mother as Septimus is not.

210.13/138.35-36 **the clouds were of mountainous white**: Clouds are a frequent device in harmony with Aristophanes's comedy, *The Clouds*.

210.14/138.36-37 **one could fancy hacking hard chips off with a hatchet**: The image is of appropriating pieces of preformed language.

210.17-18/139.3 **conference of gods above the world**: See Proust 2.54, "thanks to a miraculous rending of the customary clouds, the assembly of the Gods in the act of contemplating the spectacle of mankind." In Homer's *Iliad* 20. 5 Themis guards social order, summons the assembly of the gods and serves them as hostess, a reference to Clarissa's party and her role in it. She is a goddess of the matrilinear social structure and is the central focus, not as woman, but as mother (See Harrison *Themis* 492-494). Themis is associated with mysteries in *Clouds* 140 and with sacrifices in *Peace* 1018. As planets, the

gods suggest a celestial configuration at Clarissa's (re)birth. The gods Clarissa as "Themis" plays hostess to are the forms of Zeus, Hermes, Cronos, Aphrodite, Artemis and Athena her friends and relatives have impersonated. Themis is the hostess but Demeter "feeds all" (Hesiod *Theogony*, line 912). This, juxtaposed with the approaching suicide, marks the contrast between divine comedy and human tragedy.

210.20-21/139.5-6 **to fulfil some scheme arranged already**: An awareness of the design, not random shape, that appears.

210.22/139.7 **of pyramidal size**: This alludes to the Nilotic context of Alexandria, Egypt, and to the pyramid as a type of labyrinth.

210.24/139.9 to fresh anchorage: The nautical metaphor.

211.5-7/139.17-18 **Calmly and competently, Elizabeth mounted the Westminster omnibus:** Having thought back to her mother, she is a text that finds her place in the literary "omnibus" where she belongs.

211.10/139.21 **now the bananas bright yellow**: This is an erotic allusion that extends for several pages, reminiscent of the banana of Molly Bloom, "Penelope," in Joyce's *Ulysses*. Sometimes, however, a banana is just a banana. Septimus may not know that. It will later contribute to his panic.

211.15-20/139.27-28 the sound of water was in the room [...] every power poured its treasures on his head: In Chaucer's *Legend of Good Women*, "Ariadne," Theseus's cell in the Labyrinth is situated under Ariadne's privy (lines 1960-1963): "The tour ther was this Theseus is throwe, doun in the bothome, derk, and wonder lowe, was joynyng to the walle of a foreyne." This is also an analeptic reminiscence of the dripping tap in Clarissa's bathroom.

211.23-24/ 139.33-34 [Septimus] heard dogs barking and barking far away: This is a reminiscence of Clarissa's barking dogs that puns on "lovers singing" (Propertius 3.4 47) in the prurient context of bananas and the imminent visit of Dr. Holmes, the "brute," who will set Rezia aside as Peter set Lucy aside that morning. It also contributes to the bestial context that he associates with Dr. Holmes who is his *bête noire*. The *ad bestias* contest of the gradiator's combat in the Coliseum is significant. In the 17th century, "dog" is a metaphor for male genitals. See in Shakespeare's *A Midsummer's Night's Dream* 2.1.205, Helena's speech to Demetrius: "Use me but as your spaniel." The comic effect is clear when it is remembered that Helena's part resumes, in association with barking dogs, as with Clarissa.

211.24/139.34-35 **fear no more**: The dirge from *Cymbeline* reappears. Imogen is played by a boy actor costumed as a girl who later dresses up as a boy. The result is a kind of play within a play, a "drag show" in which transvestite disguise or androgynous masquerade demonstrates the slippage between gender signifiers that extends to body language, costume, and speech (*Cymbeline* 3.4.158-160): a boy speaking like and imitating a girl. The complex allure of the boy under the female disguise is enhanced when the "girl" further masquerades as a "boy." In the *Dalloway* context, this power of one's garb to indicate gender is part of the play of gender construction as it is performed by way of costume. Similar gender play appears in Aristophanes's *Thesmophoriazusae* and *Ecclesiazusae*.

212.1-2/139-140 that gold spot that went round the wall: From Virgil's *Aeneid* 8.20. Actually this is an Alexandrian topos.

212.4-5/140.3 flinging her mantle this way and that: See Milton's "Lycidas," line

189

192, "twitch't his Mantle blue."

212.8-9 **Rezia** [...] **twisting a hat in her hands** is a repeat of the woman's ritual when they met in Milan.

212.9-10/140.8-9 **He was happy then**: His happiness and his approaching death coincide with divine *phthonos*.

212.14/140.12-13 telling her to write: Rezia is to take dictation.

212.22/140.19.20 **his friend who was killed, Evans, had come**: He believes Evans (as one of the Un-dead) has returned from the grave. Septimus has hallucinations that involve the theme of renascence. Evans is associated with the gladiatorial motif, the *ad bestias*.

212.23 He was singing behind the screen: His hallucination.

212.23-24/140.21-22 [Rezia] wrote it down just as he spoke it: As his secretary.

213.8/140.30-31 the fallen, he said, they tear each other to pieces: This is an echo of Actaeon who was torn to pieces by his own dogs, Pentheus in Euripides *Bacchae* who was torn to pieces after surreptitiously watching the women's ritual, and Euripides's *Hippolytus* (and Seneca's) in which the eponymous hero falls and is literally, like Humpty-Dumpty, torn to pieces. The chaste young man, vowed to the chastity of Artemis, goddess of the hunt, is punished by Aphrodite for his refusal of mature, erotic love. For this as a feature of cannibalism see Juvenal 15.79ff for the soldier who trips and falls, only to be torn to pieces and cannibalized by the oncoming enemy. Being torn to pieces suggests an etiological sense in which ancient texts are here articulated from disassembled fragments that have been widely dispersed, such as the various elements in this novel. The story of Septimus Smith is clearly fragmented. It alludes to the construction of *Mrs. Dalloway* as a narrative and as a cento, literature torn to pieces. It is an explicit reference to the fate of the condemned criminal in the *ad bestias* contest in the Coliseum.

213.9-10/140.32-33 he would invent stories about Holmes; Holmes eating porridge; Holmes reading Shakespeare: He is a writer. An echo of the last visit of Doctor Holmes. The ridicule of Holmes indicates he may see him as more of a threat than Bradshaw is.

213.12-13/140.34-35 **Dr. Holmes seemed to stand for something horrible to him**: This signals the beginning of the end.

213.14/140.36 "Human nature," he called him: Here the epithet is applied to the doctor. Apparently the physician has said that some aspect of Septimus's behavior conforms with human nature. This confers on Holmes a phallic nature insofar as "natura" refers to the phallus. "Natura was a widespread euphemism for the sexual parts of either sex" (Adams 59-62). Yet Holmes has clearly demonstrated a sexual interest in Rezia.

213.15/140.37 **he was drowned**: The newborn infant of Lucretius reappears as a sailor and is to be reborn.

213.20-21/141.5 **the tears would run down his cheeks**: An elegiac characteristic. This refers back to Peter Walsh in Clarissa's drawing room.

213.25/141.9 **falling down, down into the flames**: This suggests a *katabasis* such as that of Alice in Wonderland but rather, falling into a Dantean underworld and perhaps anticipating Clarissa's burning dress, her text. It's easy to go down; to rise again is hard. Dying is easy; coming back is another matter (*Aeneid* 6.127). Further, Septimus is frequently associated with fire, like Prometheus who plagiarized, stole fire from the gods,

and who is regarded as the prototypical savior of mankind (Hesiod *Theogony* 543ff). The mother of Prometheus is Themis (Gaia) in Aeschylus's *Prometheus Bound*. Binding the "thief" who stole fire, the ultimate penalty for immortals, is a way of asserting sovereignty over a challenger.

213.26/141.10 **it was so vivid**: *Enargeia*; now Rezia is a literary critic, reminiscent of Theocritus's comic housewives in *Idylls* 15. See Quintilian's *Institutio oratoria* 6.2.29.

214.4/141,19-20 **she sat sewing**: This is a genre scene as for Clarissa. This again emphatically recalls the scene when Septimus met Rezia making hats in Milan in a women's ritual (131). The fabrication of a *textum*, in this case it is a hat, a cosmic event, as for Clarissa's hat in association with Hugh Whitbread; it is a sophisticated symbol for the sky, which according to Eliade (32) is "the exemplary model for every creative situation."

214.12/141.22 **turning movements**: Turning is suggestively sexual, like Uncle William. Did the British king ever refer to the Kaiser as Uncle William?

214.16/141.25 Mrs. Filmer's married daughter [...] he had forgotten her name: Like Clarissa he "blocks" on the word "peter."

214.22/141.29-30 Mrs. Peters was a big woman: Mrs. Peters is seriously pregnant, a word not to be used in polite conversation. The comment renews the birth motif and the image of a woman's body that contains a smaller version of herself. In Proust 2.503, the source reference is to a corpulent woman who is pregnant (*enceinte*). The Moncreif translation of Proust gives it instead as a matter of chest measurement which, oddly, is apparently more acceptable in England.

214.24/141.31-32 **She gave me grapes**: See Proust 1.751: "Mme de Villeparisis sent us the bunch of grapes." This is Proust's imitation; now we have an imitatation of an imitation, twice removed from reality, the Dalloway technique of allusion in a nutshell.

215.4/141.35-34 gramophone: Literally, the machine is a voice writer.

215.8 **to see whether a gramophone was really there** He is having difficulty distinguishing between reality and metaphor and "seeing through" things.

215.10 He would not go mad: King Lear again.

215.20/142.14 **a spiteful tongue**: This derives from the corpulent woman who is also *méchante* in Proust 2.503 and 188. She is reminiscent of Miss Kilman.

215.25/142.19 "Just now he is in Hull": A shipping center, and a pun on Hell. He is in Hull as Peter was in Hell (93).

216.5/142.25 **there she was:** This anticipates the curtain line, the observation Peter has also made and will make about Clarissa at the end of the novel. He looks three times, like Odysseus meeting his friends in the Underworld. Perhaps he thinks he is in "Hull" like Mr. Peters.

216.19 **falling** [...] **down, down into the flames**: A journey to the Underworld, a *katabasis*, is coming.

216.20-22 **for he had a sense** [...] **of a coverlet of flowers** :Such as the flowery meadow where Persephone was playing when she was kidnapped.

217.3/142.10 **How it rejoiced her that!**: A Joyce joke. The Irish locution is a subjective idiomatic feature.

217.7-8 they would not have understood what she and Septimus were laughing at: True. The narrator is perceptively creative. One must be well versed in literature to get the jokes. If you have to explain them, they aren't funny anymore.

217.10/143.17 **Never had she felt so happy**: Rezia is compounding the threat of *phthonos*.

217.14/143.19 a pig at a fair: In Aristophanes's comedy, *The Acharnians*, a man is selling his daughters at a fair, a carnival; they are referred to as "Mystery Piggies." The Greek joke is on the similarity between the female pudendum and a pigs's. The context of the imminent death becomes relevant. Understanding the comedy is contingent on the background information that pigs are the sacrificial animal of choice at the Mysteries of Demeter. See also Aristophanes's *Thesmophoriazusae* 538 and *Wasps* 573. It parallels Clarissa's shilling, a "hog."

217.16-17/143.21-22 **ribbons and beads, tassels, artificial flowers** [...] **odd colors:** These diverse components, with the buckram shapes, are the components of a hat just as assorted allusions and such devices of artifice are the components of a text.

217-218/143.31-33 **Stitch it** [...] **just as he had made it**: This recalls the occasion when Septimus sees her making hats in Milan ("feathers, spangles, silks, ribbons" –131), constructed as a "women's ritual" (131). In Euripides's *Bacchae*, the consequence of seeing a women's ritual, for Pentheus, is to be torn to pieces.

Making the hat tropes a text to be assembled according to design. They co-author a composition. There is to be no latitude given for individual interpretation. Here his approach is that of an *erastes*, a dominator, yet he remains a passive *eromenos* in the pederastic paradigm. Here the reader is at the service of the writer. As in the pederastic loves Lysias claims in *Phaedrus*, it is a loveless relationship. Now Septimus is a Mad Hatter.

218.3/143.34 **So she sewed**: An explicit instance of sewing as assembling a text, it is a genre scene such as Clarissa's sewing her dress.

218.17-18/144.10-11 **twirling Mrs. Peters' hat on the tips of her fingers**: Bacchus uses a chaplet to create the Corona Borealis, by spinning Ariadne's chaplet on his fingers and sending it spinning into the sky. See Ovid's *Metamorphoses* 8.179-181. He intends that the hat be instarred like the famous locks of Berenice and Belinda immortalized in the poetry of Callimachus, Catullus, and Alexander Pope.

218.18-19 for the moment ... Later...: Rezia is interrupted by the narrator.

218.20/144.12-13 **drip, drip, drip, like a contented tap left running**: This is an analeptic reminiscence of the dripping privy in Ariadne's cell and the dripping tap that has trickled down from Clarissa's bathroom.

218.26/144.19 **He had become himself**: This is a comic reference to the time when he was "not himself" (33). Again, the suggestion is that like Dr. Jekyll he is not the former monster. When Septimus is not himself he becomes many others.

219.4-5/144.23-24 **running over to the glass**: After first donning the hat, then looking at herself in the glass, Rezia's act is an echo in reverse of Clarissa in her room who first removes her hat before approaching the looking-glass. The mirror topos reappears.

219.13/144.31-32 **sucked her thumb**: A part of Isis-worship includes sucking her thumb, according to Plutarch. Here the referent is ambiguous as to whose thumb is being sucked by whom. The Greeks identified Isis with Demeter.

219.17/143.35 **So she built it up**: This is a comment similar to Clarissa's in Westminster, "building it round one" (5).

219.18 **Dancing, skipping, round and round the room**: Like the gold spot. Dancing is part of ritual procedure, here an indication of ring composition.

219.19/145.2 Surrey: The county on the south side of the Thames.

219.19/145.2 **he read. There is a heat wave/ Surrey was all out**: Odd that the hot weather is obvious without his having to read it in a newspaper. Spring and the season are in full swing, in full blast. Moris Beja claims this is a cricket term. When a team is "in," the other team attempts to get each of them "out." Then the team that was "in" is "all out" and takes its place in the "out field." The team that was in the out field in turn goes "in" until they too are "all out." That's cricket. Septimus is reading the same newspaper that Peter will later read. Again the element of game comes up with a hint at the gladiatorial slant.

219.25/145.5-6 He was very happy: Divine phthonos approaches.

220.6 plate of bananas: This is for him a threat which it is not for Molly Bloom.

220.6-7 **Nobody was there**: Clarissa will make a similar observation.

220.8-11 **to be alone forever**: The doom pronounced in Milan when Rezia was making hats is to be quite otherwise.

220.14/145.20-21 **not on a hill-top; not on a crag; on Mrs. Filmer's sitting-room sofa**: A priamel. Previously he has hallucinated hills and crags.

220.18/145.23 **black bulrushes**: A Nilotic allusion, famously in Exodus 2.3. Perhaps as the shipwrecked sailor, the Lucretian infant crying on the shore, he lies among the rushes like Baby Moses. Again Evans is invoked emphatically.

220.25 **the coal scuttle and the sideboard...But Rezia burst into the room**: Septimus rambles until interrupted by Rezia who enters the room as Elizabeth is prone to do. Harrison refers to a "winnowing fan" shaped like a coal scuttle used in ritual practice, an instrument of Demeter, and used as an infant's cradle as well. See *Prolegomena* 529 and figure 146, p.518 which is described as surmounting an "elaborate erection." (Laugh out loud.)

221.3/145.35 Brighton: Like Margate, it is a popular vacation resort.

221.6-7/145-146 **thought...perhaps...she...might just make a little...**: This is the narrator imitating Rezia's thought in free indirect discourse (note the adjusted pronoun from "I" to "she" and the backshifted tense from "thinks" to "thought") and the imitated hesitant pattern of effort it assumes while she works with her hands.

221.9 "Ah, damn?" she cried (it was a joke of theirs, her swearing: The word "damn" corresponds to Bradshaw's "mastery" (*damna*) as above. Jokes in carnival are typical, jokes such as mystery piggies at the Aristophanic fair (217).

221.17/146.9 **They were perfectly happy now**: This is just asking for the intervention of divine *phthonos*.

221.18/146.11 For she could say anything to him now. She could say whatever came into her head: "Whatever she list," is from John Gower's *Confessio Amantis* 7.1937, a version of the story of Alcestis also contained in Euripides's play of that name (about the heroine who voluntarily dies in her husband's place and Heracles, the unruly houseguest, who rescues her from the shades). The husband claims they shall never be separated, yet for him, knowledge comes through suffering, the familiar Greek commonplace. The Alcestis plot is about vicarious death.

The miraculous plot, the *anodos* of Alcestis, a sleeping beauty, has troubled some; a fairytale ending, however, is typical of fairytales, isn't it? See Harrison *Themis* 370. The freedom to speak is a policy of Montaigne and others (*CR* 63, 65, 102). See Leonard Woolf *Wise Virgins* 50:"to whom you can say anything or everything."

- 221.22-3/146.15 **his hat had fallen**: This is reminiscent of a similar event concerning Pip's friend Jo, in Dickens's *Great Expectations*. He shares the Dickens allusion with Clarissa.
- 221.26/146.18 **he was always thin**: An Alexandrian term of art. His slender physique embodies the hallmark of elegiac art as prescribed by Callimachus. His body is fictionalized as the prescribed attitude of elegiac stylistics.
- 222.1 **his big nose**: As for Clarissa (14) this is carnivalization, the grotesque body, an attribute they share.
- 222.6-7/146.24 **She had never seen him wild**: In the context this might allude to Oscar Wilde who was tried (very publicly) and incarcerated for homosexuality. He wrote "Portrait of Mr. W.H." in reference to the fictive boy actor who is the bard's favorite, no reference to the dedicatee of the sonnets. In Shakespearean convention wild means "rash."
- 222.10-11/146.28-29 anything that struck her to say she would tell him: A repeat of John Gower's "Alcestis."
 - 222.23 like a bird, falling from branch to branch: Rezia is distinctly bird-like.
- 223.5-6/147.12 he must be taught to rest. Bradshaw said they must be separated: This is a brutal condensation of what he actually said.
- 223.6/147.12-13 **Bradshaw said they must be separated**: The threat suggests the action that Alcibiades actually accomplishes, separating Socrates from Agathon by sitting between them, in Plato's erotic *Symposium* 222 d-e. Bradshaw's threat appears repeatedly.
- 223. 8-9/147.15-16 "What right has Bradshaw to say 'must' to me?" he demanded: Bradshaw impersonates the dominating constraint of the *erastes* which Septimus has claimed for himself. As in *Alcestis*, necessity (*ananke*) characterizes mortality; it is the operative human modality, although mortality is defeated by rebirth through mystic initiation. Earlier Sir William Bradshaw has arranged for Septimus to lie in bed in the country. Septimus's words now parody the aged Queen Elizabeth's severe retort to Robert Cecil, Earl of Salibury, who had demanded, "Majesty, you must go to bed." Her reply was, "Little man ... is 'must' a word to use to princes?" (See Churchill ch.3). Soon the Queen like Septimus was dead. "Discrepancy between the parodied text and its new context is one of the chief sources of the comic effect" (Rose 23).
- 223.11-12/147.18-19 **Mercifully, she could now say anything to Septimus**: This is another instance of Gower's "Alcestis" in *Confessio Amantis*. His role as the substitute, the "Alcestis," in Clarissa's initiation ritual is emphatically asserted.
- 223.14-15/147.21 **The brute with the red nostrils was snuffing into every secret place**: He suggests that his "private property" is being investigated. This makes use of canine imagery that suggests dogs investigating his private parts like the dogs in Regent's Park (39). Here "privacy" has serious implications. In Proust, calling Charlus a filthy brute is part of his S&M "scenario" (3. 843-845). In the gladiatorial scenario, beasts in the Coliseum who will tear him to pieces become more threatening. "Brute" recalls the rape of Persephone by brute force.
- 223.23-24/147.29 **circles traced**: This is reminiscent of Stevie in Conrad's *Secret Agent*. This is an obvious marker for ring composition.
- 223.25/147.30-31 **precipices with mountaineers ascending roped together**: This resembles the opening scene from Aeschylus's *Prometheus Bound*.

224.2/147.33 map of the world: Such as in Conrad's Heart of Darkness.

224.6 **do not cut down trees**: Gilgamesh and Enkidu cut down trees, offending a demon and leading to tragic consequences for Enkidu.

224.3-8/148.3 **Now for his writings** [...] **Burn them!**: This is a cliché of writers on their deathbeds. Virgil on his deathbed wished his unfinished *Aeneid* burnt. The ghost of Cynthia demands that the poems written in her honor be burnt (Propertius 4.7.78). Clarissa Dalloway's text (her dress) will also burn.

224.13/148.8 **could not separate them against their wills**: Like the marriage of the Micawbers of Dickens's *David Copperfield* (Mrs. Micawber claims she will never be separated from Mr. Micawber) and in Euripides's *Alcestis*, the marriage is an image of two lives in one, a frequent literary topos. See Propertius 2.7.10: "Not even Jove himself can part two lovers against their will." The Smiths have already been portrayed as two figures wrapped in the same cloak as though writer and reader essential to the same book. See also Horace *Odes* 2.17.15 and the Francesca da Rimini episode in Dante's *Inferno* 5.135 (lovers who got into trouble reading a French novel and never to be separated), consonant with Septimus's hallucinations of fire. Salmacis prays that no day may come to separate her from Hermaphroditis. See Ovid's *Metamorphoses* 4.355-390. See also the sisters in Wilkie Collins's *Woman in White*. T. S. Eliot revealed that his play, *The Cocktail Party* was built on *Alcestis*.

The Cretan Epimenides managed to avoid being separated from his words by tattooing the letters on his body (Svenbro 138). Unfortunately Septimus and Rezia are to be separated.

224.19/148.14 **the face of a lawgiver**: Rezia is a tyrant aligned with Bradshaw, the lawgiver, the judge subject to laws.

224.22/148.17 staggering he saw her: A dangling participle.

224-225 [Rezia] laden with Holmes and Bradshaw [...] who different in their verdicts (for Holmes said one thing, Bradshaw another), yet judges they were: She is a typical slave groaning under a burden on her shoulder. The burden of differing critical analyses is summarized. Holmes expects Septimus to get out of bed and yet pay his duty to his wife. Bradshaw plans for him to lie in bed while separated from his wife. The contradictions are intended as irony.

225.3/148.23 the vision and the sideboard: Appearance and reality.

225.8/148.28 **nothing should separate them**: See again Propertius 2.7.1 (never shall wife nor mistress separate the poet from his love). Creüsa, Aeneas's wife becomes lost in the labyrinthian city of Troy, and they are separated.

225.10/148.30 **hawk or crow**: Like Shakespeare, the "Upstart Crow," Horace's image is of a crow with stolen plumage (*Epistles* 1.3.19), bird imagery associated with an allusion to using preformed language. It is, further, an echo of the *Iliad* in which the gods often appear as birds in disguise. It resumes the bird imagery. The original "crow" with stolen plumage is *Mrs. Dalloway*, the novel itself. The sacred symbol of the Egyptian god Horus, son of Isis, is a hawk.

225.11-12 **No one could separate them**: The emphasis of a state that is finally violated is ironic. Clarissa makes a similar assertion, that no vulgar jealousy could separate her from Richard (44). See also Pallas who says she will never desert Aeneas (*Aeneid* 2.620)

225.23-24: like a little hen, with her wings spread: Rezia manifests her birdlike

nature.

225.25-26/149.9-10 "My dear lady, allow me ..." Holmes said, putting her aside: This is a mirror image of the type-scene of Peter's forcible entry into Clarissa's drawing room and a repetition of Holmes's former entry. Rezia is as unsuccessful a protective hymen as Lucy. The front door/back door configuration in Stevenson's *Dr. Jekyll and Mr. Hyde* comes to the fore again, especially in view of the necessity for "forcing" Dr. Jekyll's chamber. Throughout the strange story with its scatological allusions and the suggestion of blackmail for a homosexual relationship between Jekyll and "young Hyde," the back door is prominent. See also Ovid's *Amores* 3.1 in reference to Miss Kilman.

226.1 **Holmes was coming upstairs**: The innocent comment introduces Septimus's suicide scene which is structurally a bravura performance on the narrator's part.

226.2-3/149.12 **Holmes would say 'In a funk, eh?'**: As before this is Oxford slang for cowering fear (*OED*). A condensation of Holmes's speech style and an echo of Holmes's first speech (139). It appears that Septimus, stretched out in bed, sees himself a naked maja.

226.3/149.13 **Holmes would get him**: He sees himself, the condemned criminal being hounded by Holmes, the brute with the red nostrils. The threat posed suggests a Jamesian beast in the jungle as a paranoid impression of potential rape, however unlikely, and represents a fate worse than death. The "misunderstanding device" here bears its fruit. Catullus 16 is relevant in this case since Bradshaw intends to "shut him up" and Holmes's behavior echoes that of Proust's Baron Charlus, the homosexual. Freely translated, Catullus's poem threatens to pedicate and then fellate the victim (for suggesting that he is effeminate on the basis of his poetry); this poem roughly parallels the front door and the back way in Ovid's *Amores* 3.1 that has been seen as relevant to Clarissa and Kilman. Compare the distinction between *fellatio* and *irrumatio* in Plautus's *Amphitryo* 348f.

Septimus sees himself as an *eromenos* with regard to the two "*erastes*," Holmes and Bradshaw, a reader at the service of those who have interpreted the text. It is not Holmes's business to send Septimus to the country since he feels the patient is perfectly well. Therefore it would be incorrect to assume that this approach is the reason for having Septimus jump out the window. Septimus feels himself under a sexual, if literary, barrage. Clearly the pederastic paradigm is not to his taste. According to the Butterfly Effect (25) a small initial error results in a great error later. He proves the rule.

226.3-4/149.13-14 **not Holmes; not Bradshaw**: An elaborate priamel is forthcoming. It will give order to an otherwise random list and provides the intensity that a listing would lack (Race 42). Like the great priamel of Achilles in *Iliad* 9.379-392, this is one of the great literary moments in *Mrs. Dalloway*.

226.4-5 hopping indeed from foot to foot: He manifests his own bird-like nature.

226. 6-14/149.14-15 **he considered Mrs. Filmer's nice clean bread knife [...] but one mustn't spoil that**: A priamel. The narrator's intellectual eccentricity makes it melodramatic. Melodrama, according to Northrop Frye, is comedy without humor. The form lends itself to humor as well as solemnity; here perhaps it is the formality imposed on panic as contrast.

226.7-8 The gas fire? But it was too late now: A priamel.

226.9-10/149.18 Razors he might have got but Rezia [...] had packed them: A priamel that concludes a discussion of the relationship between potential courses and the

one chosen.

226.14-15/149.20-22 There remained only the window [...] the tiresome, the troublesome, and rather melodramatic business: A tricolon crescendo. The analysis made of the event as contrary to his criteria, being instead rather melodramatic, suggests an outside influence (*influenza*). The triple priamel turns up the volume on "artifice" and turns it down on "realism." Everything about his discourse is extravagantly stylized; it is stylistic irony, an abnormal way of saying things. This is Septimus's "swan song" according to the insouciant narrator. Compare the great priamel in the *Aeneid*, 6.1129-1137 at the time the hero receives his final instructions on becoming the progenitor of Rome (Mandelbaum 160).

226.15-16/149.23-24 their idea of tragedy, not his or Rezia's: A priamel indicating the paratragic style of his suicide is at least not to be seen as a *de casibus* tragedy, "the fall of a great man." Septimus disclaims any sense of tragedy. Although his death is shocking at first, he resembles Alcestis and her equally troubling death until she is raised from death. In this form, "there is considerable scope for a witty, often bathetic or mock-heroic conclusion" (Race 141-142). In his identity crisis he is commenting on the integrity of the discourse of escaping the threat he has seen ever since Holmes's first appearance.

226.18-19/149.27 **He did not want to die**: Septimus is averse to death (in spite of his suicidal tendencies) especially not in the "Shakespearean" sense, but he manages the reality very nicely. He is rather like Ovid's Sappho (*Heroïdes* 15), poised on the precipice.

226.20-22/149.28-30 **coming down the staircase opposite an old man stopped and stared**: Just as the old woman Clarissa sees on the staircase opposite is on the way up, this man is on the way down. One suggests progress while the other suggests the opposite. They are inversely symmetrical. The lithograph stairways of M.C. Escher come to mind.

226 .22/149.30 **I'll give it [to] you**: This is the conventional comedy of innocence, when the sacrificial animal "assents" to its slaughter. He addresses the conventional demand, the "outside influence" with an "understood dative." He refers to the death to which he is condemned for the falseness of his sin of having no feeling when Evans was killed. The elaborate rhetorical structures imply the importance of this event as a major part of the discourse; their contradictory implications (melodramatic) suggest the death scene of a tubercular soprano—not very tragic. It is a hyperbolic moment. Septimus is still in his socks (218). His actions are more appropriate for the sock (comedy); Horace further advocates standing up for poets's rights and letting him die (*Ars Poetica* 90, 466). As Clarissa says: "What a plunge!" In Aristophanes's comedy *Frogs* Dionysos chooses not to take the short route to the Underworld by suicide leap, "Headfirst" (lines 119-135).

The suicide which appears to be a precipitous phenomenon is actually addressed three times: first anticipated by Septimus himself in terms of a table knife or a gaspipe, and later it is retrospectively viewed as an assault by rusty spikes. Here it is given its full breadth as a triple priamel.

226.23 **flung himself** [...] **down**: His leap from the wondow imitates Cherubino who leaps from the window to escape the count in *The Marriage of Figaro*. As Sir William Bradshaw sensed, his is a case subject to extreme gravity (144).

226.24/149.32 **area railings**: The "area" is a kind of basement courtyard surrounded by wrought iron spiked railings, a typical structure in London.

226.25-26 Dr. Holmes, bursting the door open: He made a way by force. (fit via vi:

Virgil *Aeneid* 2.473-502) a parody of rape like the extended "rape" scene at Troy in which Pyrrhus, erect, forces his way into the private rooms of Priam by repeated hammerings on the doors. The image will be echoed by Clarissa in terms of forcing the soul.

227.1-2/149.35-36 **Dr. Holmes and Mrs. Filmer collided with each another**: A bit of slapstick.

227.3 and 9/150.1-7 **hide her eyes and must not see him**: "It is not lawful for me to look on death or to pollute my eyes with the gasps of the dying": so Artemis after the death of the mangled Hippolytus, torn to pieces when he fell and was dragged by his horses in Euripides's play, line 1437.

227.5/150.2-3 **white as a sheet**: A cliché and an echo of the white sheets in Clarissa's attic room.

227.7-8/150.4 **drink something [...] something sweet**: Like the mandragora Cleopatra demands, in order to sleep away Antony's absence (*Antony and Cleopatra* 1.5.4). Also, it induces the "drowsy numbness" of the "dull opiate" in Keats's "Ode to a Nightingale" lines 2-3

227.8/150.5-6 **her husband was horribly mangled**: See *Henry V* 4.4.39, he is mangled (penetrated OED) as with a sword or some other elongated instrument. This is exactly what Septimus had tried to escape, a large error. This is irony.

227.12/150.9 **a sudden impulse**: This is Holmes's verdict and not to be confused with fact since Septimus's premeditations are part of the text.

227.17-18/150.13-14 [Rezia] was opening long windows, stepping into some garden: This is analeptically reminiscent of Clarissa opening the French windows in the beginning and Keat's Nightingale ode, "Charm'd magic casements opening on the foam/ Of perilous seas," lines 68-70. Opening windows to let in fresh air or to disperse bad smells has been a minor motif; it has also included the transitional image of a window as a picture frame through which people can pass, similar to the frame of a mirror, as a symbolic rite of passage.

228.4/150.25 **ran through cornfields**: As if to escape suttee, sacrifice on her husband's pyre, in the Hindu motif. Actually, after the not-so-subtle approaches Holmes has demonstrated, her run through fields resembles that of Eurydice who ran to escape a sexual predator (Virgil *Georgics* 4.453-458). See the sleeping beauty allusions suggested by Clarissa (65). Rezia also suggests the fantasy of Phaedra, as her suicide and the death of Hippolytus approach, of running wild in the country (Euripides *Hippolytus* lines 253-266). This completes the sexual conceit as it pertains to Septimus.

228.7 **there were [...] butterflies**: A reminder of the Butterfly Effect which states that a small initial deviation results in serious error later.

228.10/150.30 **dry corn**: This is an echo of Ruth "amid the alien corn," in Keats's "Ode to a Nightingale" line 67, and also an allusion to Ceres, the Roman "Demeter," goddess of corn (i.e., wheat, not maize). Prokne the nightingale also appears in Aristophanes's comedy *Birds*.

228.15/150.34 **He is dead**: See in Conrad's *Heart of Darkness*, "Mistah Kurtz – he dead."

228.19-20/151.1 **They were carrying him away now**: Septimus, in his role as Alcestis, is being "carried away" to the ambulance (as Juvenal says, 3.270), the latest arrival on the banks of the Styx, to the hospital, to the graveyard, having served as the *pharmakon*,

the remedy, dying in place of Clarissa. This is the same phraseology and diction Sally uses when she suggests that Peter elope with Clarissa. The theme of elopement thus links Septimus to the elopement of Helen and the abduction of Persephone.

228.17-19/150-151 **They wouldn't bring him in here, would they?** [...] **They were carrying him away now**: The rescue of Patroclus's body, by contrast, is described in a major simile cluster (*Iliad* 17.722-759). The let-down after a great build-up.

228.25-26/151.7 So that was Dr. Holmes: A terminal sententia.

Synopsis: Peter's preparation for dinner, his fiancée, his dining with the Morrisses, and his walk to Clarissa's party are the matter of this section.

Peter Walsh's monologue opens and intermittently continues with a particularly Juvenalian style which is characterized by a cynical social commentary based on his personal observations. Vivid description on aristocratic decadence accompanied by xenophobic observations are typical. Like Juvenal he is recondite, boldly intertextual, and very bookish. In his parodies Juvenal, like Peter, includes Homer, Horace, Ovid, and Virgil. Homeric references are particularly frequent; note especially those regarding Odysseus's sojourn among the Phaiakians (*Odyssey* 5.50-52 and Juvenal *Satires* 15.13-24.): "When Ulysses told the tale [...] he shocked King Alcinous.[...]. Does he really think we Phaeakians are such credulous numskulls?"

229.1/151.9 **One of the triumphs of civilisation**: Perhaps Peter is conscious of the difference between life in London and life in India. As before he is preoccupied with civilization (82). This draws attention to Clive Bell's publications *Civilization* and *Art.* Victory over Poseidon is "associated with civilization as Odysseus both returns to civilization and restores civilized values" (Murnaghan 65).

229.3/151.11 the **light high bell of the ambulance**: This is a nice segue between episodes. Peter, unaware of the event just concluded, associates the bell (not a siren) with "some poor devil." And Septimus is already sitting on the bank of the Styx (Juvenal *Satires* 3.264). Yet Peter's rhetorical distance from such an abstract event seems uncomfortably callous in view of the actuality. The dead bodies he thinks of partly are rhetorically comparable to the Greeks in a false congruence, some of whom collected dead bodies and others collected firewood (*Iliad* 7.417-420). The modern instance is Pope's zeugma, "stain her Honour or her new Brocade," *The Rape of the Lock*, line 107.

229.8/151.15-16 at one of these crossings: In a labyrinth, crossings are always dangerous for potentially losing one's way or one's life. It should be noticed how many people make crossings in this novel. Oedipus killed his father at a crossroads.

229.18/151.25 **stretched on a shelf**: Again, this is the sliding Greek *ekkyklema* used in the theater for interior scenes such as displaying the dead body of Agamemnon. The shelf evokes a smiliar image for Rezia (35/24).

229.19-**20** doctor and a nurse....Ah, but thinking became morbid: Peter's narrative interrupts itself.

229.21/151.28 **dead bodies**: This links the marriage/divorce motif with the nautical motif and "men killed in battle" (228 line 1). In Aristotle's *Protreptikos* he mentions the torture inflicted by the Etruscan pirates who bound their victims face-to-face with corpses, said to be part of Milton's divorce rhetoric. The analogy with an unhappy marriage is apparent. Divorce is a prominent issue in *The Forsyte Saga*. Of course Peter has been arranging his own divorce. See also the topic of divorce in Propertius (Alessi "Propertius 2.28: 46). The Matrimonial Causes Act of 1923 provided that adultery of either spouse was sufficient reason for divorce (Graves 37).

230.4/151.36 **One might weep if no one saw**: This picks up Peter's weeping that morning and later closes the ring with "a cup that overflowed."

230.7/152.1-2 **not weeping at the right time or laughing either**: See the *Common Reader* 36. Callimachus (*Palatine Anthology* 7.415), who advised keeping one's muse slender ("Every ounce of fat pared off," *CR* 35) wrote in his mock-epitaph that he knew the right time to laugh (*CR* 36). The tricky demands of elegy involve laughing at the sentimental escapades of of the satirized hero.

230.12/152.7 drip, drip of one impression after another down into that cellar where they stood: This is a reminiscence of the labyrinth which in Chaucer's "Ariadne" is the prison for Theseus adjoining Ariadne's privy (foreyne, line 1962). The cellar into which the impressions trickle down is reminscent of a Mithraic initiation, a bloodbath, and a dripping tap. Drops may wear away a stone or a reluctant girl.

230.17/152.11 **full of turns and corners**: These are labyrinthine associations that echo the cell Theseus occupies located under Ariadne's privy, as for Septimus Smith. It also recalls the dripping tap in Clarissa's bathroom.

230.17/152.10-11 **he found life like an unknown garden, full of turns and corners**: This is the anfractuous imagery of the labyrinth with its typically baffling shape and confusion. For him life is like a labyrinth such as that in which Theseus's cell is situated under Ariadne's privy (Chaucer), as for Septimus above.

230.20/152.14 **British Museum**: It is located in Bloomsbury. A museum is technically a sanctuary dedicated to the Muses such as the Alexandria Museum/Library where manuscripts were collected and stored. In this case the classical façade resembles a Greek or Roman temple.

230.16-22/152.10-18 **like an unknown garden/ as if he were sucked up/ like a white shell-sprinkled beach**: A simile cluster, with a beach in relation to Odysseus, a shipwrecked sailor washed up on shore, where he will meet Nausicaa. See Lucretius's *De rerum natura* 5.222-27, on the shipwrecked sailor, a squalling baby.

230.24/152.18 white shell-sprinkled beach: This resumes Peter's Homeric defamiliarization (that began in Clarissa's company) with Odysseus washed up on the shore of the Phaiakians where Nausicaa will discover him naked (*Odyssey* 6.435-493). Odysseus is in the position of a new born infant, a shipwrecked sailor whose sea voyage, sleep, and awakening image an initiation, a death and a rebirth for the hero, just as in Peter's dream. See Segal's *Singers*, *Heroes*, *and Gods in The Odyssey*).

Since Latin elegy is averse to epic, it is curious that Peter's perspective turns toward Homeric narrative. However, like the elegies of Propertius, his versions of epic are always manipulated into an amorous aspect, the elegiacization of Homer (Benediktson)..

231.8/152.25-26 bring back bags full of treasures from the Caledonian market: The "Cally" in Islington closed in 1963. It is also known as the "thieves market"; bags of treasures are gathered, an allusion to the novel's assembly from plagiarized bits like preformed language and it "bares the device." In Catullus 12. 25 and 42 thefts of textiles and other personal property are featured with reference to pilfering, plagiarism, and the uses of preformed language. Fragments of literature, "cabbaged" from world literature so-described, means that the Caledonian market is a metaphoric treasury of texts that serves as the novel's source of supply.

231.16/152.36-37 **Shaftesbury Avenue**: Extending from Piccadilly Circus and crossing Charing Cross Road (since 1877) it follows the route of an ancient highway. It is in the heart of the theater world. All of the theaters are on the west side of the street.

- 231.21/153.1-2 **seek out the people who completed them**: See "Aristophanes's" comic account in Plato's erotic *Symposium* 190d-192c, the "round people" who have been cut in half and are looking for the part that completes them. This resumes the geometry of the divided line, Divine Proportion. Just as the ratio between the smaller part to the larger part equals that of the ratio between the larger part and the whole line, so the ratio between the story of Clarissa and the added story of "her other half," Septimus, a secondary character, will equal the ratio between her as a major character in a novel and the total "Clarissa," the novel *Mrs. Dalloway* itself.
- 231.25/153.5 **transcendental theory**: Metaphysical, contrary to common sense, counterintuitive, romantic, or spiritual.
- 231.26/153.5-6 **her horror of death**: A clear statement of Clarissa's attitude, peace to those who think her suicidal (and explicit beliefs to the contrary). If one fears death it is absurd to rush into it by one's own hand.
- 232.1 (**for all her skepticism**): A parenthetical reminder for the narratee of Clarissa's tendency for satire, irony, along with her romantic inclination.
- 232.3-4/153.9 **the unseen might survive**: This validates Clarissa's meditations in Bond Street on the immortality of the soul.
- 232.8/153.13 **looking back**: A dangling participle. It recalls the great error of Orpheus who lost Eurydice because he looked back as he brought her out of the Underworld. Peter faces both forward and backward. He makes the past live within the present.
- 232.15-16/153.20 **There was a mystery about it**: The term "mystery" receives much interest. The friendship with Clarissa is as mysterious as the old woman climbing the stairs is for Clarissa. In ancient religion, particularly in the cult of Demeter, the mysteries at Eleusis, there is a component of initiation associated with "mysteries," horribly painful often as not, lines 17-18.
 - 232.24 **goose**: This has been viewed as lesbian code.
- 232.25 (**Sally Seton** [...] **thought of** *him*): Italicization is one of the typographic forms of emphasis and Peter's subjectivity.
- 233.5-7 One scene after another at Bourton.... He had reached his hotel: Peter's reminiscences in free indirect discourse are interrupted by narration in direct discourse.
 - 233.11/154.2 handed him some letters: The epistolary motif is about to resume.
- 233. 20-21/154.11-12 **begging water from an old woman in a cottage**: This is an echo of *The* (fragmentary) *Hecale* of Callimachus, the old woman whose hospitality was famously extended to Theseus. Water imagery in literature is ambiguously about the craft of poetry and erotic thirst as well. See also Propertius 4.9 in which Heracles forces the door for a drink of water. See Anderson "Hercules Exclusus" 2.
 - 233.22/154.12-13 they walked always: They are maze walkers.
- 233.25-26/154.15-16 **She would break off to get her bearings, pilot him back across country**: Clarissa serves as his guide in the desolate labyrinth of words. Likewise, *Mrs. Dalloway* offers self-conscious clues to its own interpretation.
 - 234.5/154.21 stubble fields: The segue with Rezia in cornfields is made.
- 234.9-10/154.24-25 **Breitkopf** [...] **sing without any voice**: Suggestive of crepitation like the insect in Aristophanes's *Clouds*. Thus the inside joke shared by Clarissa and Peter that they laugh about. Simonides said a painting is like poetry sung without a voice, and painting is poetry that speaks (cited by Plutarch). Writing has no voice of its own;

reading (aloud) gives it its voice.

234.10-12/154.26-27 **trying not to laugh, but always breaking down and laughing, laughing—laughing at nothing**: This seems the climax of laughter as their hypergelastic behavior. In the *Odyssey* (18.40), Penelope's suitors similarly make merry. Achilles had a centaur as music teacher, but he knew not to laugh at the master's tail (Juvenal *Satires* 7).

234.14/154.29 **up and down like a wagtail**: Anfractuous pacing in the maze; Clarissa and Sally walked up and down. This also is bird imagery. A wagtail is a profligate, lewd, or inconstant woman. Lord Byron uses the term "wagtail" to express the three goddesses involved in the Judgment of Paris (*OED*).

234.15-16 **in front of the house.... Oh it was a letter from her!**: Peter interrupts himself, going from reminiscence to free indirect discourse.

234.17-18/154.30-31 **This blue envelope; that was her hand**: This alludes to Ovid's *Heroïdes* 15, Sappho's letter to Phaon her lover, written in Latin, in elegiac couplets, not in Greek or in sapphic stanzas as was her wont; it is a cento of Sappho's fragments." Sappho' expects her lover to recognize her handwriting, even in Latin, not Greek. (Proust's version appears at 3.656 and 670-671: Marcel has thought the letter has come from the dead Albertine until he "recognized Gilberte's handwriting on the envelope." In Durrell's *Alexandria Quartet* the device concerns Clea's prosthetic hand). Again, the frequency with which the construct appears suggests it is more a performance than a realistic element.

234.20-21/154.32-33 **To read her letter needed the devil of an effort**: This is God's speech from Goethe's *Faust*. Like Theseus in *Hippolytus* 874-875 he is reading silently. A similar silent reading occurs in Aristophanes's *Knights* 115f. Sappho's epistle opens with the assertion that normally she would be writing in Greek with recognizable handwriting. It seems that Clarissa has extended an invitation to her party. In Terence's *Eunuchus* the man is disturbed because "she takes the trouble to ask me over [...] and locks me out. She can go down on her knees; I'm not coming back" (trans. Parker). In the Dalloway context it alludes to Clarissa's party, "Which I shan't ask you to," a quotation from Theognis 1207-8 (61). Terence's comedy again alludes to Peter's impotence. See also, "She rejects me, recalls me. Go back? No, not if she begs" (Horace *Satires* 2.3, lines 260-64; trans Jacob Fuchs). The inverted sentence structure coupled with Peter's personal idiom (devil) indicates free indirect discourse.

234.22/154.33-34 **How heavenly**: What is heavenly for Clarissa is hellish for the curmudgeonly Peter. These are the only words he reads aloud.

234.25/155.1 **a nudge in the ribs**: Influence (influenza). This is a reference to Percy Lubbock, who in *The Craft of Fiction* (ch. 8) says of the narrator, Thackeray, that "so far from trying to conceal himself, [he] comes forward and attracts attention and nudges the reader a great deal more than he need." Thus self-reference attracts attention once the game is learned. This is his awareness of the presence of a narrator.

235.1/155.2-3 and lived with [Dalloway] in perfect happiness all these years: This suggests living happily ever after, as fairytales have it. This may or may not be true.

235. 4-6/154.5-6 Any number of people had hung up their hats on those pegs. Even the flies, if you thought of it, had settled on other people's noses: This is an elaborate metaphoric reference to the basic nature of topoi, conventions, and clichés and all kinds of preformed language troped as pegs and flies used by many writers; it draws

attention to the examples that appear from time to time in this novel. It is a clear instance of self-reference and baring the principle device that characterizes this novel.

235.7/155.7-8 **cleanliness which hit him in the face**: The antiseptic smell is not like the odors associated with Miss Kilman. The shock is in relation to that from Clarissa when she refused him (97).

235.11-13/155.11-12 as if the next visitor were a joint of meat to be served on a perfectly clean platter: "Like so much butcher's meat" in the weighing contest in Aristophanes's *Frogs*, above. This is a cannibalistic metaphor that illustrates the devouring of literature. Delicious! It also echoes John the Baptist whose beheading is liturgically connected with the solstice, and with the dance of the seven veils performed much earlier by the "Salomé" of Trafalgar Square, a biblical event perennially commemorated at the time of the June solstice. John's head was presented to Salomé on a platter. For the dish of venison on a silver platter see Proust 2.635. See also Jane Ellen Harrison. "The Head of John Baptist." *Classical Review* 30 (1916): 216-219.

235.14-16/155.13-15 **For sleep, one bed** [...] **one looking-glass**: This is the male version of Clarissa's toilette scene. It is also an inventory similar to that in *Twelfth Night* 1.5.244ff. The inverted sentence structure is characteristic of free indirect discourse.

235. 23/155.22 **to get that letter to him by six o'clock**: Unlike the Postal Service in the United States, the Royal Mail is very efficient. It is delivered twice daily, even before breakfast.

235-236/155.25-30 Peter's fantasy of Clarissa's feelings occupy several lines as he reads silently, then aloud only one line, "Heavenly to see you."

236.10/155.34 **thread of life** [...] **carry her triumphantly through**: This seems exaggerated praise for a society hostess; Clarissa's triumph is yet to be discovered.

236.14-15 /156.1-2 what in the world she could do [...] short always of the one thing: This is reminiscent of Alcestis who gave her life for her husband (the one thing). Currently, it seems, Daisy has fallen into the role.

236.16/156.2-3 with the tears running down her cheeks going to her writing-table and dashing off that one line: This is a return to Terence's *Eunuchus* 1. 46-69 that structures Peter's escapade in Trafalgar square when he is in pursuit of the girl also cited in Horace's *Satires* 2.3.258ff: "She takes the trouble to ask me over, do I go? [...] Locks me out [...] summons me back? She can go down on her knees, I'm not coming back." Eventually it is insinuated that the woman in question might rub her eyes and "squeeze out a dribble of moisture" (trans Douglass Parker). See also Sappho's tears (*Heroïdes* 15.97f and the tears shed by Penelope in Ovid's *Heroïdes* 1. Tearful letter writers are conventional in Ovid's *Heroïdes*. See Rosenmeyer 29-55. Their language is always artificial and rhetorical. Since Peter attends the party it seems that Clarissa has been burning candles again.

236.22/156.8 **The other thing, after all, came so much more naturally**: For Clarissa the all-important thing is life: "*L'autre chose*." Peter is a cynic. Coffee, tea, or me?

237.1/156.12 **a little cranky**: Peter's admission indicates his saturnine temperament.

237.4/156.15-16 attractive to women: He seems a cicisbeo.

237.5/156.16-17 **he was not altogether manly**: This is a paraphrastic reference to Peter's impotence, or implies this epicene characteristic, and suggests Ben Jonson's comedy, *Epicoene*, really a drag show with men dressed as if they were women (*CR* 49). The al-

lusion to Terence's *Eunuchus* is suggested. Jane Ellen Harrison tells us that Cronos belongs to the matrilinear tradition.

237.7-8/156.18-19 **he was bookish**: Clarissa is just as bookish as Peter is. Both are personified books.

237.21/156.28 **fascinating to be with**: This alludes to the phallus, a *fascinum*, perhaps a "peter" as a defense against the evil eye. In Rome, the word *fascinum* came to be a common word for penis because its representations which can be seen in Pompeii today were considered efficacious against jealousy and the evil eye. Such charms can be purchased today as well. Statues of Priapus, an ithyphallic god of fertility, are sometimes found in gardens, or as pillar boxes. See Adams 63. For a pertinent discussion of the Evil Eye, see Harrison *Prolegomena* 196-197.

237.20/156.29-30 he saw through that: Peter's favorite "Cubist" cliché again.

237.22/156.31-32 hold his sides together over some joke with men: See Milton's "L'Allegro," line 29.

238.4 a snapshot of Daisy: Peter is dressing for the last time in party clothes. He gives a running description, a picture of a picture, of Daisy,

238.10/157.7 **All plain sailing**: Again he refers to "plane sailing," the nautical metaphor. The relationship with Daisy introduced earlier now comes back. His relationship with Daisy is not so difficult as his relationship with Clarissa.

238.12-14/157.9-10 **Of course, of course [Daisy] would give him everything! [...] everything he wanted!**: This is an obvious cliché of trite love stories. In *The Common Reader*, 185, Woolf claims we might do worse than spend time looking for the daisy in Chaucer. In *The Legend of Good Women* the daisy is Alcestis, the woman who willingly died in place of her husband Admetus, the king, and who was brought back from the Underworld by Heracles, in Euripides's *Alcestis*. According to Froissart Alcestis was changed into a daisy by Jove. Peter thinks Daisy would be willing to die in his place. Peter's relationship with Daisy is defamiliarized in terms of the Euripides play, suggesting that Daisy would sacrifice herself for him. It further plays on the ambiguity based on death as sex, intercourse, or orgasm (Adams 159).

239.1-3/157.23-24 **She'd be a widow with a past one of these days**: That is, if she doesn't die for him and he dies on schedule.

239.3/157.24 **draggling about in the suburbs**: This is a term derived from *subura*, the red-light district of Rome.

239.5/157.26 (what such women get like with too much paint): Mrs. Burgess is his current go-between. This suggests a text with too much ornamentation. Paint is used as a term of art.

239.6/157.27 **He didn't mean to die yet**: This is quite ambiguous. Lacking a Heracles who is the *deus ex machina* who restores Alcestis to life (like Persephone) after she has died for her husband, it's just as well that Peter doesn't mean to die. It could have an innocent connotation; no one expects to die. Still, it could connote that his search for an "Alcestis" to die in his place is ongoing. The discourse places "together two apparently unrelated statements and trust[s] you to pull them together" (*CR* 30).

239.8/157.29 **padding about the room in his socks**: Comedians in their socks (*soc-cus*) are frequent in this novel.

239.9-12 for he might go to Clarissa's party [...] go to one of the Halls, or he

might settle in: A priamel. He, like Lady Bruton, is not decided on the party. He even contemplates going to a music hall.

239.15-17/157.35-37 **Vainly/vainly/vainly:** see Ezra Pound "Homage to Sextus Propertius" 6.35-36: "In vain you call back the shade/ In vain, Cynthia. Vain call to unanswering shadows." Cf. Propertius 4.7.23-24. Peter's fantasy on Daisy's photograph is quite vivid.

239.17/157.37 **didn't care a straw**: Again the expression from Terence's *Eunuchus* appears as when he pursued the girl earlier. The narrator shares the expression with Peter.

239.19/158.2 **the fascinating**: He seems to acknowledge the defense of the phallus against the evil eye. Metonymy, the abstract for the concrete.

239. 24/158.6 **Bodleian**: This is the library at Oxford, founded in 1598, originally based on the collection of Humphrey, Duke of Gloucester. If you're dining with Duke Humphrey, you're dead.

239.24/158.6-7 **get at the truth**: Surely he is not still pondering his failures in love, his lack of virility. It suggests an awareness of mendacity such that he would search books for understanding his amorous relationship as readers of *Mrs. Dalloway* are doing. "Truth comes to us in different disguises; it is not with the intellect alone that we perceive it" (*CR* 32). In Propertius 2.23 (or 2.24a, the text is variously given) the metaphor appears; his book Cynthia is being read all over the Forum. The allusion made is both as sexual penetrating a woman and ambiguously as reading a book of the same name.

240.1/158.9-10 **disregard more and more precise hours for lunch**: It indicates rusticity. See Alexander Pope's "Epistle to Miss Blount" line 18. Peter's cautionary conduct alludes to Odysseus, traditionally a violator of the rules of etiquette.

240.3-4/158.11-12 **fail to come up to the scratch**: This is a term from the London Prize Ring Rules and another paraphrastic reference to his impotence or some degree of erectile dysfunction, perhaps a reference to the myth that says Cronos was castrated by Zeus. Sexual potency is an analogy in stylistic criticism, some being more virile and others loose and limp, effeminate and "softer than manly." (The elegiac persona writes about the problem: "I was unable to rise to the occasion at all [...] my stalk was refusing to burgeon." cleverly framed in elegiac terms by Ovid *Amores* 3.7 and Propertius 1.13.9: "Can a god have crushed me?" See also Tibullus 1.5.39-40: "On the brink of delight Love forsook me."). In association with Daisy it suggests her as a type of Dawn goddess like Eos, known for her several lovers, whose Tithonus is immortal (a gift from the gods as she asked) yet so old that he "can't get it up" as the poet phrases it (Homeric *Hymn to Aphrodite* 218ff). "Feminization, or a breakdown in gender boundaries, is a fate repeatedly feared by the typical male hero" (Foley "Penelope" 108). Hence when faced with a woman like Circe the need for moly.

240.8/158.16 **standing at the cross roads**: This is a reference to persons situated like Prodicus's Hercules in Bivio transmitted in Xenophon's *Memorabilia* 2.1.21-34, with the hero confronted with the choices of pleasure and easy delights, or the steep path of virtue and distant rewards, sometimes used as a metaphor for deciding between writing-styles or life-styles. Labyrinths contain many such cross roads. In antiquity, witches were buried at crossroads, as Judith Shakespeare is (*AROO* 50).

240.9/158.17 **dog-cart spins away**: Originally, it is a cart for carrying hunting dogs, but also a conveyance for hunters as well, useful in venery. The word spin indicates ring

composition.

240.13/158.20 she would do anything, anything.... He never knew what people thought: Peter goes from a rambling reminiscence to straight narration by way of an interruption that changes the subject radically. Daisy is quite unlike Clarissa.

240.18/158.25 **surly**: Peter characterizes himself with the features of Cronos.

240.19 **moody**: The word recalls Peter's memory of Old Moody the nurse/cook and the Villa of the Mysteries.

240.26/158.32 **sufficient to himself**: An hubristic claim. He contradicts John Donne, "No man is an island." Bradshaw differs (148).

241.4 liked above all women's society, and the fineness of their companionship, and their faithfulness and audacity and greatness in loving: Peter acknowledges Odysseus's susceptibility and the failing, claiming that too much sex decreases manliness and his pseudo-Homeric odyssey from one bed to the next.

241.8-9/159.2-3 **pretty face was on top of the envelopes**: The photograph or mental image is thus superimposed as in a *papier collé* composition.

241.11/159.5 **he could not come up to the scratch**: His intrepidity is undermined by impotence. It seems he feels he can't make the grade, is not equal to any challenge, the circumlocution by which his impotence is again emphasized. The theme is differently addressed in Joyce's *Ulysses* ch. 13: She "drained all the manhood out of me." This is deadpan dramatic irony, that he is impotent while impersonating Homer's superstud. The irony makes use of a higher level of significance. In the *Odyssey* it is Circe who is capable of unmanning the heroes.

241.12-13/159.6-7 Clarissa had sapped something in him permanently: The narrator's circumstantiality attributes Peter's impotence to Clarissa for some reason. It is well known that Odysseus avoided this situation when he was protected from Circe's power by moly. The rationale here is not entirely clear but the narrator seems aware that Peter's impotence is his caponization connected with the women's ritual he profaned, validating the superstition. Profaning the mysteries, a running joke in Roman antiquity, is the subject of frequent warnings about such a misfortune as in the *Metamorphoses* 7.256 of Ovid. See also Clodius in drag at the Mysteries of the Bona Dea in Juvenal, *Satires* 6 ("Oxford passage"), and Horace *Odes* 3.2. See also Heracles in Propertius 4.9, formerly in girlish drag for Omphale, he is no less capable of dressing as a woman for intruding into a women's ritual, yet retaining his masculine potency. In Euripides's *Bacchae* the onlooking victim, so attired, is discovered and is torn to pieces.

241.15/159.10 make him furious: This is one aspect of his saturnine disposition.

241.17-18/159.11 **He suffered tortures**: Odysseus is shown as the man who suffered many pains (*Odyssey* 1.4).

241.18-21/159.11-12 But where was his knife; his watch: The arming of the hero.

241.19/159.12 **his seals**: Trinkets hanging on his watchchain. It also suggests the stinking amphibians that Menelaus encountered in his midday meeting with Proteus in the *Odyssey*.

241-242159.19-25 **for**: The word appears five times in imitation of its use at the novel's beginning. These are causal asyndetons frequently found in Propertius.

242.4-5/159.24-25 **the nice-looking gentleman in horn-rimmed spectacles**: This gives us a partial description of Peter expressed from the point of view of the Morris fam-

ily, free indirect discourse, and it introduces the Homeric episode concerning Alcinoos, Nausicaa, the Phaiakians. This episode exploits one of the amorous incidents in the adventures of Odysseus, *Odyssey* 6 and 7. Nausicaa is selected by Samuel Butler as the probable authoress of the *Odyssey* according to his theory.

242.8/159.27 **lend a time-table or impart useful information**: The Phaiakians help Odysseus get back to Ithaca. This scenario compounds bits from Homer's *Odyssey* as a contrafact that follows Homer's model while inserting newly created material. This narrative event is defamiliarized in terms of the utopian society in this episode from Homer's *Odyssey*.

242.11/159.30 **Liverpool**: A shipping center in northwestern England. The Morrisses are thalassocrats with a special affinity for Poseidon, like the Phaiakians whose ships assist Odysseus's return to Ithaca. The irony of this episode results from casting the Liverpudlians in the role of the royal Phaiakians, high life below stairs.

242.17-22/159-160 **not that he said anything [...] not gluttonously to dinner:** A priamel. Odysseus has been considered gluttonous. He avoids, like the Homeric hero, appearing a pig like the men so affected by Circe in the *Odyssey*. Here again. the diners together suggest the sharing of food as a ritual theme. Peter demonstrates self-restraint in eating.

243.3-5/160.9-11 **neither young Charles [...] nor Mrs. Morris knew**: This priamel echoes the identity of the face in the car earlier: "Nobody knew."

243.4/160.10 old Charles: The Odyssey 14.508ff uses the term "geron."

242.26/160.11 **Bartlett pears**: So-called in the U.S. and properly known as the Williams pear. It will become associated with the Morris's later as Phaiakians, famous for their perennial fruits in the *Odyssey*. In Juvenal 5.152 the reference is to the perpetually fruitful orchard of King Alcinous. Erwin Cook posits a Near Eastern locale for the palace of the Phaiakians which is clearly not Greek.

243.7/160.12-13 **he counted on their support**: The hero Odysseus needs and gets help from the Phaiakians in getting home. See my essay, "The Pseudo-homeric World of *Mrs. Dalloway*."

243.20/160.24-25 their relations to each other are perfect: The Morrises refer back to "Morris" of Clarissa's youth. *Homophrosune*, likemindedness, is a characteristic of the royal Phaiakian couple in the *Odyssey* who live in a kind of earthly paradise (*Odyssey* 6.181-184; see further Segal *Singers* 94, 193, and 214). This likemindedness is shared by Clarissa when she later contemplates the suicide. The Homeric motif is a popular device in Propertius and Juvenal. Here the epic hero appears in an elegiac (amorous) context. The Homeric theme relative to Nausicaa is addressed in Joyce's *Ulysses* ch. 13. Samuel Butler devotes much time to discussing this scenario, even offering Nausicaa as the Authoress of the *Odyssey* herself. In Swift's *Battle of the Books*, Homer is criticized for describing Nausicaa, a princess, for going to the river to do her brother's laundry. Here Elaine Morris is training for the family business, perhaps a laundry.

243.24/160.28 **the old lady**: One example of Peter's idiom (FID) in reference to Mrs. Morris, as Queen Arete!

243.24/160.28 **Leeds**: An industrial town in north central England. Its university was chartered in 1904.

243.26-244-1/160.30 Mr. Morris still mends the boots: Like the swineherd Eu-

maeus (Odyssey 14).

244.3-4/160.32 swaying a little backwards and forwards: Peter's a Homeric ship-wrecked sailor who hasn't got his land-legs yet.

244.7/160.36 **They liked him, he felt**: Like the Phaiakians (*Odyssey* 6.276-279 and 7.313), the Morrises almost seem to ponder his suitability as a husband for their daughter Elaine, "young Nausicaa," as it seems to Peter, a subtle elegiac context for this epic fantasy (See also Propertius 4.8). In Joyce's *Ulysses* this Homeric episode is burlesqued in the "Nausicaa" chapter. It is loaded with clichés. This has been a repetition of the substance of Peter's dream. William Morris published in 1887 a verse translation of the *Odyssey*.

Peter's version of this part of the *Odyssey* is analogous to the practice of painters. For example, "Manet borrowed the composition of a detail from Raphael's *Judgement of Paris* and entitled it *Déjeuner sur l'herbe*." "The audience is presumed to be already familiar with [the original subject matter]" (Dubery and Willats 116).

244.8 **He would go to Clarissa's party**: His last port of call. He's finally made up his mind in FID.

244.16/161.8 **threading her way**: Like "threading the needle," this is "labyrinth imagery." See Proust 3.913, "like a diver exploring the ocean bed."

244.15-19/160.7-11 **deep seas/suddenly shoots to the surface**: This is analogous to the appearance, disappearance, and reappearance of the aeroplane but in a nautical frame. Numerous motifs, once instituted, reappear unexpectedly in surprising places. The Butterfly Effect (prolepsis) appears in terms of self-reference.

245.4-8/161.23 Like a woman who has slipped of her print dress [...] put off stuff, took gauze [...] tumbling petticoats to the floor: This echoes Rezia's mis-reference to the Cockney phrase for a "girlfriend" as a bit of stuff. It is a personification conceit. The London day changes costume from her daytime frock to evening wear and thereby also changes genre from romance to revelry. The metamorphosis, as for Propertius's Vertumnus, is as simple as a woman's change of clothing. The textile affects the text. This is a highly erotic defamiliarization, as an epic simile.

245.18/161.33-34 **above the battlements [..] rushed her bayonets into the sky** [...] **pinioned her**: A mock-battle. This is reminiscent of Septimus Smith mangled on the area railings.

245.19/1651.34-35 **constrained her to partnership in her revelry**: London expects that even the sky will participate in the season. Here London is a hostess who will not permit her guest to depart; London will not permit the light to fade. This is a clever way of indicating that, according to *Whitaker's Almanack*, on June 20 and 21 (The "Longest Day"), 1923 the sun will set at 8.18 British Mean Time, or rather at 9.18 British Summer Time. Venus is the evening star. (Compliments of Susan Feuchtwanger, assistant editor, *Whitaker's Almanack*.) A famous solstice myth involves Pelops who eloped with Hippodameia at midsummer. See *Themis* 226 and Pindar "Olympian" 1.

245.20/161.36-37 **the great revolution of Mr. Willet's summer time**: Daylight Saving Time, by advancing the clock one hour (i.e. noon is really 11 A.M., Greenwich Time), originating with Benjamin Franklin, was advocated by William Willett in 1907, and extended after the war.

246.5-6/162.9-10 **yellow-blue/ lurid, livid**: According to Lateiner, such color contrasts became a cliché of Latin poetry. A two-term asyndeton.

246.10/162.14 **Oriental Club**: It was founded in 1824 for officers of the East India Company ineligible for other military clubs, then located in Hanover Square.

246.17/162.20 **pyramidal accumulation**: Pyramids are typical labyrinths and a Nilotic allusion as well. This and other references to Egypt (light house, mummy, bulrushes, "The Colossus") coincide with the sensational discovery of the tomb of the Pharoah Tutankhamen in 1923. Egyptian motifs became the vogue (Graves 114-115). As Mr. Bowley says, "Tut, tut." The Roman satirist Juvenal loathed the Egyptians and makes pointed references to Egypt in his satires. Peter's observations are decidedly Juvenalian.

246.21/162.24 **Aunt Helena** [...] **Littré's dictionary**: French, with precise definitions.

246.25/162.27-28 **one of nature's masterpieces**: For John Donne in his epic poem *Metempsychosis: The Progress of the Soul* the masterpiece of nature is a whale. For Alexander Pope it is "writing well" (*Essay oin Criticism* 724; see also Sheffield *Essay on Poetry*). See Juvenal for a British whale in *Satire* 10.15. In either case it apparently describes Aunt Helena perfectly; the fat belly of Mardi Gras is manifest. This is in contrast with Clarissa's pea-stick figure (*lepton*=slender, fine). In elegy, poetic corpulence is never virtuous. Physical features indicate stylistic practices (Wyke "Reading Female Flesh" 118.) See Leonard Woolf's *Wise Virgins*, "gigantic elephant" 127. "Pachy" is the undesirable form of literature by Alexandrian standards. "Metempikosis" is frequently referenced in Joyce's *Ulysses*, e.g. "Calypso." This account is typical of the irreverent narrator; she sets up expectations and then subverts them. Transmigration is one aspect of Buddhist theology.

246.24-26/162.27 **losing the sight of one eye** [...] **that old Miss Parry should turn to glass**: She is a lighthouse, a huge tower. This is a metamorphosis like that of Peter's old woman singing at Regent's Park and Septimus's shepherd boy/gaffer (103) as well. According to Plutarch Isis is the Lighthouse Goddess.

247.4/162.32 **like a lighthouse**: This suggests the Pharos of Alexandria, a Nilotic allusion. In Virgil's *Aeneid* 3.356 the cyclops Polyphemus is imaged as a lighthouse that has lost its light (eye). The blinding of the cyclops by spearing his eye in the *Odyssey* allows a sexual interpretation as well as a Homeric one.

247.5 and 9/162.33-37 this adventurous, long, long voyage [...] this interminable life: The trope expresses life as a voyage. It is reminiscent, again, of Woolf's first novel, *The Voyage Out*, also a "coming of age" narrative. The voyage as the process of composition like a ship that may have lost its compass, is found in Spenser's *Faerie Queene* 6. 12. 1: "Right so it fares with me in this long way,/ Whose course is often stayd, yet never is astray."

247.6/162.36 **copper**: A penny or one-pence.

247.7-8/162.35-36 **he had held out that copper millions of times**: In such a circular novel this is entirely possible.

247.8-9/162.36-37 **Surrey was all out**: It is going at full blast. Apparently he reads the same newspaper Septimus has read earlier. According to Beja this is a cricket term.

247.9/162.37 **this interminable life**: Peter finds the labyrinth of life endless which is a good thing. Finding the exit means he's dead. It's just as well. As the Trojan prophet Helenus warns Aeneas (Virgil *Aeneid* 3), life is a long journey; it's better to be slow. Take the long route. Shortcuts are dangerous. One is forbidden to escape by leaping the walls of the maze. Of the twins Romulus and Remus, the latter died for taking the short way.

247.10/163.1 Cricket was important: A narratorial instruction concerning games,

perhaps Homeric or Virgilian "funeral games" on behalf of Septimus. For Americans at least, the play of cricket is beyond comprehension.

247.20/163.10 without any very great expectations: This is a reference to Dickens's novel of the same name and its conclusion that was earlier paraphrased in Clarissa's drawing room when Peter visited. The Dickens plot concerns Pip's coming of age. Perhaps Peter, at his age, is justified in thinking this will not concern him. In chapter 11 of Dickens's elegiac novel a character comments on Camilla's crocodile tears, claiming they are "making one of her legs shorter than the other," an allusion to Ovid's personification of Elegia whose mismatched feet, like elegiac couplets, are a stylistic asset.

247.26/163.15 **about to have an experience**: This echoes Clarissa's "something awful was about to happen" (3).

248.1-2/163.16-17 **Not the crude beauty [...] not beauty pure and simple**: A priamel. This is intellectual beauty presumably.

248.2-3/163.17-18 **Bedford Place leading into Russell Square**: These are Bloomsbury streets in the vicinity of the British Museum.

248.9-10/163.24 young people slowly circling {...} as if in the presence of some sacred ceremony to interrupt which would have been impious: This is clearly an analyptic reference to the initiation at the Villa of the Mysteries and Clarissa's initiation by Sally when Peter interrupted. They are treading the maze, a form of initiation, Ariadne's "dancing floor." They resemble people participating in a circular dance.

248.16 **loitering couples, dallying**: The term has an erotic connotation often connected with Richard Dalloway.

248.20-22/163.33-34 as if in the presence of some sacred ceremony to interrupt which would have been impious: This is a reminiscence of the "women's ritual" between Clarissa and Sally that Peter accidentally interrupted at Bourton. Interruptions constitute a major device.

248.24 **His light overcoat**: The heat-wave of 1923 brought about the use of light weight fabrics (Graves 168).

249.7/164.8 **wrapped like mummies**: They are not likely to shed veil after veil either. A Nilotic reference.

249.11 (having run up to see the children): Like Odette in Proust.

249.18-20/164.17 little boats [...] tossing on the waters [...] floating off in carnival: This is a reference to the festivities of the London Season and a recurrence of the nautical metaphor. Carnival ("farewell to the flesh") as a form of Saturnalia, ancestor to the Feast of Fools, is something that Peter would notice. This seems to suggest a Carnival in Venice with gondolas on the Grand Canal. Carnival in folk celebrations is characterized by hilarity, joking, obscenity, and laughter. It implies a release for those who experience the troubles of the flesh. Carnival as a season of radical satirizing of society sets the tone for Peter's jaundiced perspectives at Clarissa's party. See "How It Strikes a Contemporary" (*CR* 240) in which the conclusion refers to coming literature as "little boats now tossing out at sea."

249.22 a sense of midges round the arc lights: This is reminiscent of Tennyson's image of the constellation, the Pleiades, like "flies in a golden net", in *Locksley Hall*.

249.23/164.21-22 **So hot that people stood about talking**: Typical Mediterranean behavior "with warmth and sunshine and months of brilliant, fine weather" and life "is

transacted out of doors." (CR 24)..

250.1-2 And here a shindy of brawling women, drunken women: This is a recurrence from 25-26.

250 .11/164.34 **as if the eye were a cup that overflowed**: His tears are troped as if in a cup that overfloweth (Psalm 23). This section has been concerned from beginning to end with Peter's thoughts of Clarissa. It concludes with mention of her party. See Juvenal's *Satire* 10.32-33 "But wherever did Heraclitus tap such an eye-brimming reservoir of tears?"

250.13-14/164.36 the body must contract now, entering the house: Peter's heroic persona must be adapted to Clarissa's elegiac doorway. Clarissa's door is tiny, like Elegy's door (Ovid *Amores* 3.1.39-40). See Wyke "Reading Female Flesh" 122. Peter again seems a Gulliver in Lilliput. This suggests the growing and shrinking that afflict Alice in Wonderland from time to time. He shrinks as if to enter a puppet theater or a doll's house.Like Clarissa's home, the god's private residence is the temple which is closed all year except for the day of the festival.

11.

Synopsis: The party is eventually successful. Sally arrives unexpectedly. The Bradshaws tell Clarissa of the suicide. Clarissa retreats into a room alone.

250.20-21/165.5 **Lucy came running full tilt**: The jousting metaphor/cliché of the narrator returns.

250.21 **having just nipped in to the drawing room**: Presumably, "nipped" is Lucy's idiom, British informal speech for a nimble movement.

250.26/165.11 **chintz**: This is a word pertaining to fabric of Hindu origin, and derived from Sanskrit meaning "variegated." (Greek=*poikilos*, variegated, sparkling, "tinselly.") By Alexandrian standards, literature that is *poikilos* is best.

251.2/165.12-13 **She must fly!**: Like a bird. The narrator styles Lucy (FID) as a Victorian servant. Young girls always fly in Victorian novels. She, too, falls into the bird category.

251.8-11 Mrs. Walker among the plates, saucepans [...] pudding basins: This is a typical convention of epic, a catalogue, not of ships as in Homer, nor of trees as in Chaucer, nor of angels as in Milton, but of humble kitchen utensils, making Mrs. Walker a mock epic hero. The itemized utensils are grouped as a cumulative asyndeton which creates an impression of great activity. Such trivial circumstances in a kitchen are typical of satire and characteristic of the novel as a whole. This elegant passage is cast in terms known as kitchen humor among the Latin playwrights. As in comedy, the clever servant or the tricky slave has more sense than the employer. Mrs. Walker is no respecter or persons. It is a way of ridiculing the ruling class.

In Swift's *Battle of the Books* Homer is criticized for using "ungentlemanly words" such as cooking utensils. They carried connotations of the working class.

251.12-13/165.23 **all on top of her**: The kitchen utensils seem superimposed on Mrs. Walker like the components in a Cubist painting.

251.15-17/165.25-27 All she felt was, one Prime Minister more or less made not a scrap of difference to Mrs. Walker: This is a charming rendition in free indirect discourse that characterizes the cook completely. The narrator characterizes Mrs. Walker as the satiric cook with a sharp tongue from Plautus, who outsmarts everyone and, as an important household employee, is often intimidating. Her impudence is feature of license granted her as an artist. The fire that flames in her kitchen where she cooks forms a significant ring with Clarissa's dress that flames later.

251.18/165.28 **The ladies were going up**: Having eaten, they ascend the stairs—two metaphors for Life. The guest list for Clarissa's party describes a sequence of "Imposters" like those that populate the second half of Aristophanes's comedies. According to the detailed discussion provided by Francis Cornford, they include the Buffoon, various social climbers and simpletons, the Liar, the Petty Official, the Artist, the Professor, the Learned Doctor, and typical examples of priggish youth. They are all alazons, absurd pretenders who "drop from the blue" like Sally Seton (Cornford 115-143). The impertinences of these imposters comprise the absurd little drama and sense of comedy with which Peter has endowed Clarissa (118). The first of these is the cook who prepares the feast.

251.20-22/165.29-32 [Mrs. Dalloway] almost always sending back some message

to the kitchen, "my love to Mrs. Walker," that was it one night: The last comment is Mrs. Walker's contemptuous idiom, in FID. This cook is not one to be patronized (or bamboozled as in the case of Miss Brush) by condescension, even coming from Clarissa. This is a dinner in which the dinner guests, not named, are entertained apart from the guests at the party. I am told that this is not an unusual practice.

251.23/165.33 **salmon**: Clarissa's more "refined" menu approximates Lady Bruton's and reflects the relative physical dimensions of the hostess particularly in the fish course (small/large): salmon versus turbot, Tokay versus "wine." The main course as a large literary product, as might be the case for the turbot, should not be too big for the platter on which it is served. Clarissa's party is essentially a *theoxenia*, a banquet of the gods.

252.4-5/166.2-3 **spun the plates round and round**: The cook spinning plates round and round on her own "Midsummer Fires," is like a writer "cooking up" ring composition. Cooking and rhetoric share an identity in common, as arts of deceit, and a figure for writing. Cookery is associated with witchcraft and the druglike power of poetry according to Gorgias's *Helen* 8.14. Mrs. Walker is a pedestrian (by name) like many of the characters in this novel, and is a mirror image of the hostess.

251.24-25/165.34 [the salmon] as usual underdone: Jenny seems an apprentice who is not equal to the culinary subtleties of preparing the text. This is cookery in a circular novel; events are repeated but are no different in the repetition. Each time this salmon is cooked it is underdone. The next occasion has no capacity for correcting it. Items underdone are like the meanings in texts incompletely revealed.

252.25/165.34 [Mrs. Walker] always got nervous: Each time the party is given she is nervous about the pudding. Repetition allows no improvement on the event repeated.

252.10/166.7 tokay: A Hungarian dessert wine.

252.17-18/166.14-15 **the dog** [...] **it bit**: *Cave canem*! The style of the cynic, biting ferocity, is to be kept under control. (Cynic=dog). The cynical element, nevertheless, will satirize the values of the British Empire by ridiculing the guests who endorse them. Literary associations (Tennyson, Brooke) are often the devices by which they are satirized.

253.6 Mrs. Barnet: Is the subservient woman who says "milady" playing her role as slave.

253.14-15 Lady Lovejoy and Miss Alice: Are alazons of the social climber variety.

253.15-16 **some little privilege of the brush and comb**: The "toilette scene" is not pictured but rather described by Mudie Cooke in her Villa article as "the attiring of the initiate" with a woman in attendance, showing a young woman before a mirror adjusting her hair.

253.18-26/167.2 Young ladies did not use to rouge: This is a paraphrase of the toilette scene in Plautus's comedy, *Mostellaria* (Haunted House), Mrs. Ellen Barnet in the role of the erotodidactic nurse, Scapha, like Odysseus's nurse Euryclea. There is much agreement between Roman comedy and Latin elegy. She seems to have a gift of precognition like Prometheus, knowing "which were nice ladies and which were not" (i.e., which ones were "fast") in spite of the "embroidery" to the contrary, all Alexandrian terms of art. This is an aspect of the "beauty unadorned is best" topos. For example see Tibullus 1.8.24.

254.2/167.11 **Clarissa's old nurse**: This is the Old Family Servant convention. Old nurses are stock characters in ancient comedy (Havelock 195). The "nurse" motif now ap-

pears again, but what has become of Old Moody? In *Odyssey* 15.495 Eurykleia suddenly becomes Eurynome when the former is clearly intended, perhaps a scribal error. Odysseus's old nurse Eurykleia makes her identification of the hero by the scar on his leg, not the clothes on his back (*Odyssey* 19). Is Ellen here to assist at Clarissa's rebirth?

254.4-5/167.13 **Mr. Wilkins (hired for parties)**: A butler can be rented by hostesses who are not already staffed with one. This butler might suggest Samuel Butler.

254.4-6/167.15 bent and straightened himself, bent and straightened himself: He sounds like an automaton.

254.7-9/167.16-18 Lady and Miss Lovejoy ... Sir John and Lady Needham ... Miss Weld...Mr. Walsh: The style imitates the butler's pauses between each annunciation. These are the members of the social A-list that excludes Ellie Henderson.

254.10-13/167.18-22 his family life must be irreproachable, except that it seemed impossible that a being with greenish lips and shaven cheeks could ever have blundered into the nuisance of children: Is it even possible that he has a sex life? The narrator's cynical assumptions are witty observations about this infertile "being" and what constitutes a "nuisance."

254.16/167. 24-25 **She was at her worst—effusive, insincere**: For Peter, Clarissa is the hostess from Central Casting.

254.14-20/167.18-27 Peter Walsh, the cynic (a canine term), has arrived. The cynic, in spite of his biting ferocity, is considered to be a noble watchdog. He serves as the King of the Saturnalia, the eiron, a necessary guest at Clarissa's solstice celebration.

254.24/167.32-33 **his wife who had caught cold**: Lord Lexham qualifies as an alazon. This motif of "literary criticism," a term of art indicating the grand style from Catullus 44 (bad writing makes him sick) is first introduced by Lord Lexham and Ellie Henderson will resume it. For the "cold interstellar wind" in Joyce's *Ulysses* see "Oxen." Extended meteorological references appear in this chapter.

254.24-25/167.33 at the Buckingham Palace garden party: There are three each summer. The party at the Palace, also mentioned by Hugh, is a matter to be dropped as an indication of social status.

255.2-3/167.36 **Why** [...] **stand drenched in fire?** [...] **Burn her to cinders!**: This anticipates the event in the little room. This of course is free indirect discourse with Clarissa's tendency to exaggerate and the punctuation of emphasis.

255.4/168.1 **better brandish one's torch**: This suggests the ritual torches at Eleusis (Homeric *Hymn to Demeter* lines 48 and 61), the torches of marriages and funerals (the rituals in antiquity are similar), and passing the torch to the next generation as well. Torches are a conspicuous feature of Demeter's iconography.

255.10/168.6-7 **Why always take, never give?**: In his saturnine persona as Cronos Peter might contribute to the spirit of the occasion, the Saturnalia or Carnival. The narration demands cooperation from him. In Catullus 110 this claim is that women-friends should be praised and rewarded for what they undertake. One who claims to be a friend is instead a criminal to take and never give. Yet taking gifts by fraud is theft. The narrator suggests that readers be disposed to take on a writerly responsibility.

255.12 and 23-24/168.8-18 **wandering off / wandering aimlessly**: Wandering is a sign of error, probable in labyrinths.

255.16-17/168.12 "you ladies are all alike": This is Lord Lexham's cliché, a conde-

scending platitude and a response to Lady Bruton's comment about men (157). It can be said of Greek goddesses as well. This is Old Jolyon's pronouncement on his granddaughter June who insists on having her own way in *The Forsyte Saga*.

255.22/165.17-18 it was all going wrong, all falling flat. Anything, any explosion, any horror: Clarissa will welcome even an explosion of flatus, like Telemachus's thunderous sneeze that made Penelope laugh (*Odyssey* 17.541-542).

255.23-24 was better than people wandering aimlessly: The labyrinth topos.

256.1-2 **Gently the yellow curtain with all the birds of Paradise blew out**: Ellie is standing in a draft.

256. 4-5 and 11/168.25 [Ellie Henderson] was subject to chills: She is the Simpleton. Ellie recalls Catullus 44 in which *frigida* is literary "bad taste." Catullus finds himself treated to a reading of bad oratory which gives him a cold and a cough. See Aristotle, *Rhetoric* 3.3 in which frigidities are faults of taste that leave the audience cold. See Aristophanes's *Thesmophoriazusae* in which it is said "cold Theognis writes frigid plays" (l. 150). See also Horace *Satires* 2.1 in which a long treatise may bring on a deadly chill (trans. Fuchs 25). See my essay in *Explicator* 57 #2. Ellie seems to draw reference to ancient conventions on literary criticism. Thus she serves as a vehicle for literary criticism, that perhaps fosters Clarissa's earlier petulance regarding the invitation.

256.7/168.26 **sneezing**: Hopefully she will at least sneeze on the right for good luck, Catullus 45. This serves as a gentle reminder of the great sneeze that Telemachus provides as comic relief in the *Odyssey*. Ellie is likely to catch a cold, a literary term meaning the recondite grand style affects her, which is expressed in the recondite grand style. Literary criticism is a self-conscious feature of this narrative unit.

256.23-24 **well-dressed people** [...] **every night of the season**: Ellie's inadequacy in terms of dress during the London season is foregrounded.

257.2-3 **For her invitation to Clarissa's party had come at the last moment**: See Juvenal's *Satires* 1.133 for clients "hoping against hope for that dinner invitation" and *Satires* 5 for the functions of invitations.

257.1/169.9-10 **threw a shawl over her old black dress**: Her old garments reflect the antiquity of the poems of Catullus that clothe her discourse. In the Villa fresco we see her in a similar action. See the illustration.

257.18-19/169.25 **skirts well above the ankles**: The skirts are short; brevity is the preferred literary style in Alexandria. Less is more.

258.6-9 **feeling that it was extraordinarily nice** [...] **many people really felt the heat**: Epistemic subjectivity and evaluations punctuate Ellie's banal conversation rendered in free indirect discourse

258.8 many people really felt the heat more than the cold: At the Roman diner with its turbot (Juvenal 5.90) the poet counsels conversation topics like "stick to the weather—how rainy it's been, how spring showers are here again.".

258.13-14 **good Lord, there was old Peter, old Peter Walsh**: The interjection is a subjective marker belonging to Richard (FID).

258.12-17/170.7-9 **He was delighted to see him—ever so pleased to see him!**: Richard has found his conversation with Ellie too boring (talking about the weather). Free indirect discourse is conspicuous here. Thus seeing Peter Walsh gives him a welcome excuse to escape. See Horace and the "bore" in *Satires* 1.9. Horace is anxious about a

prophecy that he would be done-in by a jabbering idiot, (this one barking for invitations like Lady Bradshaw) which to him seems about to be fulfilled and he welcomes a rescue such as those accomplished by Apollo in rescueing Hector and Agenor, *Iliad* 20.443-444. Ellie suggests the woman who visited Clarissa and who never stopped talking (88). Peter rescues Richard and he like Horace makes his escape. The allusion remains effective.

258.15/170.9 **He hadn't changed a bit**: A cliché typical of subjectivity in FID. Change and denial of change becomes a minor theme among those who haven't seen each other for some time. Change of some sort is part of the result of ritual as well. Actually their age shows clearly. In Proust Marcel finds that everyone has aged.

258.21 with a look of John Burrows: This is a very obscure segue. Ellie is referring to Peter, who, according to Morris Beja, was reading about a murder case in the *Times* of 20 June, 1923. The accused is Albert Burrows. Apparently Peter looks like a murderer.

258.23/170.16 **The curtain with its flight of birds of Paradise blew out again**: The birds serve Clarissa as the "windy eagle" serves Chaucer in the *House of Fame*. In Flaubert's *Sentimental Education* 2.1, during a party the wind blows the curtains open and birds from an adjacent aviary invade the room.

258.23/170.17 **Ralph Lyon**: He is the Liar. He is reminiscent of Henry James's story about liars, "The Liar," in which the narrator's name is Lyon and another liar is Mrs. Cappadore, like Lady Bradshaw. If this is an allusion to the Cretan Liar paradox, "I am lying," which questions its own veracity, then what can be said for the veracity of this narrator? Nothing! It's all fiction. For an urbane reference to the famous Cretan liar see the biblical Epistle to Titus 1.12: "One of themselves, even a prophet of their own, said, The Cretans are alway liars, evil beasts, slow bellies." This is part of the baring the device motif of preformed language.

258.25-26/170.18 **It wasn't a failure**: The curtain responds to Lyon's Aristophanic crepitation. Lying and crepitation are both considered as "the false word," as farting issues from the wrong end of the anatomy. Comic shtik. This is a gust of flatulence issuing from the sympathetic magic of Mrs. Walker's whistling for the wind. According to Lateiner, Latin "spells" and poetry exhibit such magic, poets and witches with their burning wax and boiling kettles, both having access to arcana. In *Tristram Shandy* the curtain drops on a great deal of activity.

259.1-2/170.19-20 It had begun. It had started: The party is now taking off.

259.2/170.20 **touch and go**: A cliché. It tropes the management of a party as an event requiring great skill and the success of a novel. It is a lofty context for a relatively trivial occasion.

259.4-6/170.23-24 Colonel and Mrs. Garrod ... Mr. Hugh Whitbread ... Mr. Bowley...Mrs. Hilbery etc: This is not a listing, a catalogue, but rather an imitation of the butler introducing the guests as they arrive. The phraseology and style is similar to Rezia's sewing scene.

258.16/170.34 **it marked a stage**: A plain indication of the theatrical context. Virgil refers to the Carthaginian scene as a stage (*Aeneid* 1.164)

259.18/170.35-36 **she had quite forgotten what she looked like**: This seems odd even after the close inspection in the mirror that she gave her face that morning. Again, she resembles Freud in her inability to recognize herself as old; the famous psychiatrist accidentally saw his reflection in a mirror on the opening door of his railroad compartment.

Since he did not at first recognize himself he became angry at the "aged intruder."

259.25-26/171.2 **every one was unreal in one way; much more real in another:** This is a subtle way of alluding to intertextuality as performance. Persons speaking their own words are more real than those whose speech is taken from preformed language as if speaking lines from a play. With the suggestion of a pseudo-reality in so much parody, where is reality itself to be found?

259.23-26/171.3-5 partly their clothes, partly being taken out of their ordinary ways, partly the background: All of these apply to preformed language dressed in its original garb, removed from its original background and framed within its new context. Clothing as costume is its metaphor.

259.25-26/171.5-6 it was possible to say things you couldn't say anyhow else: The metalanguage of intertextuality facilitates expression, especially scatological language like the crepitation that has brought some levity to the party.

260.8 **Mrs. Mount** [...] **Lady Bruton**: The narrator is recalling the names of the guests and recording them at the moment.

260 **some quite old, some... What name?**: The narration is interrupted suddenly. The italicized word emphasizes intonation.

260.13-14/171.17-18 *What* name? Lady Rosseter? But who on earth was Lady Rosseter?: The ritual name change from Seton to Rosseter is emphasized in italics; as a consequence of marriage it makes her identity as a parvenu obscure, like Clarissa's change from Parry to Dalloway. It has altered her social identity but not her personal nature. "A question frequently provides the impetus for a priamel" (Race 115).

260.17/171.21 **hadn't looked like** *that* [...] **Not like that!**: Sally is one guest who has changed a great deal. The priamel suggests her appearance is a matter of *embonpoint*. Her appearance left unstated is suggested by italics. A suggestion of the grotesque body.

260.24 without an invitation...One might put down the water can: Sally's effusive speech is interrupted by the narrator. "Invitation" or inVITAtion is an example of Frederick Ahl's metaformations—included words or words hidden within words.

260.18-19/171.22-23 **hot water can [...] under this roof**: This analepsis refers back to Clarissa's youth when these items first are mentioned. "And she set down hir water pot anon" (Chaucer *The Canterbury Tales*, "Clerk's Tale" 4.290). Clarissa was holding the water can when Sally came to visit (51/34); it appears that she has been holding it still, much as the Warren Smiths pause in their progress while the narrator digresses.

260.21-22/171.24-25. **All on top of each other, embarrassed, laughing, words tumbled out**: An allusion to Plautus's comedy *Pseudolus* lines 23-24 in which written words are on top of each other as if making babies, sexuality being a topic of interest to Sally as Aphrodite. The context refers to the physical position of words on a page in both cases.

260.24/171,27 **So I thrust myself in—without an invitation**: She is clearly an Imposter. Sally's style in the past has been "walking in quite unexpectedly" (48/33) like Aphrodite.

260. 25/171.28-29 **One might put down the hot water can quite composedly**: The expression suggests that Sally's previous charm has waned and Clarissa's admiration with it. The freeze-frame image suggests that Clarissa has been holding the water can in a Shandean pose all these years. Presumably she has the patience of Griselda who "set

down hir water pot anon" (see CR19; "Clerk's Tale," in the Canterbury Tales 4.290-291 of Chaucer).

260.26/171.29 **The lustre had gone out of her**: A summary of the above comments. She too has changed.

261.2/171.31 **They kissed each other**: As in the beginning (page 52/35), the kiss reverberates from the past. The plot is emphatically recapitulating its own origins, especially as the Prime Minister appears. All the friends have gathered and they are still treading the labyrinth.

261.8/171.36 **I have five enormous boys**: She is Aphrodite Kourotrophos (Harrison *Prolegomena* 315), a rearer of sons. It also identifies her an avatar of Queen Arete of the Phaiakians in Homer's *Odyssey* who has five sons.

261.10/172.1 **She had the simplest egotism** [...] **to be thought first**: A reference to the Judgment of Paris who thought Aphrodite "first," the most beautiful of the goddesses. See Jane Ellen Harrison. "The Judgment of Paris." *Journal of Hellenic Studies* 7 (1886): 196. In the first elegy of Propertius, Cynthia was the first, *prima fuit*.

261.18 "The Prime Minister," said Peter Walsh: He is the Imposter, the Petty Offical, the butt for Peter's irony. Peter's saturnine perspective, particularly Juvenalian, follows in detail. His satire ridicules several characters starting with the Prime Minister.

261.21-26/172.12-17 **He looked so ordinary** [...] **He tried to look somebody**: The mocking narrative creates rather than describes a reality. This is Stanley Baldwin, the Prime Minister who has recently taken office, in Peter's focalization; he famously claimed to be a plain man, here a bit plainer than he would have cared to admit (See Graves 64). It was perfectly plain (262). The sophisticated narrator appeals to unstated information to make the allusion ironic. She victimizes naive observers as well who miss the ironic over-characterization. (See Proust 1. 606 — "a plain sensible man".) Here, play is also made out of the apparent possibility of interaction between real and fictional worlds, a real personality among the fictional ones (Newsom 121). It is a transhistorical party. This is a defamiliarization of a real-life figure. As Langer says on comedy, "If it is borrowed from the actual world, its appearance in the work is what really makes it funny" (127). In Aristotle's *Nicomachean Ethics* 4.1127b he deplores a simple way of dressing as an affectation. Note that Sally has married a *bald* man (177).

261.22-23/172.13-14 You might have stood him behind a counter and bought biscuits: This is the defamiliarization of a real-life figure (See Stacy 119). The narrator is rather carried away with the fact that Baldwin publicized himself as being plain. She flaunts the verbal, textual condition by exaggerating and foregrounding him as nothing more than words on a page. This parody of greatness serves as a metalinguistic designation chosen by Peter Walsh himself and is an example of textual self-consciousness.

262.3/172.19-20 **felt to the marrow of their bones**: A cliché which serves as a marker of subjectivity for those observing him and stylized in Peter's idiom..

262.11 **Lord, lord, the snobbery of the English! thought Peter Walsh**: In comedy we see "a cheat cheating the cheats," (Bentley 139). here as a master of false pretenses. "Lord, lord" is a subjective interjection. Snobbery is a descriptive indicating Peter's subjectivity that includes the expressive punctuation (!). Narrators don't exclaim; characters do. The sense of snobbery is an evaluative designation also belonging to his thought. The form is of narration but the diction is Peter's. This is free indirect discourse.

- 262.12-13/172.28-29 **How they loved dressing up in gold lace!:** Peter's exclamation. It is ironic that an official wearing gold lace aspires to be thought a plain man. A possible ironic allusion to Samuel Johnson's "Learning is like lace; every man gets as much of it as he can." In the tradition of carnival "everyone was expected to appear in the full regalia of his calling, rank and merits, and to take the place corresponding to his position" (Bakhtin 99).
- 262.14/172.30 by Jove it was [...] the admirable Hugh: An idiomatic interjection that serves as a marker of subjectivity for Peter, not the narrator, in free indirect dicourse. This is the quintessential British colloquialism, spoken by "Cronos" in reference to "Hermes." The formulaic epithet "admirable" appears to be part of the narrator's private language. Now all the divine analogues have gathered which should bring a smile: Zeus (Richard), Cronos (Peter), Aphrodite (Sally), Athena (Lady Bruton), and Hermes (Hugh). The fact that Hugh has grown fatter, the grotesque body of carnival, mocks his association with Hermes, the messenger of the gods who is normally depicted in a buff condition like all Greek gods.
- 262.21/172.36 **tittle-tattle**: Gossip; reduplicated words with an intensifying force. Idiomatic expression that is peculiarly Peter's. See the voice of the discarded male gigolo in Juvenal's *Satire* 9.115-116: "Tattling a secret gives them a bigger kick, etc."
- 262.23/173.1 **his rattles, his baubles**: These are the props of the carnival jester, the Buffoon, the Parasite as we are expected to see him, the insignia of the licensed fool. Such appearances contribute to the carnivalesque atmosphere of Clarissa's party. Rattles (Isidic sistra) are ritual instruments. It is Peter's satiric opinion (FID).
- 263.1 **the English public school man**: Hugh's characterization is consistent as earlier (110).
- 263.3 **those admirable letters** [...] **in the** *Times*: Hugh's identity as Hermes, the messenger of the gods, is reiterated, a metalinguistic reference. The epithet "admirable" is now attached to his letters.
 - 263.6/173.9 hubble-bubble: Confusion as a rhyming reduplication, intensified.
- 263.7/173.10 **coolies**: Laborers. Peter expresses his pleasure for having escaped such pettiness even if it meant primitive life in India and again refers to "coolies." See Leonard Woolf's *The Village in the Jungle*, pub.1913.
- 263.9-10/173.12-13 **Him he would patronise, initiate, teach how to get on**: Hugh is expected to take him under his wing. We can speculate on the form this initiation might take. The inverted sentence structure and the auxiliary "would" indicating habitual behavior are signs of free indirect discourse.
- 263.18-19/173.20-21 **To look at him [...] in that agreeable occupation**: A reference to Hugh's corpulence, a manifestation of the grotesque body featured in carnival celebrations. He is not a model of self-restraint. The paradox is that in a novel inspired by the slender style of Alexandrian poetics, many characters are very fat, and thus undesirable as terms of art.
- 263.19-20/173.22 **The All-judging, the All-merciful**: Peter's cynical reference to the Deity (by way of free indirect discourse) parallels Kilman's overly-sincere capitalizations. Here language is made opaque by style, which is foregrounded.
- 263.21 **Villains there must be**: Inverted word order typical of subjectivity in free indirect discourse. Normal order: There must be villains.

- 263.24-25 **Look at him now**: A subjectless imperative typical of free indirect discourse. This is Peter's satiric comment on Hugh.
- 264.5-6 [Lady Bruton] had her toadies: An unflattering evaluative designation made by Peter.
- 264.14-15/174.4 **Lolloping on the waves and braiding her tresses**: Mermaid imagery. Again this is Clarissa's Nereid persona like the Dawn-goddess Thetis. Dawn is actually approaching. Mermaids suggest the nymphs who people the *Odyssey* which Peter's "odyssey" qualifies him to exploit satirically.
- 264.17-18/174.7 **caught her scarf in some other woman's dress**: This is a structure illustrated in the essay by P. B. Mudie Cooke ("Old Moody") on the fresco of the Villa of the Mysteries at Pompeii.
- 264.21 **age had brushed her:** The conclusion of the Villa ritual in the little room so pictured includes a portrait of the hostess, or the initiate now wearing her ring. She is quite young as Clarissa was at the beginning yet now is a woman of a certain age.
- 264.24/174.13 **her woodenness**: This is Clarissa's capacity, like the Trojan horse, for containing many voices now reappearing. It is *Mrs. Dalloway*, not Clarissa, however, that contains many voices.
- 264.26/174.14 **she said good-bye**: A phrase featured at the conclusion in Joyce's story, "The Dead." Clarissa does not try to detain the parting guest.
- 265.1/174.15-16 **good luck to him**: A properly superstitious person would have said "Break a leg" or "*merde*."
- 265.6 (**But he was not in love**): This is the conclusion of Peter's tirade, a parenthetical footnote for the narratee.
- 265.16-17 (dear old Peter, for example, thinking her so brilliant): This parenthetical in Clarissa's thoughts is ironic, since Peter has been thinking nothing of the kind. The expression, "for example" is a narratorial characteristic and the fond address of Peter mocks Clarissa's affectionate comments of the morning meeting
- 265.18/174.31 **Peter [...] had a hollowness**: Clarissa's focalization. His capacity for containing much also appears in juxtaposition with Clarissa's similar quality. Eliot's "The Hollow Men" is the allusion as before.
- 265.19-20/174.33 **it might be that she was growing old**: The poem of Matthew Arnold, "Growing Old," appears.
- 265.22/174.35 **Sir Joshua**: Sir Joshua Reynolds, a famous British painter. Clarissa can afford an original.
- 265.23-24/174.36 **brought back Kilman**: Miss Kilman had looked at the picture of the little girl with a muff (188). Reminiscence of the Ovidian Stilkampf between Tragedy and Elegy brings Kilman back.
- 266.1/175.2 Elizabeth's seducer; the woman who had crept in to steal and defile: The subject of an abduction and theft, even unto the Underworld of Miss Kilman, comes up. Clarissa welcomes Elegy through the front entrance while recognizing that Tragedy is forcing her project through the rear. Elsewhere, *Irrumatio* is euphemistically defined as "to defile."
- 266.3/175.4 **She hated her; she loved her**: Catullus 85, *odi et amo*; love and hate at the same time (*CR* 179). See Proust 2.65 for "a shadow behind which we can alternately imagine {...] that there burns the flame of hatred and love." Kilman has become an honor-

able adversary. "The enemy of the God is also a double of the God," the woman who had stolen her daughter (Cornford 129). These contradictory concepts characterize the mental labyrinth. This is an ancient topos and often cited as an example of the Catullan experience. His typical device is scatological insult, not a contribution expected from social elites like the Durrants but quite representative of Miss Kilman's characterizations. It seems that crepitation has come to the rescue of Clarissa's party. Clearly Kilman is there for a purpose as Mr. Whittaker says.

266.3-4 **It was enemies one wanted, not friends**: Kilman recapitulates a portion of the Demeter/Persephone myth.

266.4-5/175.5-6 Mrs. Durrant and Clara: Members of the A-list at the party. These are fictional characters from *Jacob's Room*. Like the Dalloways, they are transtextual identities. Neverow observes that in Elizabeth Durrant and Clara Durrant, mother and daughter, there is the obvious Demeter/Persephone pairing. As mother and daughter they echo Elizabeth Dalloway and Clarissa Dalloway as daughter and mother. In the Durrants however the correspondance is reversed—Clara/Clarissa, daughter and mother—Elizabeth Dalloway and Elizabeth Durrant, daughter and mother. Clarissa is said to be very like her mother and not at all like Elizabeth however. She is her own Demeter/Persephone dyad in one flesh.

266.7 **They must find her if they wanted her**: Labyrinths constitute a kind of hide and seek.

266.12-13/175.13 **St. John's Wood**: This is an area west of Regent's Park, originally rather idyllic, where famous painters such as Landseer and Alma-Tadema among others were residents.

266.15/175.15-16 [Sir Harry] had a certain range of gesture: From A to B, perhaps? For cattle standing in water see Propertius 2.19. He lacks the realism of Myron's cow, Propertius 2.31. For "the approach of the stranger," clearly a satirical perspective, and such Academy style of art see Proust 3.919. He is the Artist as Imposter.

266.10-19/175.11-19 The novel, aware of itself as art, is also aware of other forms of art, painting in this case.

266.25/175.224-25 **Sir Harry's stories of the music hall stage**: These are not likely to be in good taste. This recalls Marie Lloyd, Richard Dalloway as the *mimus nobilis*, and the cabbages (onions and leeks too).

267.1/175.26-27 **These circles, he said, were above him**: His section in an apparently Dantean version of the Underworld is much lower than the rest. This is a labyrinthine association.

267.7-8 (about the Duke and the Lady): There is the suggestion of an off-color joke.

267.3-4 made it impossible to ask Clarissa Dalloway to sit on his knee: The raucous suggestion of a mentality, if not a reality, implies that the party is not entirely sedate.

267.5/175.31 **vagulous**: A (Woolfian) neologism according to Beja (*OED*). See Hadrian's deathbed reference to his soul: *Animula vagula, blandula, hospes comesque corporis, quae nunc abibis in loca*—Little soul, wandering, gentle guest and companion of the body, into what places will you go now.

267.5/175.30-31 that wandering will-o'-the-wisp: Ignis fatuus (literally "a foolish

fire"), a flame-like phosphorescence. Mrs. Hilbery is a fire-spirit similar to Ariel in *Tempest* 1.2.198. Wandering is exemplary of maze-walkers.

267.6/175.31 **Old Mrs. Hilbery**: She is a fictional transtextual character from *Night and Day*, the Loveable Eccentric. In Peter's idiom women are often "old."

267.6-7/175.32 **stretching her hands to the blaze of his laughter**: "I warmed both hands before the fire of life," Walter Savage Landor, "On his Seventy-fifth Year."

267.12/175.37 **it is certain we must die**: This is a position asserted three times by the drunken Heracles in *Alcestis*, part of his philosophy, of *carpe diem*—Live for the day. His style is symposiastic, consisting of elegiac songs which are the stuff of drinking parties. It is also a cliché from antiquity. The aphorism "all must die" is a commonplace perspective that unsettles pretensions for stability and unlimited vitality. See Euripides's *Andromache* lines 1268-1272: Death is a debt that all must pay.

267.19/176.3 "Dear Clarissa!" [...] so like her mother: Among goddesses, mothers and daughters are paradoxically, two parts of the same divine personality, according to Jane Ellen Harrison's *Prolegomena* 271-273. The prototype is Demeter and Persephone.

267.25/176.12 **For Professor Brierly was a very queer fish**: He is the alazon as Professor. Schoolboy insolence descriptive of an eccentric person such as Professor Brierly, a name that appears in Conrad's *Lord Jim*. In this way, Oscar Wilde referred to the philistine mentality. An expression from *The Tempest* 2.11.27 applied to Caliban, one of Montaigne's cannibals and a would-be rapist. See also Robert Browning's "Caliban Upon Setebos" which is a critique of Darwinian theories and contains the cautionary (line 257) not to seem too happy.

268.9 with a sniff—Humph!—the value of moderation: An indication of free indirect discourse, by Brierly's subjective expression, his snort embedded in narrative structure. In Aristophanic plays he would be the "comic pedant.".

268.10-11/176.22 **some slight training in the classics in order to appreciate Milton**: This is intradiegetic guidance for readers of Milton and of *Mrs. Dalloway* as well. As a killjoy he compares well with Juvenal's satire 2.46 that depicts the gay scene.

268.13 **red socks**: Jim Hutton is the priggish youth; his socks are part of the "*soccus*" costume of Latin comedy.

268.16/176.27 **she loved Bach**: An allusion to the art of piano music and also the German word for "Brooke" (Rupert). Bach's "Little Harmonic Labyrinth" may also be relevant.

268.17-23 Hutton [...] always felt that Mrs. Dalloway was far the best [...] She was rather a prig. "But how charming to look at!": Hutton's expression in free indirect discourse.

268.20-21 **About music she was purely impersonal**: Inverted sentence structure indicative of free indirect discourse.

268.26/176.35-36 **For he played divinely**: A cliché belonging to Clarissa's subjectivity. See Proust 1.943: "Oh, he plays divinely."

269.1/176.37 **the noise!**: Noise is a feature of Clarissa's party as in Chaucer's *House of Fame*, her "queynte hous" a labyrinthine domus daedeli, (Chaucer *Fame* lines 19-25). The guests (writers, painters, professors, and musicians) with Ralph Lyon's "broken wind," also mentioned by the eagle Geoffrey is riding, correspond to the noisy petitioners attending on the hostess. Clarissa's party corresponds to the brothel chapter in Joyce's *Ulysses*. In the

sense of ritual it is a type of Underworld that provides a *katabasis* for initiates, a descent into Hell, where fires are appropriate.

269.2/177.1 **The sign of a successful party**: Clarissa is now in jeopardy of divine *phthonos* for her success.

269.4-5 "He knows everything in the whole world about Milton": This is flattering exaggeration typical of Clarissa; the style is foregrounded.

269.7/177.6 **Hampstead**: An area north of London that became fashionable when medicinal springs were discovered in 1698, and where a large Roman sepulchral urn was discovered in 1774. The area has always been popular with writers and poets and those of ambiguous sexual identity.

269. 9 **the Professor stepping delicately off**: See Juvenal 2.20 on the priest whose "gait, gestures, expression, all proclaim his twisted nature."

269.11 Lord Gayton and Nancy Blow are aristocrats as alazons.

269.12 **Not that** *they* **added perceptibly to the noise**: The italicized word supplies emphatic intonation. These people do not communicate.

269.11/177.10 **Nancy Blow**: This very nearly suggests she is a transvestite homosexual and hints at oral sex as a bit of gender play and cross-dressing for the carnival, the "transvestite tradition in comedy" (Reckford 177). Propertius features cross-dressing in his poems. In Elegy 4.2 Vertumnus, dressed in Coan silk, is a soft girl. In Elegy 4.9 Hercules, attired in Omphale's Sidonian gown, was a proper girl (*apta puella*). "In Aristophanes, the exchange of dress between the sexes reflects a custom which frequently marks Saturnalian festivals" (Cornford 77). This suggests that Nancy is a man and Lord Gayton a woman.

269.20-22 **no ball could pass him or stroke surprise him**: It seems that Lord Gayton (gay?) plays polo.

269.22 Ponies' mouths quivered: Polo ponies presumably.

269.24/177.22 **banners hanging in the church at home**: These are originally a knight's thank-offerings to God.

270.7-10/177.29-32 Nancy, dressed at enormous expense [...] stood there looking as if her body had merely put forth [...] a green frill: Her carnival costume is botanically "fabricated" by her couturier gown, expensively and aesthetically determined. No doubt she loves Paris designers just as she loves Lord's and youth.

270.11/177.33 **I had meant to have dancing**: The original Labyrinth at Knossos is called Ariadne's dancing floor (*Iliad* 18.591). Walking the maze itself is a dance of turns and counterturns. They have all been "dancing" from the beginning.

271/177 **dancing**: This is the traditional conclusion of comedies as a signal of unity. 271.6 **Miss Helena Parry:** She is the fearful celebrated ancestor of small accomplishment whom everyone humors.

271.15-16/178.22-23 not human beings [...] she had no tender memories, no proud illusions: A priamel. Aunt Helena's memories are only of orchids and the book she wrote about them. She is the only published writer in this novel.

271.17/178.24 **orchids**: This allusion makes trouble for the irony-blind. Orchids might suggest testicles (*orkhis*) for the etymology (and for the resemblance the root bears to human testicles) from which the name is derived. See Proust 1. 253ff for the cattleyas. Aunt Helena is a version of the castrating goddess Kybele, the mountain mother carried over solitary peaks to uproot orchids. This involves an ecstatic form of observance in

frenzy. See Marsden 137. Could this have any relation with Peter's impotence? "What is this ecstasy" (296).

271.25-26 **journeying in the 'sixties in India—but here was Peter**: The narrator interrupts herself.

272.10-15 Clarissa had asked her {...] But Clarissa had always been fond of society: Aunt Helena not only doesn't recognize Peter but she prattles (in FID) in her own idiom, even when Clarissa comments in direct discourse.

271.14-15 **it would have been better to live in the country**: A reference to Clarissa's preference for the city (7), contrary to the Tibullan ideal. Actually as she notes, Clarissa is fond of "society" and perhaps all that city life affords and that the hero of *Acharnians* deplores. Aunt Helena's shtick is characterized by geriatric loquacity; she is comically oblivious to what is being said to her. Like Proust's Mme. Villeparesis she is extremely aged but very much alive. Formerly "formidable" however she now seems a spent force. She renews, even validates, the convention Clarissa introduced that morning of country life vs. city life as a literary topos.

272.18-20 **Ah. She could not resist recalling**: She picks up on the word "Burma" instead of "Peter." Again her comments are given in FID.

272.18-20/179.12-14 what Charles Darwin had said about her little book on the orchids of Burma: See Darwin's book, On The Various Contrivances By Which British and Foreign Orchids Are Fertilised (sic) (1862). In Proust the fertilization of orchids is Marcel's initial concern when he inadvertently discovers the sexual conjunction between Charlus and Jupien the tailor (2. 651-653. Also in Proust the actress La Berma seems to relate to Burma here. On Darwin see Jane Ellen Harrison, "The Influence of Darwinism on the Study of Religions." (Darwin and Modern Sciences. Cambridge: Cambridge UP, 1909: 494-511). Lady Dorothy Nevill, a bird-like creature, also shares an interest in Darwin's orchids (CR 198-199).

273.3 "Richard so much enjoyed his lunch party": The anguish it caused Clarissa is omitted.

273.4 **Lady Bruton** is the pretender, the alazon, of the letter-writing luncheon whose invitation so disquieted Clarissa, rather ambiguously welcome.

273.19/179-180 **that agreeable sinner**: This is free indirect discourse, using Lady Bruton's colloquial idiom expressed as narration, and an allusion to Peter's persona as Sisyphus, one of the archetypal sinners in the Underworld who couldn't keep their mouths shut, especially concerning extramarital activities.

273. 11-18 (for she could never [...] He had lost his chance of the Cabinet): This long aside reveals Bruton's unspoken feelings and a bit of gossip as well.

273.24 **Lady Bruton stood by Miss Parry's chair** and rattles on about India, what the Prime Minister had just been telling her, being a soldier's daughter and not being good for much, when parenthetically Miss Parry did not care what the Prime Minister had just been telling her.

273.4-5 **but what a tragedy it was—the state of India!** The Victorian jewel in the crown is fast becoming a thorn in the side of Empire.

274.11/180.16-17 **Sir Sampson**: A humble, pedantic, awkward scholar in Scott's Guy Mannering. The name he shares with the Biblical hero whose strength derives from his head of hair may imply that both are fertility figures. A Rev. A. Smythe Palmer in

1913 (*The Samson-Saga and its Place in Comparative Religion*) analyzes the solar character of Samson in mythology.

274.12/180.18 **the folly**: An ironically foolish observation to make on the state of India in the midst of a party.

274. 20/180.24 **this isle of men, this dear, dear land**: This is Lady Bruton (quoting "Richard") whose conception of England approximates Gaunt's speech from *Richard II*, paraphrased in free indirect discourse: "this sceptred isle [...] This happy breed of men [...] this dear dear land," (2.1.40-57).

274.22-23/180.26-27 **could have worn the helmet and shot the arrow**: She is an Athena figure, the virginal goddess usually pictured in helmet and a goddess of patriarchy. See Jane Harrison's *Prolegomena* 300-307; and *Themis* 500-502.

274.25/180.29 **under a shield, noseless in a church**: The effigies of the knights interred in the Round Church in the Temple for example are displayed reclining on the floor, some with their legs crossed, under a shield; several have lost their noses.

275.1-2/180.31-32 **Debarred by her sex and some truancy, too, of the logical faculty**: This is magnificent understatement regarding her inability to accomplish even so simple a task as writing a letter. Writers must often court the Muse. In satire it is not uncommon to make fun of women.

275.5-6/180.35 **that armored goddess**: Clearly Athena who was born from Zeus's head "fully armed and brandishing a spear" (Murnaghan 62).

275.7-11/180.36-181.3 one could not figure her even in death parted from the earth or roaming territories over which, in some spiritual shape, the Union Jack had ceased to fly. To be not English even among the dead-no, no! Impossible!: A comic, chauvinistic parody of Rupert Brooke's poem that had become a cliché even by this time, "The Soldier": "If I should die, think only this of me: /That there's some corner of a foreign field/ That is for ever England." "A less serious context or a humbler subject is mandatory for true parody" (Morgan 27). The narrator's expression is an example of the heresy of paraphrase, a frequent phenomenon. Woolf herself was rather annoyed with the adulation heaped on Brooke. He died of an infected fly-bite in 1915 without having seen action (like Sassoon did), but the "soldier poet" concept became fashionable.

275.18-19/181.8-9 **Never should she forget running along the passage naked**: This is Sally's memorable event that Clarissa mentions (50). It is a memory she shares with the narrator; see the adjusted pronoun and verb. The absence of clothing serves to bare the device that characterizes Aphrodite at her bath.

275.26/181.13 **I shall come back**: This is a claim Clarissa will more than justify, spoken here for the first time. The implication is comparable to the musical instruction *da capo* that means "go back to the beginning and continue to the end." Thetis tells Achilles that she will return at dawn with the rising of the sun, at *Iliad* 18.136.

In the discourse of the rape of Persephone in the *Hymn to Demeter*, she returns to her mother but has, according to Athanassakis, established a guest-host relationship with the world of the dead from which she has returned, and has incurred an obligation to return.

276.7-9/181.23 without a stitch of clothing on her [...] What if the gentlemen had met her? :. The narrator correctly recalls the incident from the past and the scenario related to the Villa of the Mysteries. If one of the men had met her they might have been

struck blind or caponized like Peter.

276.16-17/181.32-33 **your friend [...] who seemed so bright**: Venus is the brightest planet when viewed from earth.

276.20/181.33 Hugh Whitbread [...] kissing her [...] to punish her for saying that women should have votes: Hugh thus "shut her up." In Augustine's *De civitatis*, the patriarchal influence of Poseidon (that antidiluvian subject) meant that women were to lose their votes and their children lose their mother's name and themselves no longer to be named after their goddess as Athenians (Harrison *Prolegomena* 261-262 and note 3).

277.2/182.4 **to end in some awful tragedy; her death**: This is a repeat of the scene on the terrace. See *Phaedrus* 275e (as above 53, "mauled and mistreated"). The novel, *Mrs. Dalloway*, bit by bit, is going back, or coming back, to the beginning.

277.4/182.6 **a bald man**: He is clearly not a fertility figure. This echoes *Bald*win, the Prime Minister.

277.5/182.7 cotton mills at Manchester: Lord Rosseter makes texta wholesale.

277. 7/ 182.8 **[Sally] and Peter had settled down together**: Simultanism. Their conversation begins at 284. According to *Whitaker's Almanack*, Venus and Saturn with Mercury are in conjunction.

277.17 **The Bradshaws**: Sir William is the Learned Doctor, as Peter will later say, a "humbug" (294). See Cornford 122 and 176.

277.17-18/182.18 **balancing like a sea-lion [...] barking for invitations**: She is an Aristophanic social climber. Does Lady Bradshaw smell as bad as the real article?

277.19-21: she must go up to Lady Bradshaw and say...But Lady Bradshaw anticipated her: The narrator interrupts herself.

278.15/183.3 **He had just missed his eleven**: This is a selective examination for allocating students into the appropriate academic track at age eleven. Beja thinks it refers to his cricket team which consists of 11 players.

278.16/183.4 **because of the mumps**: The disease tends to leave males sterile, "intestate" as if they had no orchids.

278.23-24/183.11 **what a relief to get out to the street again:** When she had consulted him earlier Bradshaw's smell bothers Clarissa too. This is also a sentiment expressed by Elizabeth. Clarissa repeats the "fresh air" motif from the beginning of the day.

278.24-25/183.12 **some poor wretch sobbing**: This might even have been Septimus in Bradhaw's office.

279.2/183.16 **didn't like his smell**: For Richard, Bradshaw's smell is as disturbing as Miss Kilman's. See also 293/193 for simultanism.

279.4-7 **Some case** [...] **the deferred effects of shell shock**: Bradshaw is talking with Richard about Septimus just as his wife is talking with Clarissa on the same subject.

279.11-12/183.23-24 **husbands and their sad tendency to overwork**: This has been already offered by Rezia as Septimus's problem. This common wifely expression attempts to exact sympathy for the poor men.

279.15-17/183.27-28 A young man [...] had killed himself: Septimus's death reveals that there is a structural similarity between Katherine Mansfield's "The Garden Party" and Woolf's novel about Clarissa's party. Lady Bradshaw is in the traditional messenger role for the gruesome scenes that, just as traditionally, usually occur offstage in Greek theater. The Pathos "seems seldom or never to be performed under the eyes of the audience It

is announced by a messenger" (Cornford 14). "Though it be honest, it is never good to bring bad news" (*Antony and Cleopatra* 2.5.85). It is ironic that Hugh, as the traditional Homeric messenger, is not the messenger in this case.

279.18/183.29-30 in the middle of my party, here's death: This is the *la fête-maltourné* convention—no more cakes and ale. The language suggests death as an unwelcome guest. In a party dedicated to life it seems that Death is a gate-crasher. Death at the party is often a component of carnival. Lady Bradshaw has transgressed the limits of propriety. It is clearly something out of line. This is Homeric "shame culture." Her incorrect behavior provokes Clarissa's righteous indignation.

279.19 **She went on, into the little room where the Prime Minister had gone with Lady Bruton**: This is a heroic withdrawal (See Lord). According to Donne's "The Good-Morrow," "love [...] makes one little room an everywhere" (10-11). The little room is a *sanctum sanctorum* suggesting that a ritual procedure, Clarissa's agony, is to take place. "A sacred marriage has been the canonical end of Comedy" (Cornford 23 *et passim*).

279. 23-24/183.34-36 The chairs still kept the impress of the Prime Minister and Lady Bruton, she turned deferentially, he sitting four-square, authoritatively: The chairs impersonate the "sitters" even to their buttocks. Lower anatomy is featured in comic discourse. Lady Bruton's august ancestry is undermined by her present posterity. This is reminiscent of the debate between the two Logics in Aristophanes, one of whom advocates the days of the good old fashioned education when boys were not to leave the impression of their bare buttocks in the sand of the palaestra (Aristophanes *Clouds* 973ff). "Four-square" indicates the traditional strong man (*tetragonos*), further ridicule of the Prime Minister: "A good man is 'four-square' since both the good man and the square are perfect" (Aristotle *Rhetoric* 3.11).

279.18 in the middle of my party, here's death: The last guest has arrived.

279.20 **She went on, into the little room**: She crosses the threshold. The door as a sacred entrance-way indicates the beginning of a ritual context, a "sacred marriage" such as those which conclude Aristophanic comedies in various forms (Cornford 66).

279.26 **There was nobody**: This is the pseudonym adopted by Odysseus among the Cyclops. Septimus, likewise, has said, "Nobody was there" (220).

279ff/183 "Withdrawing" as Clarissa here does is an epic pattern of withdrawal according to Mary Louise Lord. All epic heroes do it. The little room is a "thinkery," a *phrontisterion* as in Aristophanes's *Clouds*.

279-280 **The party's splendour fell to the floor**: The diction repeats the imagery as formerly as if "a woman [...] tumbling petticoats to the floor" (245). The party, Clarissa's ruling passion, is troped as *textum*, a ruined dress that has fallen. According to Northrop Frye, "the actual death of Septimus becomes a point of ritual death [a woman's ritual] for the heroine in the middle of her party" (*Anatomy* 179). Clarissa is suddenly confronted with mortality, shocking in view of Clarissa's horror of death (231).

280.4/184.3-4 **death at her party**: *Et in Arcadia ego*, a proverbial phrase coined by Pope Clement IX in response to Virgil's *Ecloque* 5.43-44. A *memento mori*. The motif of death and paradise has been the subject of paintings by Poussin ("Arcadian Shepherds") and Sir Joshua Reynold's double portrait of Mrs. Bouverie and Mrs. Crewe which King George III exclaimed as "Death is even in Arcadia." It is a highly ambiguous motto for each person to complete according to individual taste. "Maybe it is a message of doom,

maybe it's a comfort; it might promise you bliss." See Beard and Henderson 113-121.

Death is a conventional figure even in Carnival. "Comedy contains a potential tragedy within itself" (Frye "The Argument of Comedy" 79), the "point of ritual death" (Frye *Anatomy* 179). The news of the death of Septimus supplies the necessary grief at the center of Clarissa's comic story.

280.4 **A young man had killed himself**: This suggests the comic pairing of a young man and an old woman. The death of Septimus looks very much like the death of the hero. Yet our hero is Clarissa who experiences the ordeal herself as her celebration of life is invaded by death.

280.7/184.6-7 **Always her body went through it**: This gives the impression that this is not the first time the experience has occurred. It is a hyperbolic moment.

280.8-9/184.8 **her dress flamed, her body burnt**: See Harrison *Prolegomena* 409 for "the primitive Epiphany by fire, an Epiphany not vengeful but beneficent." This also recalls Cynthia, revenant in a dream with charred dress (her *textum*) validating her former wish to be cremated, following the poetic commonplace requiring that a poet's writing be burned (Propertius 4. 7. 8 and 78).

Cynthia, like Clarissa, is a text, a written woman. A matrimonial context is suggested in which a Roman bride is dressed in a *flameum*. Clarissa ironically kindles as she had expected in the morning. It seems that her undivided, androgynous mind has become literally incandescent, luminous and glowing with intense heat (*AROO* 102). The dress is her burning text. This is the fire of purification that burns away mortality. These are the golden flames of a metaphorical crocus, the saffron used in writing, that thrives with mistreatment, that in order to grow better must die.

To kindle a fire is to "beget" a fire. The Hindu marriage service is sanctified by fire. The widow has been subject to suttee in the past. It is "As if the burning shirt of Nessus is upon her" (*Antony and Cleopatra* 4.10.56). This is imagery appropriate to Miss Havisham's fiery ordeal in Dickens's *Great Expectations*, peace to Peter. A woman burnt alive is featured in Septimus's hallucination (136). A plagiarist is threatened with burning in Catullus 25. See Creusa who was about to marry Jason until poisoned by a garment given her by Medea who set her body on fire, and she died in torment. Consider also the suicide of Dido on the funeral pyre (*Aeneid* 4.493-705).

Clarissa had said she would "kindle and illuminate" (6). This is a validation of the necessity for attention given to the sensitive dependence on initial conditions (the Butterfly Effect). Here lust, life, and heat all suggest an impending birth/rebirth. Several metaphorical domains unite. The fire thus "kindled" is *menos* (vitality), the functioning principle of life and the antidote (*pharmakon*) for death.

In the Homeric *Hymn to Demeter* (lines 101-276) the goddess, disguised as an old woman, a nurse, attempts to immortalize young Demophoon by roasting him in the *menos* of fire; he "blooms" until his mother sees what is happening and rescues her son, thwarting Demeter's attempt to burn away his mortality. Demeter then sloughs off old age, her own appearances of mortality, identifies herself, and manifests the youthful beauty of the goddess that she is. The change illustrates the concept of two persons yet but one goddess, the mother and maid (Harrison *Prolegomena* 562). Like the moment of Septimus's death, this is also a great literary moment in the novel—literally Clarissa's epiphany. Clarissa is successful where Demeter is not. Both Clarissa and her double will transcend

death, achieve immortality, by going back to the beginning.

Similarly, Odysseus buries himself in a heap of leaves as one might bury a burning log in a heap of ashes to preserve the seed of fire (*Odyssey* 5. 488-491). Athanassakis cites Apollodorus for the parallel myth in which Thetis hid Achilles in fire in her attempt to burn away his mortal parts. The episode corresponds to the kind of epiphany described in Peter's dream; Clarissa is "taken by surprise with a moment of extraordinary exaltation" (85) and absorbed in a timeless passionate state of contemplation and communion according to G. E. Moore. The veil of obscurity is lifted. Instead of seeing through a glass darkly, she sees face to face. It is a moment of vision.

280.9–11 **Up had flashed the ground; through him, blundering and bruising, went the rusty spikes**: These details complete the picture of the suicide. He was "mangled," penetrated (227). The inverted syntax indicates free indirect discourse.

280.12/184.11 **thud, thud, thud in his brain**: From Siegfried Sassoon's poem, "Repression of War Experience": "Why, you can hear the guns/Hark! Thud, thud, thud,—quite soft," lines 34-35. Clarissa's "discovery scene" is a "recognition," and a mirror of Septimus's death. See also Hemmings for more on Sassoon (note the SS in his name).

280.13 **So she saw it**: Her perception takes the form of a revenant, as if the ghost of the young man has appeared before her. Ghosts appear suddenly in Latin elegy. See Propertius 4.7. The free indirect discourse continues.

280.16-17/184.15-16 **She had once thrown a shilling into the Serpentine, never anything more. But he had flung it away**: A priamel. The event (12) appears as a sacrifice, now petty in comparison. A shilling, a "hog," relates to the sacrifice of a piglet in rituals of Demeter. He went "whole hog," spent it all. See *Macbeth* 1.4.10-11: "To throw away the dearest thing he ow'd, as t'wer a careless trifle." It seems that for Clarissa, in this regard, what she has spent is profit, chalked up to experience. Septimus has enabled her to balance her sexual books. The back-shifted verb indicates FID.

In Proust, Elstir the painter points out that no one lives without regret for the foibles of youth. Wisdom comes from having passed through many incarnations, from having lived through the labyrinth of life and having survived the influence of everything evil and commonplace. In other words, life must be lived. (Proust 1.923-924).

280.17/184.16 **But he had flung it away**: This alludes to the myth of Polycrates, the tyrant of Samos who was so lucky that, in order to avoid consequential ill fortune, he repeatedly threw away a treasure, an extremely valuable ring, which always came back to him a few days later. (See Herodotus 3.4). He died shortly thereafter. Clarissa's shilling in comparison with Septimus's treasure seems niggardly.

280.18/184.17 (she would have to go back): The first statement of her return. She does not specify how far back that is likely to be. In Plato's Allegory of the Cave, the enlightened who have been thus educated must go back into the darkness where the others remain (*Republic* 520 e). It is understood that this allegory refers to initiation into the Mysteries of Demeter about which stern silence is observed, a delicate subject in literature, hence the subtle analogy. Caves, like Clarissa's little room, are generally understood to be initiation chambers of rebirth, womb-like cavities within Mother Earth's body. The dead rejoins the living by simulating a birth; "Demeter is in travail, for Persephone is being born again" (Trammell in Wilson). Odysseus, too, escapes from caves that are patent birth scenarios. Compare the Cyclops episode. In *The Forsyte Saga* Irene emphatically but tem-

porarily comes back after Bosinney has died. Ultimately. Soames Forsyte is pronounced "fatal."

280.25-26 **Death was an attempt to communicate**: This is a reference to Septimus's "impotence" and his former attempts to communicate (148), a link between communication and social intercourse and death as orgasm. The metanarrative, writing, is consummated.

280-281/184.25 **people feeling the impossibility of reaching the centre**: The labyrinthine center, a node of the meaning of life, escapes many.

281.2-3/184.26-27 **closeness drew apart; rapture faded, one was alone**: This is reminiscent of the verbally constructed gender play in her morning erotic revelation, "the close withdrew; the hard softened" (47). The erotic dynamic here is engendered as effeminent (soft) and "spent". In Clarissa's versatility she is never really alone. For her it is, as for Cicero (*Tusculan Disputations* 3.1), a gregarious solitude—*e pluribus unum*. She is never less alone than when alone. Septimus, too, has claimed "to be alone forever" (220).

281.3/184.27-28 there was an embrace in death: The *coup de foudre* is stunning. Thus far, it seems merely a "purely masculine orgy," (*AROO* 106). This is in contradiction to Marvell's seduction poem, "To His Coy Mistress," his macabre reminder that "the grave's a fine and private place, but none, I think, do there embrace." The embrace suggests Odyseus's threefold attempted embrace of his mother in the Underworld (*Odyssey* 11.205). Yet, embrace also serves as a euphemism for sex, the marital embrace that the Greeks associate with marriage in imagery and ritual. See Adams 181-182 on Tibullus 2.6.52, Propertius 1.13.19 and 2.15.2. Philology recapitulates biology. Initiation rites focus on sex. In a union of discourse she has executed a sacred marriage, an Eleusinian blend (Harrison *Prolegomena* 554).

Clarissa has been soiled by life as well, the conventional death as sex, euphemistically expressed. Here Clarissa's persona as a type of Thetis acquires its specifically erotic shape in the context of the traditional "young man" of the Dawn goddess, the immortal goddess associated with a mortal lover. See Marjorie Garber. It suggests the non-Euclidean convergence of parallel lines, a fourth dimension explored in the Cubist's mathematical interests.

281.6/184.29-30 **had he plunged holding his treasure?**: Did he spend it all, go "whole hog"? Or is he, like Clarissa, a usufruct of life, using its dividends without exhausting the capital? The insight derived from Clarissa's past experience, throwing a shilling (a "hog") into the Serpentine, is subtly linked with the rhetorical question. What a plunge indeed!

The "hog" corresponds to the typical beast of Greek sacrifice, the piglet. Septimus alludes to this detail at a point near his death (217). The demand for discerning between everyday realism and an eccentric fantasy evokes the opposition between appearance and reality, old silver and a cheap alloy. The bookkeeping metaphor returns.

281.6/184.30 **treasure**: Treasures are found in a thesaurus; so are words. For a discussion of underground treasury tombs see Jane Ellen Harrison. "Sophocles, Ichneutae and the Dromenon of Kyllene and the Satyrs." *Essays and Studies Presented to William Ridgeway*. Cambridge: Cambridge UP, 1913: 136-152.

281.6-7/184.30-31 **If it were now to die, t'were now to be most happy**: This is Othello's boast that she remembers from the occasion when Sally visited her, associated

with divine *phthonos* and punishment for happiness, success, and achievement such as Clarissa's party. Othello's sexual consummation of his marriage is the allusion. The clever expression plays on the convention that equates sex with death. Here it is Septimus who has died and she who is happy; eternal life for the one is presumably purchased by means of the death of the other. Septimus has been her "deliverer," as midwife as well as savior. As Harrison has asserted, the rituals of death and marriage are the same; "they all facilitate the passage from one state to another" (*Epilegomena* xxx).

281.8 **she had said to herself once, coming down in white**: The white garment suggests marriage; formerly she came "down to dinner in a white frock" (51). Peter, too, recalls Clarissa coming down the stairs in white (74).

281.9–10 **Suppose he had had that passion**: In Latin, *furor* means madness in addition to the heights of eroticism, passionate love in the lexicon of elegy, now with "all passion spent" (Milton *Samson Agonistes* 1. 1758). "Love as madness (*furor*) dominates [...] the entire first book of Propertius (Alessi "Propertius: *Furor*" 216). It also means "to steal." See Duncan Kennedy 47 for the madness of love. The madness of love in Latin elegy provides "a showcase for artful inventiveness, learned allusions, clever adaptations of literary forms and traditions, and careful construction" (Alessi "Propertius: Furor" 231).

281.14/184.37 **forcing your soul, that was it**: The image is of breaking into an inner private space. This seems a reminiscence of the abduction of Persephone, carried away "by brute force" (Il. 68-73 and 124). See T. S. Eliot's *Waste Land* on Philomel, "so rudely forced," ("A Game of Chess" 2.100). The image, like rape, specifically the rape of Persephone, is a parody of marriage. See Pyrrhus like a phallic serpent, swollen and erect forcing his way into the private rooms of the naked house in Virgil's *Aeneid* 2. 473-502. Then, like Dr. Holmes, "by the ram's repeated hammerings" the inner doors give way—he made a way by force (*fit via vi*). In antiquity "The external female pudenda may be likened to a door" (see Adams 89). Clarissa perceives Bradshaw whom she knows to be a therapist as a dominating, spiritually intrusive force like Kilman. "Intolerable." Psychological invasion is troped as rape. In the world of Themis, force is *a-themis*, disorder. Influence (*influenza*) can be exerted in two ways, either by rhetoric (persuasion) or by physical force. Clarissa is totally unaware of Dr. Holmes. Bradshaw serves as his double.

281.20-21 **there was the terror**: The comic catharsis raises up sympathy and purges the hostess of fear, and later, pity.

281.22/185.8 **one's parents giving it into one's hands, this life**: An echo of her thoughts when she remembers throwing bread to the ducks, holding the book of her life in her arms, which now has become a whole life, a complete life, her life (63). The allusion is to John Donne's treatise on suicide, *Biathanatos* —"to carrie (sic) our life in our hands" (Donne 192).

281.24 there was in the depths of her heart an awful fear: This is mitigated by Richard.

281.24-25, 282,1/185.10-11 Even now, quite often if Richard had not been there reading [...] gradually revive: This seems a frame-break. She has already said she was alone. Richard, on a different temporal level, provides the opportunity for her to revive, even from death. It is a metaleptic intrusion, a mingling of diegetic levels. "She had escaped," a phrase which appears only in the Hogarth edition (203) suggests Persephone's escape from the underworld and that of Alcestis as well.

282.5 **her disaster—her disgrace**: Disgraced when her party (like a dress) fell to the floor, it is as if she is seen naked. She has lost face (disgrace = *dysklea*) as a party hostess. Her society collapses "under the strain of scandalous and widespread folly and ineptitude" (Donaldson 108). "Sexual intercourse is often described as a 'disgrace'" (Adams 244).

282.9 **she had pilfered**: "To steal is to falsify, or it is to forge, as it were a title to ownership [...] an offshoot of the spirit of falsehood and mendacity" (Bakhtin 143).

Her confession in which she speaks as Mrs. Dalloway indicates a self-referential recursion; Mrs. Dalloway, the title character, is a smaller version of *Mrs. Dalloway* (they are equal under the law—isonymous) which is clearly characterized as wholesale "pilfering." Speaking this as metalinguistic discourse, she narrates her acts as part of the work and a description of it, both an assertion and the realization of the assertion; the matter being asserted is part of the assertion (a vicious circle). Mrs. Dalloway is inseparable from the writing that is *Mrs. Dalloway* which is, as it were, written on her body. Nothing can come between them. This might put Socrates's mind at rest.

See Horace, *Satires* 1.1 21 in which he concludes a series of allusions to canonical texts lest it be thought, if it hadn't already been noticed, that he might have plundered (*compilasse*) the bookshelves of a famously verbose writer.

282.9-10 She was never wholly admirable: Unlike Hugh.

282.10/185.21 **She had wanted success**: Success is fame, *kleos*, "a fire that never dies." The theme of glory in elegiac stylistics is offered in Callimachean apologetics. Her status as a famous hostess seems lost.

282.11-12 **And once she had walked on the terrace at Bourton**: This is the site of the women's ritual with Sally (52-53).

282.13/185.24 **It was due to Richard**: It seems that Richard gets the credit for what Heracles had done for Alcestis. Since he is not in the little room with her, we see her pull back to another temporal frame as the setting for her thoughts.

282.13-14/185.24-25 **she had never been so happy**: Under the circumstances she now can safely make this claim. She has benefited from what Septimus has purchased.

282.14/185.25-26 **Nothing could be slow enough; nothing last too long**: Propertius 1.19.26 similarly extends his erotic pleasures. Penelope also can hold back the night for extending conjugal leisure with her newly returned husband, the hero who has just come back (*Odyssey* 23.241-246). See Murnaghan 73. In Plautus's *Amphitryo* the night of Heracles's mother's labor is similarly deliberately extended as told in Propertius 2.22.25. Here it suggests parturition for Clarissa at least, intercourse at best.

282.17-19/185.28-29 **lost herself in the process of living, to find it, with a shock of delight**: A lost life is recovered in rebirth. The process of living is labyrinthine; it's easy to get lost. This is a reference to the "lost-and-found" of Eleusinian ritual. Persephone is the daughter of Demeter who was lost, kidnapped, who "eloped," with the Underworld god. As the younger version of her mother who sets out to recover her, Clarissa's identity as a woman both young and old begins to make sense. If she finds her younger persona she is getting a new lease on life.

282.19-20/185.30 as the sun rose, as the day sank: Imagery associated with sunrise and sunset, birth and death of the solar day. Formerly Clarissa has acknowledged an attempt to recover something within an image of white dawn (12). In the *Odyssey* there are eighteen sunrises, usually rosy-fingered; in the *Iliad*, thirteen. Astronomic sightings are

common for Clarissa.

282.20 **she had gone, at Bourton** [...] **to look at the sky**: As at the beginning she is associating Bourton and London.

282.22/185.32 **seen [the sky] between people's shoulders**: Ordinarily one sees by standing on the shoulders of giants, as the commonplace goes. Here she claims only to see between their shoulders like Boswell (*CR* 58); her modesty is quite dishonest. Actually she has been standing on the shoulders of literary giants from the beginning.

282.24/185.35 **foolish as the idea was**: Indeed, to see the London sky as the country sky at Bourton. She does not yet understand what is happening.

283.1/185.37 **She parted the curtains**: This is reminiscent of the scenes of being awakened, and thus a spiritual awakening, by the ominous double who parts the curtains in Mary Shelley's *Frankenstein* and Stevenson's *Jekyll and Hyde*. The rather frequent reference to the curtain suggests a theatrical *mise en scène*. It is also reminiscent of the curtain lecture in *Tristram Shandy* 1.17. We must wait for Peter to deliver the "curtain line."

283.2-3/185-186 **Oh, but how surprising! in the room opposite the old lady stared straight at her!:** The surprising event in *Alcestis* is the heroine's return from Death, veiled, literally to give her hand in marriage to her husband all over again. The surprising thing is Clarissa's youthful appearance. The unveiling reveals her identity to her incredulous husband, an imitation nuptial rite that suggests Clarissa's life is now repeating from the beginning, a rite of passage self-consciously embedded within a rite of passage just as Alcestis is handed over to Death and then handed back to Admetus.

The mirror effect suggests an identity between Clarissa and the old lady, both of whom have appeared in the glass, a window that can be seen through and in which shadowy reflections can be discerned. The old woman she sees is Clarissa herself, her own reflectiion in the window, the "mystery" of the afternoon, yet like Demeter, with the appearance of old age cast off. The mirror motif is complete.

283.6/186.4-5 **But there it was—ashen pale**: This is "the image of white dawn" of youth that she was trying to recover that morning (12). It reconfirms her identity as a "Dawn goddess." According to Eliade, "the rising of the sun is a counterpart to the cosmogony" (82, 141). When her story ends with the dawn she bears a resemblance to the famous fabulist Scheherezade.

283.7-8 It was new to her: As a newborn, that is.

283.8/186.6 The wind must have risen: This recalls Mrs. Walker and Ralph Lyon.

283.8-9/186.6-7 [**The old lady**] was going to bed: This is, literally, a Proustian drame du coucher. It is also a euphemism for having sex and here it suggests sex as death. Clarissa is seeing herself in the pane of glass in the window: "She had quite forgotten what she looked like" (259). It is reminiscent of seeing her face in the mirror of her dressing table (54). Here Clarissa seems unable to recognize herself in the glass, like Freud in his railway carriage mirror; he was at first annoyed to see such an old man. The "surprising" element that Clarissa notices is the change—herself no longer an old woman as Peter will see. Having been supremely creative as the self-begotten, she is now free to "lie back and celebrate [her] nuptials in darkness" (AROO 108).

283.17/186.15 **one, two, three**: It is three a.m., when dawn in London arrives in June as any tourist knows. According to Whitaker's Almanack the dawn is at 3.03 a.m.., GMT on June 22, 1923; add 4 minutes for each degree of longitude west of Greenwich.

At this time however, Greenwich Mean Time means that that the day began at noon; further, under British Summer Time, the arrival of the solstice occurs at 12.03 p.m.

283.18 **she did not pity him**: Pity has been purged by catharsis.

283.19/186.16-17 **the old lady had put out her light**: It's dawn and her light can be relighted later when the sun goes down. It is as if she had died: as in Catullus 5, "once our brief light has set there's one unending night for sleeping" (trans. Guy Lee). Rather, an echo of *Othello* 5.2. 14: "Put out the light, and then put out the light": Septimus's light has been put out, but is "relumed" with Clarissa's who will "give it vital growth again" as the novel circles back to the beginning.

The Mysteries of Demeter, who finally arrives at Eleusis (the word means "arrival") at the end of her search for her daughter, dramatize the rebirth of nature in the dark initiation hall; the climax presumably entails a burst of light through the skylight. Nearby is the well or fountain where Demeter rested according to the hymn.

283.21-22/186.28-29 **Fear no more the heat of the sun**: The phrase from *Cymbeline* suggests that those reborn have no need to fear the sun, not even the dawn. Dawn goddesses are safe anyway. It has been recalled by Septimus near his death (211).

283.22/186.19 **She must go back to them**: The second declaration of her intention.

283.23-24/186.20 **She felt somehow very like him**: Clarissa intuitively recognizes her own uncanny likeness in Septimus through multiple allusions which they share. This is *homophrosune* (likemindedness) such as that exhibited by the royal Phaiakian couple and the Morrises as well (243). There as here the relationship is elegiac (amorous). Among their shared similarities, including barking dogs, big noses and the phrase "fear no more," are the "anodos" dramas by Euripides, *Helen* and *Alcestis*, each heroine having gone to the Underworld and returned as a bride. This is a paradoxical reconciliation of opposites dissolving the inconguity between contradictory qualities, beauty and truth welded together whether sane or insane. The narrative is the urn to which they are called as two birds, like Shakespeare's "Phoenix and Turtle," joined in a single nature.

283.25 **She felt glad that he had done it**: This is *epichairekakia*, like *Schadenfreude*, "rejoicing over calamities,"—"Better him than me" (Knox 41-43). See Aristotle's *Nicomachean Ethics* 2.1108b. It follows naturally after "her disgrace" (*kakia*) as above. According to Frye, even in comedy "the dramatist usually tries to bring his action as close to a tragic overthrow of the hero [Clarissa] as he can get it, and reverses this movement as suddenly as possible. [...]Thus the resolution [...] seems to be a realistic foreshortening of a death-and-resurrection pattern, in which the struggle and rebirth of a divine hero has shrunk into a marriage" ("The Argument of Comedy" 79). It seems a bit of gallows humor.

283.26 **The clock was striking**: It is as though Yeats had spoken: "I shall find the dark grow luminous, the void fruitful when I understand I have nothing, that the ringers in the tower have appointed for the hymen of the soul a passing bell." The image is that there is a ritual parallel between marriage (*hymen*) and death.

284.2/186.24-25 **But she must go back**: She says this for the last time. As Thetis tells Achilles (*Iliad* 18.136) "I shall return at dawn, with the sun's rising" (See Slatkin *Thetis* 31). This has been a rather emphatic iteration and should be taken seriously. Lateiner illustrates this frequently employed device in Ovid, in the *Amores, the Remedia*, and in the

Metamorphoses, as returning to the beginning of the verse, coming back to another verse, and a recursive return to the beginning as a demonstration of self-conscious wit. Comedy finds success in the renascence of the soul from the Platonic Cave and its obligation to return to the darkness where the unenlightened are still emprisoned (Frye Argument of Comedy 78). "The fact that the dying and reviving character is usually female strengthens the feeling that there is something maternal in which the new order of the comic resolution is nourished and brought to birth" (Frye Argument of Comedy 81).

284.1-2 **He made her feel the beauty; made her feel the fun**: Her sense of comedy has also revived. This is omitted in the Hogarth edition.

284.2-3/186.25 **She must assemble**: The parts of her narrative must be brought together. After this, Clarissa is ritually silent until she is purified of the pollution of Death like the mute Alcestis, during a three-day silence, long enough for the appearance of a smell that would clearly demonstrate she is really dead. She remains mute until she speaks with Hugh Whitbread in the Park.

284.3-4/186.26 And she came in from the little room: Passing through a door again ritually leads her to a new ontological level, "a superb and thrilling transcendence" (Bakhtin 149). Clarissa's passage resembles a deliverance from the Cave, such as that of Persephone who is reborn from the cave of the Underworld when she passes through the aperture in the body of Mother Earth. Coming through the door ("The external pudenda, door-like"—Adams 89) suggests a birth, a re-birth for Clarissa. Septimus has experienced a similar rebirth himself greeted by streamers of sunlight (104). Clarissa has entered the novel when she passed through a door (3).

This is the first part of the double ending. Peter will see her at the other part of the double ending of the novel. Crossing the threshold between rooms is symbolic of a rite of passage, a type of initiation rite, the ritual purpose of traversing the maze, the point at which, according to Ruth Miller, an end becomes a beginning; here the "mystery," a sacred rite of mystical death after which she is reborn into the morning light just now appearing, is revealed. "During carnival time life is subject only to its laws, that is, the laws of its own freedom" (Bakhtin 97). What a lark!

Synopsis: Peter and Sally indulge in some very revealing gossip while Clarissa is in the little room. The structure alternates between the two characters.

284-296/186-194 Clarissa's mention of Sally and Peter forms a logical ring with their conversation in the last section. Just as Peter asks, "Where's Clarissa," the chapter ending answers, "For there she was." Sally and Peter will reveal a lot of salacious gossip about Clarissa, much as Molly Bloom does in *Ulysses*, "Penelope." The burden of the dialogue is borne by Sally since Peter hardly comments when he finds an opening.

284. 24-25/187.6 what a change had come over her! The softness of motherhood: This is a rather kinder expression of Sally's appearance, like the billowing motherliness of Queen Victoria, than Clarissa's. It may be that the softness is from fat. As the "mother superior" of five sons Sally emphasizes the theme of sexuality and birth.

284.23/187.5 **I have five sons**: Fecundity characterizes her. Sally is like Queen Arete of the Phaiakians where Odysseus rests before finally continuing on to Ithaca a continuation of Peter's Homeric fantasy.

284.24/187.6 Lord, Lord, what a change had come over her!: The manifestation of the passage of time and the accumulation of avoirdupois is evident. This sort of change is not attributable to ritual. Peter expresses, silently, his surprise at Sally's appearace with ejaculations and expressive punctuation.

285.3/187.10-11 **she had picked a rose**: She seems to have urinated "among the cabbages and peas," or here, among the cauliflowers.

285.3-4/187.11 **She had marched him up and down**: There is a military flavor to Sally's attempt to stiffen his resolve, placing him in the ranks of the army of Eros, drilling for the Wars of Venus. Sally functions like a general drilling her troops in the conventional *militia amoris*. Presumably it is the occasion when Sally "implored him [...] to carry off Clarissa" (114). This also is the "up and down" of the maze, likewise in Shakespeare's *A Midsummer's Night's Dream*.

285.13-14/187.19-20 **She had called Richard "Wickham."** Why not call Richard "Wickham?": Actually it is Clarissa who called Richard by this Freudian misnomer and Sally who made a joke of it. Why not indeed. Wickham who plays the blatantly erotic role in *Pride and Prejudice* is the kind of character an Aphrodite figure would notice. Her comment brings the discourse up to date with regard to coming revelations. This is a rather diffuse explanation of the Dalloway marriage. Peter and Sally are in a position to know where the bodies are buried.

285.21/187.25-27 **for he had changed**: This also is not the sort of change attributable to ritual.

285.22/187.27 **rather shrivelled-looking**: In elegiac stylistics he is wasted by love. A sly reference to Peter's impotence, a paraphrase that implies synecdoche; Sally infers the part from the whole, a shrivelled peter. Juvenal sees himself shriveled and impotent, Juvenal *Satires* 10.198-207. See also 9.125, "The bloom of life will wither too soon." It serves in correspondence with Clarissa's shrivelled, breastless state. This suggests the "plain style" that Cicero thought too "shrivelled" (i.e. *strigosus* or lean, thin, meager) and "impotent" for his taste.

- 285.24-25/187.29-30 **she still had a little Emily Bronte he had given her**: This refers to a book while the language suggests a person, such as the reference to "Morris" (49). In Greek the term "bronte" refers to crepitation.
- 286.1 and 4/187.32-35 **Have you written?/Not a word**: According to Horace (*Ars Poetica* line 297), writers trim neither nails nor beards.
- 286.4-5 **she laughed**: This coordinates wth Clarissa's observation that Sally was laughing (276).
- 286.12 **I have ten thousand a year**: This assertion is typical of some characters in Jane Austen's novels.
- 287.5/188.21-22 **he had been quite certain [Miss Parry] was dead**: This is what certainty is worth in the labyrinth.
- 287.6-7/188.22-23 And the marriage had been, Sally supposed, a success?: Her query, filled with dubiety, implies there might have been expectations for it to be otherwise. Peter and Sally are beginning to reveal the figure in the carpet concerning Clarissa's past.
- 287.10-11/188.26-27 **She was like a poplar, she was like a river, she was like a hyacinth**: A panegyric, an encomium of Elizabeth within a simile cluster, that repeats her description in the Strand: these are analogies that Woolf applied to Vita Sackville-West. Willie Titcomb's comments are an example of parenthetical simultanism.
- 287.14-15/188.30 **She** [Elizabeth] was not a bit like Clarissa: Her uncertain parentage, like that of Mrs. Warren's daughter, seems to be noticeable. It seems to reinforce the ritual concept of mother and maid in one persona, like Clarissa. Elizabeth doesn't fit the mold.
- 287.20 Clarissa all in white going about the house: Clarissa's white dress is again featured.
- 287.21/188.37 **tobacco plants**: Nicotiniana, a plant genus grown as ornamentals, among them the tobacco plant.
- 287.23/189.1 **she lacked something**: Clarissa lacks the person who completed her, in this case her double, Septimus Smith. The double is often viewed as the emissary of death. Clarissa is ritually dead; meanwhile her friends find it difficult to speak well of her.
- 287-288/189.4-5 **did absence matter?**: Absence is said to make the heart grow fonder even in ancient Rome according to Propertius 2.33c.43: *semper in absentis felicior aestus amantes*. The allusion also appears in Joyce's *Ulysses*, "Circe." It is rather a cliché by now.
- 287.25-page 288 lines 6 and 22/189.3-24 to be frank/to be quite frank/ must be frank: The cliché, times three. Sally is anything but frank.
- 288.1-2 she had often wanted to write to him, but torn it up: Tearing up one's writing is also typical of Lady Bruton and Septimus Smith.
 - 288. 4/189.8 growing old: Matthew Arnold's poem, "Growing Old."
- 288.6/189.9 **where they had the mumps**: Sally's sons, like young Bradshaw, are liable to be "intestate," a motif that Peter can understand.
- 288.7-9 how could Clarissa have done it?—married Richard Dalloway? A sportsman, a man who cared only for dogs: The problem of Clarissa's career as an elegiac woman is introduced.
 - 288.10/189.13 smelt of the stables: Richard is smelly too, a smell that apparently is

characterized in scatological terms like the others. See Juvenal *Satires* 8 lines 155ff of the consul whose patroness is painted on the door of his "reeking stables"; he patronizes the taverns. Possibly a reference to the fifth labor of Hercules, cleaning the Augean stables, a daunting task which he accomplished by diverting the course of a river.

288.13 **dim, fat, blind**: This description of Hugh is free indirect disourse indicated by inverted word order and Peter's scurrilous diction.

288.15/189.18 **He's not going to recognize us**: Recognition becomes a minor theme as in Odyssesus's return to Ithaca. Recognition authenticates; readers should recognize Peter and Sally as figures such as Aphrodite and Cronos (lacking Hermes), and/or Odysseus and Helen. The composition of the discussion of Clarissa's marriage recapitulates the luncheon conversation with Lady Bruton. This illustrates the fallacy of objective analysis. The italicized "us" suggests a rise in her tone of voice.

288.19-20/189.22-23 **blacked the King's boots or counted bottles at Windsor**: Hugh is seen as Hermes the divine lackey and sommelier on Olympus.

288.20-21/189.23 **Peter kept his sharp tongue**: Saturn and Hermes in the same paragraph. Peter is distinctly Juvenalian in his satire as before (111).

288.22 **That kiss now, Hugh's**: Like Sally's kiss, this one also echoes from the past. 288.26/189.29 **Hugh's socks**: He is a comic character in the *soccus* worn by comedians. Socks are associated with Septimus Smith and Jim Hutton also, (218 and 268).

289.10/189.37 But it had been a silly thing to do, in many ways, Peter said, to marry like that; a perfect goose: The goose is one of Isis's sacred symbols. Juno, the Roman Hera, is associated with geese who gave the alarm thus preventing an attack on Rome. It may refer to the slang term "goose girl" as lesbian. Marrying "like that" seems to indicate information they share. Peter knows something about the marriage, his part in the relationship, and what went wrong that remains unstated but will be gradually revealed. This is the traditional "recognition scene" in which the reader discovers who the heroine "really" is. There may be a pun here on the Greek *goos*, meaning grief.

289.15/190.5-6 did he say it out of pride?: Yes, indeed. It comes out of Jane Austen's *Pride and Prejudice*, in the form of the younger daughter who was "a perfect goose" and eloped with the infamous Wickham, Richard Dalloway's characterization. Sally had implored Peter to "carry off Clarissa" (i.e. elope: 114). It seems that Richard got there first. The story Jane Austen provides is parallel to the myth of Sisyphus and the abduction of Aegina, the abduction of Persephone, the abduction of Eurydice, and the abduction of Helen, not to mention the rape of Lucrece and Philomela. It implies that Richard ("Wickham"), then a country "hick" (which is a country shortening of "Richard"), carried off Clarissa. It is particularly relevant to Clarissa in her persona as Helen in her morning meeting with Peter and his persona as Odysseus. Like Paris, the Trojan prince who was raised in the country, had carried off his "Helen." Like the Judgment of Paris and Helen's elopement, the hidden narrative of Clarissa's marriage is "carefully contained in a brief reference," at the end, *Iliad* 24.28-30 and 761-764 (Slatkin *Thetis* 4-5 and 13).

The revelation of the elopement, apparently made imperative because of the irate father, finally brings the marriage narrative from its genesis up to the point of its unveiling, its "apocalypse." Their marriage parallels the abduction of Persephone, Clarissa's "younger version." *Mrs. Dalloway* represents the elegiacization of Demeter (see Benediktson). Like Sisyphus, Peter knows about elopements. The gossip seems hypocrisy on the part of the

friends, even petty and rash since they don't have the whole story, the Demeter myth as we have seen it. Clarissa, of course, has omitted any mention of elopement in her past. Elopement is the missing piece, the common device that enables two parts of the narrative to interlock.

Although securely married, Richard managed to steal a kiss from Rachel in *The Voyage Out* where he was spoken of by Clarissa as "Dick." He and Peter share a subtle phallic identity. Richard is apparently the kind of husband inclined to "dining out." In comedy, all mysteries are resolved at the end.

289.18-19/190.9 **no home, nowhere to go**: Thus Sally acknowledges tha state of the pseudo-Homeric hero, a picaro, an absurd hero. This is assuming he's not heading for Ithaca but merely wandering by negotiating the intricate internal windings in the maze of anfractuous passageways (*CR* 56, 57, 59).

289.19-20/190.9-10 **But he must stay with them for weeks and weeks**: Insofar as Sally has been playing "Helen" and Peter has been playing "Odysseus," such a visit would recapitulate the Homeric performance with Clarissa that morning.

289.25/190.15 **Clarissa was at heart a snob**: Her text is recondite. In Proust, snobbery is the glue that holds society together. Insults are protective for Clarissa who is passing from one ontological state to another and, hence, is particularly vulnerable to *phthonos*. Safer to be thought less.

290.2/190.17-18 **[Sally] had married beneath her**: Aphrodite was married to Hephaestus, the smith god, famously the crafter of beautiful artifacts, suggested by the carrying of sacks (of coal presumably, for his forge). Ares is her paramour in an amusing Homeric incident (*Odyssey* 8, 289-297): The cuckholded Hephestus catches them *in delicto flagrante* (*CR* 36). The narrative seems to allude to a not-so-subtle theme of promiscuity on Sally's part.

290. 6-7; page 291 lines 23-26/190.22 (And so she would go on, Peter felt, hour after hour; [...] Clarissa had escaped, unmaternal as she was.): Sally tends to be talkative. Her loquacity, like Aunt Helena's, is a feature in a novel about communication. As Peter and Sally, a pair of critics nibbling at their absent friend, one terse, the other effusive, Clarissa is balanced between extremes. This extended parenthesis is free indirect discourse on Peter's part, his subjectivity indicated by "Peter felt" and "what was the other thing" and the exclamation "positively beds!" by which he echoes Sally's effusiveness. Thing, res, is used of intercourse (Adams 203).

290.18 **I felt I couldn't** *not* **come**: The italicized word resorts to typography for emphasis.

290.21-22/190.36 **Who is this?**: This is the first in a sequence of similar queries that imitate Helen of Troy whose companion, Priam, asks the question and she identifies the Greeks whom she knows so well, in *Iliad* 3.160-230, the Teichoscopia. Surtees imitates this scene for similarly comic reasons as he approaches the conclusion of his Soapy Sponge comic novel, also recalling Sally's naked scamper after her sponge. Now Peter is in a position to visit the chambers of Helen once again. A similar series of questions is made by Odysseus of his mother in Hades which she answers in reverse order.

290.23-26 **It was Mrs. Hilbery, looking for the door** [...] **quiet nooks and corners**: She is the "loveable eccentric figure" stereotype who has lost her way in the labyrinth..

291.5/191.7-8 But she was a magician: Mrs. Hilbery suggests Clarissa's magic is

like Prospero's, at least by her books, as a Platonic *pharmakeus*. Burning wax and cookery suggest Black Magic and witchcraft. The magic of poets calls people into existence. Presumably it is a result of Clarissa's textual mirror effects. In antiquity mirrors were a magical device. In fact, much of *Mrs. Dalloway* is like doing tricks with smoke and mirrors. "The weaver who weaves cloth and magic is a familiar topos" (Brilliant 173 note 17). Mrs. Hilbery puts her finger on it; fools reveal truth.

291.8/191.10 **songs without words**: Morris Beja traces this to George du Maurier's 1891 novel *Peter Ibbetson*, also noted by Beverly Schlack, a name shared with Peter Walsh. The phrase is analogous to Breitkopf, "singing without any voice" that provoked such laughter.

291.11/191.13 **Mrs. Hilbery—she could not find her way**: An image of the novel and its daedal design, with so many doors, such unexpected places, the labyrinthine "forthrights and meanders" of *The Tempest* 3.3.3. She is a transtextual character from *Night and Day*.

291.11-12/191.17 **but who was that?**: He refers to Ellie Henderson, "a cousin, very poor" (line 19). Peter shares Sally's Helenesque queries. It is a Homeric device, the Teichoscopia in the *Iliad* when Helen observes the heroes from the walls of Troy, for introducing characters. See Shakespeare's version in *Romeo and Juliet* 1.5.129-132.

291.14-15/191.16 **she used to cut up underclothes**: Ellie is a figure for an author whose work, such as *Mrs. Dalloway*, is composed by cutting up fragments of *texta*, of preformed language. Ellie exists as a smaller form of the novel which contains her. It recalls Lady Bruton's accusation that Clarissa cuts people up and puts them together (257), rather like the "round people" in Aristophanes's fable in *The Symposium*. These are among the bits from the beginning of the novel that have been repeating. This suggests a rationale for the antipathy between Clarissa and Ellie and Miss Kilman as well (as a vampire), those who are poaching in Clarissa's preserve. A struggle over the control of discourse is the issue.

291.18-19/191.19-20 **Clarissa** *was* really very hard on her [...] *was* hard on people: As for Propertius she is a hard mistress (1.7.6, 1.17.16). This is the hardness of the diamond, flint, and steel, the difficulty of the recondite. A woman who is hard suggests some gender play in view of the fact that Peter is quite soft. Modern literature "is like a relation whom we snub" (*CR* 236). The italicized word exploits typography for emphasis.

291.21-23 [Sally's] emotional way, with a rush of that enthusiasm [...] [he] dreaded a little now, so effusive she might become: The dialogue between Sally and Peter is dominated by Sally. A few direct quotes of their speech seem negligible when compared with Sally's detailed free indirect discourse such that Peter can hardly get a word in.

291-292/191.27-28 **on Christmas Day, when [Sally] counted up her blessings**: A version of the "introspection topos." This is the winter solstice. Counting one's blessings is dangerous since it attracts the attention of those threatened by one's good fortune and might provoke divine *phthonos* or invite the evil eye—tempting fate at the very least. See Catullus 5.11-13 and Juvenal 1.119.

292.19/192.8 **better to have loved**: The famous line from Tennyson's "In Memoriam" 27.15-16 is probably considered a cliché. The poetry of Tennyson is frequently a target for satire in the works of Virginia Woolf.

292.20-21 he used to be so sharp: He still is.

292.21-22/192.9-10 **He must come and stay with them in Manchester**: Having noticed this Homeric wanderer is impotent she seems to wish to imitate Eos who cosseted her impotent lover, Tithonos (*Hymn to Aphrodite* 231-235).

293.6-7/192.19 **Who was he talking to**: Richard is hearing from Bradshaw about the suicide of Septimus Smith. This is simultanism, the event that takes place in the earlier section (279), as a spacial device that destroys the impression of a self-contained reality system.

293.10 **He did not like his looks**: Peter affirms Sir William's questionable likeability.

293.16/192.28 ([Sally] herself was extremely happy): An aside for the narratee. She is risking *phthonos*.

293.20/192.31-32 **Are we not all prisoners?**: In Plato's *Phaedo* 62 b-c Socrates on suicides says that according to the Mysteries, the body is a prison and we should not try to break from it. Compare Cicero in his *Republic* (xv): "All good men must retain the soul in the body's fetters and not depart from human life without the orders of him who gave you a soul; otherwise, you may be held to have deserted the duty allotted by God to man" (C. S. Lewis 25). She also self-consciously seems to invoke Nietzsche's concept of the prisonhouse of language, particularly relevant for characters in a book (unless they reappear in another): "We have to cease to think if we refuse to do it in the prison-house of language" (Jameson). Wordsworth ("Ode: Intimations of Immortality" 5.10) also tropes growth as being approached by "Shades of the prison-house."

This is also highly relevant to the concept of the labyrinth as a prison. Sally is working up to Matthew Arnold's poem, "Growing Old," lines 23-24: "Immured/In the hot prison of the present." As Wordsworth's "Immortality Ode" refers to the "prison-house" of adulthood, maturity, Sally 's perception juxtaposes the transience of youth with the permanence of the young pair of Keats's ode. They are all prisoners of a labyrinthine novel which, like history, they will be doomed to repeat. Sally speaks the truth.

293.23/192.34 **one scratched on the wall**: In Proust 3.439 the image is applied to inscribing things in one's brain. Writing is "scratching."

293.25-26/192-193 **she often went into her garden and got from her flowers a peace**: An allusion to Epicurean philosophy and the famous ataraxia in their equally famous Garden. See Epicurus's garden in Juvenal 14 lines 320ff.

293.12-15 **distinguished-looking man/common-looking wife/talking to Richard**: Revealing descriptions of the Bradshaw couple.

294.15/193.15 **they're damnable humbugs**: The Bradshaws have been talking to Richard as above. Peter validates Septimus's pronouncements, "damned fool" for Holmes and "damnable humbug" for Bradshaw (138 and 153). They are both alazons by Cornford's criterion (176).

294.25-26/193.24 **her heart was like a girl's of twenty**: Like the Wife of Bath Sally has a colt's tooth. Peter beware. Helen, too, offers "rest" for Hector knowing that her husband Paris is not inclined to fidelity (*Iliad* 6.350-358).

295.12-13/193.35-**36** she feels not half what we feel: From Arnold's "Growing Old," line 27, "And feel but half, and feebly, what we feel." It slyly refers to Samuel Butler's thesis that the *Odyssey* was written by a woman who didn't know how men feel.

295. 19/194.6 Who is that lovely girl?: Richard continues Sally's questioning, and,

true to his characterization as a womanizer like Wickham (92), Richard notices the girl, like Peter in Trafalgar Square, before he sees that she is his own daughter. See the incest theme in Shakespeare's *Pericles*.

295.20 **it was his Elizabeth**: Artemis is the daughter of Zeus (Harrison *Prolegomena* 299).

295.20-21/194.7 he had not recognized her: Recognition is the theme.

295.22/194.8-9 **Elizabeth had felt him looking at her**: A wise child knows its own father (*Merchant of Venice* 2.2.75-76 and Joyce *Ulysses* 6) even if maternity is in question.

295-296/194.12-13 **the people going** [...] **things scattered on the floor**: "People getting up and going out [...] the dawn rising (*CR* 33), and the floor "littered with fragments" (*CR* 235). In ancient Roman culture it is unlucky to sweep a floor during the meal. This suggests a Roman *trompe l'oeil* mosaic floor from Hadrian's Villa at Tibur or even from London excavations, scraps of odds and ends from a feast in a mosaic such as "Banquet Scraps with Mouse" in the Vatican Museum. *Mrs. Dalloway* is an unswept floor, a mosaic of literary fragments, with tesserae of borrowed preformed language and bits of debris accumulated during the course of the day. See the illustration in the *National Geographic* essay by T. R. Reid. Furthermore, Pliny describes the frequently copied "unswept floor" of the mosaicist Sosus of Pergamum.

In Flaubert's Sentimental Education 2.1 a party ends with things scattered on the floor.

296.10/194.21 **But her poor dog was howling**: Grizzle seems not to have the patience of her namesake. This connects at the beginning of the previous section with Jenny and the dog, and various barking dogs. Is Grizzle connected with Sirius, the Dog Star in some way? Or perhaps Cerberus, the three-headed dog in the Underworld? Elizabeth is associated with Artemis and here the dog of Hecate that howls at the moon. Are Elizabeth's feet hurting?

296.17-18 **What is it that fills me with extraordinary excitement?**: It remains for the reader to assemble all the foregoing parts which answer this question.

296.20/194.31 **For there she was**: This occurs simultaneously with Clarissa's return from the little room: "And she came in from the little room" (284). Peter's reaction is influenced by his recognition of her in spite of the change, hence his "shock of delight" proportional to the astonishing renascence of Alcestis in Euripides's play. Clarissa has come through the doorway (284) just as she did in the beginning (3). Peter has recalled seeing her as now "in a doorway with lots of people around her" (114). "Oh, but how surprising!" (283). He finds that, now, when the curtain is opened, Clarissa "so fair was, and so yong thereto," (Chaucer, *Canterbury Tales*, "Wife of Bath's Tale" (1249-1251), she is like Demeter and the art of fiction come alive and standing in our midst, with "her sovereignty assured" (*CR*, "Modern Fiction" 154). Similarly, Marcel's grandmother (a crone) is restored to her girlish appearance in death (Proust 2.357).

Clarissa rises, as it were, like the proverbial Phoenix, after the conflagration, of her own ashes. Here she is as Peter remembers her (114-115), "in a doorway with lots of people round her," suggesting that it has all happened before and is now happening again. This is the second ending. This is a circular novel.

In the Homeric *Hymn to Demeter*, at the institution of her rites she "sloughed off old age as beauty was wafted about her" (l.276). Rejuvenation and recreative figuration are

prominent events in the comedies of Aristophanes. Characters like Philocleon in *Wasps* and Trygaeus in *Peace* become youthful, and the most striking is Demos of *Knights* whose youth returns after his being boiled. Aeschylus in *Frogs* is to have new life as well. These are, of course, the features of Greek cult, particularly the Mysteries of Demeter.

According to Harrison, Peter as Cronos stands for the cycle of reincarnation (*Themis* 495-498). This is the logical conclusion, going back to the beginning, that all the other repetitions have implied, which is better than not coming back at all. The structural circles, the "ring composition," echo the novel itself which is circular. The bells of St. Margaret's, "in ring after ring of sound" are said to be like something alive that wants to be at rest (74). Yet Peter contemplates going on forever, "vigorous, unending, his future" (75).

Living and dying, as for Septimus Smith, the Alcestis figure who dies in Clarissa's place, is also a personal issue that she considers in some detail. Reading may be a controlled hallucination for some people, but here the reading is efficacious—it accomplishes what it suggests. Her vicarious death enables her to feel very like him, to feel, by the play of signifiers, what men felt (47 and 283), and to surrender herself to the mystery. She has pondered whether "she must inevitably cease completely" or whether she might somehow survive (12). Her survival is self-evident—at the still center of an unbroken circle.

Thus indemnified by this unknown young man, Clarissa's mystical travail ensues in the little room after which her "rebirth" follows in the form of a passage across the threshold of time in order that her wish to have her life over again like the Shavian heroine, Mrs. Warren, may be granted (14). Alkmeon has told us that men die because they cannot join the beginning to the end (Frank Kermode, *The Sense of an Ending*, 4). Thus, it seems that those who are able to revolve with the cycle of the seasons may become immortal. Elegy claims to confer immortality. Clarissa is perhaps not vindicated, but *Mrs. Dalloway* is clearly triumphant.

Afterword

Minos

Contrived to hide this monster in a maze, A labyrinth built by Daedalus, an artist Famous in building, who could set in stone Confusion and conflict, and deceive the eye With devious aisles and passages. As Maeander Plays in the Phrygian fields, a doubtful river, Flowing and looping back and sends its waters Either to source or sea, so Daedalus Made these innumerable windings wander, And hardly found his own way out again, Through the deceptive twistings of that prison. Ovid *Metamorphoses* 8. 160ff.

The complexity of such a text as *Mrs. Dalloway* that fosters a multiplicity of interpretations suggests, of course, a textual labyrinth. Its ambiguity is confusing and its circles are repetitious in which elaborate chaos is transformed into pattern. Both are types of labyrinthine artifice, the interlace of a tangled web of perplexity or some other such fun house. If the discourse seems chaotic, there is comfort in knowing that, like all textual labyrinths, this is so by design, not by accident or by lack of skill. The original Labyrinth was designed by the master-artist, Daedalus. Thus like his deceptive space, an "irrational" labyrinth, the textual maze is really the perfect order of art and confusion at once, with aesthetic emphasis more on process than product. According to Booth, "A too early tolerance of confusion can deprive us of a great deal of fun in literature" (Booth *Irony* 47).

Maze-walkers are forced into circuity. Labyrinths are typically digressive and round-about in their design. Clarissa Dalloway's day might easily have led directly to the party without the reader's having missed much other than the suicide of a young man who took the shortest route by suddenly jumping out of the maze. The shortest route through a maze is not the wisest path, however. Instead of this, the narrative takes the longest route, retracing Clarissa's past continually; its focalizers wander off course repeatedly, revealing that each apparent ending is really another beginning. The circular design of the labyrinth suggests a process—repetition and renewal, seasonal and ritual—in a symmetrically treacherous motion. Circular structure is labyrinthine structure. Negotiating the daedal passageways is not the problem really. The labyrinth is designed as a prison. It is difficult to escape.

The multicursal maze, with blind alleys and dead ends, is characteristic of literary labyrinths and such wildernesses of narrative with the lost-and-found of allusion spliced into the discourse. The labyrinthine aesthetic is governed by the basic component, complexity. Thus *Mrs. Dalloway* travels the same roadway of complexity as Homer, Virgil, Ovid, Dante, and Chaucer. Unfortunately, readers are often confronted with the Socratic paradox—who don't know what they don't know—the ultimate labyrinth from which

there is no escape. The literary labyrinth features various levels of reception in its unpassable path of self-contradiction, its simultaneous affirmation of antinomies, its dazzling complexity and brilliant artistry (Doob 9, 18).

Homer's *Odyssey* with its temporal to-ing and fro-ing and jumping from island to island is, like *Mrs. Dalloway*, "elaborately nonlinear" (Slatkin "Odyssey" 224). Woolf's novel, similarly, makes its complex framework its focus. The *Odyssey* and *Mrs. Dalloway*, both, treat "narrative or narrative discourse as a subject in itself" (Slatkin 229) with the act of narrating of proleptic references and flashbacks a fantastic feature of the discourse. Temporal location of the action is one of *Mrs. Dalloway's* most labyrinthine structures. The ambiguity of time in the discourse is reflected in characterization.

The characters, who are ironically endowed with the attributes of the immortals of Greek myth who mirror human moral character, are also like the visible planets they impersonate, perpetually wandering stars in a tortuous cosmos of language, always confronted with conceptual mazes of logical choices. They serve to illustrate ironically the ruling classes of Olympus as minor luminaries of London society. They also imitate the promiscuous activities of divinities which as proper British subjects they are reluctant to acknowledge themselves. As gods they appear to exercise free will in defiance of authorial control while as planets they operate according to predetermined laws. They never remain just one thing or the other, as in Ovid's metamorphoses. *Mrs. Dalloway*, like Ovid's poem, "is meant to be taken as an exaggeration, almost a parody of epic, a bravura piece" (Otis).

The most interesting of the divine personages is that of the dyad Mother/Daughter for Clarissa. In her youth she is the personification of Persephone who "eloped" with the god of the Underworld; as a matron she is Demeter whose daughter has been stolen. The two are merely the same persona. The less than candid narrator, however, is the only really deific character among them; she also provides the heat of the sun as the star that drives them all. Still the fallacy of imitative form is particularly treacherous. The potential for error is a definitive hazard both for readers and maze-walkers. The narratees must traverse the same maze the characters are treading, and they are as liable for error as anyone. The one character who is always amused, like the god of the creation ("what fools these mortals be"), is the sententious narrator who is clearly the scrupulously anonymous wizard behind the curtain.

This opinionated narrator, a social saboteur who comments facetiously and maliciously and ridicules characters through exaggerated Homeric embroidery and heavy-handed ornament eliminates any possibility for a sympathetic approach to petty characters robed in classics ill-fitted to their nature, in ridiculous costumes tailored for others, yet ephemeral enough that the naked antics of the love poets show through. This narrator takes her strength from their weakness, undermining their serious intimations with satire. The narrator's double perspective in free indirect discourse is responsible for exposing not merely the flaws of these personages, the alazons, but also the hidden rhetoric of folly. It is she who impersonates everyone from matron to madman; her androgynous speech adapts itself easily from the feminine to the masculine, from soft to rough garments, by means of a changeful ventriloquial discourse characterized by a Janus-like perspective. This narrator "is responsible for the novel's uniform style and for smooth transitions from one mind or scene to another" (Haring-Smith 146). In free indirect discourse the locutions of the

narrative agency are fused with those of the characters, never to be separated. Free indirect discourse is the mark of the narrator.

She clearly follows the counsel of Callimachus who advises the conscious emulation of canonical works and their subtle complexity for imitation and ironic adaptation. It is she who frames the elegant forms like priameln, simile clusters, and the annular constructions, examples of literary topiary. (Trees don't grow that way in nature, and neither does language.) The intertextuality, the enormous fund of words already written by others, the application of stylistic aberrations long out-worn, are the ironic narrator's stock-in-trade. The carnival jester's purpose requires seeing behind the masks where she ironically exposes the hidden bawdiness of the conventionally correct. "The figure of the eiron is irony's substitute for the hero" (Frye *Anatomy* 228).

Still, we are not to think this acerbic spokesperson too harsh, that these people are being unkindly judged through the skeptic's description of human foibles in a materialist world. Even in showing the cauldron with the lid off as Galsworthy says, role is the justification, for the mildly amused narrator represents and constitutes everything in the act of narration; characters exist only as the narrator tells it. In the sphere of novelistic technique, the diegetic concerns of telling the story are thematized and embedded in the telling of the story. This narrator, further, creates a fiction that spans merely one day that, like *Ulysses*, is also able to encompass Clarissa's entire lifetime, from birth to rebirth. We must assume that the narrating agency assesses everything correctly, that the reductionist view is factual, and that the performance of the human comedy necessarily prevails. Yet failed communication is integral to the novel's rhetorical design (Bruss 167).

The antibourgeois narrator's clear preference for the Cubist perspective involves its intentional language of ambiguity in which little is absolute. The conventionality of society in its typical roles yet poised within a collage of literary fragments and displayed as a Cubist composition defies a simple definition of reality, and should not be taken to be facts of life (Frye *Anatomy* 230). The reality of London carries with it the enigmatic multiple references of intersecting planes of detail. According to Robert Rosenblum, events in *Mrs .Dalloway* are "recomposed in a complexity of multiple experiences and interpretations that evoke the simultaneous and contradictory fabric of reality itself."

Being pagan in conception, superstition serves well, in the absence of theology, for those trapped in a maze which is the clue to the novel's action, both artistic marvel and moral emblem (Doob 33). In *Mrs. Dalloway* superstition is often the motivation for those enmeshed in a network of conventions set in motion by capricious gods. A hat on the bed and counting one's blessings are both matters that invite misfortune. The matter of divine *phthonos*, however, emerges as a major plot element rendered in the repetitious style that emphasizes that life will go wrong if it possibly can. Becoming "godlike," "blessed," or even "happy" invokes the nefarious potential of retribution by whatever gods may be.

Happiness, even intermittent joy, imitates divine blessedness, and suggests hubris that would threaten the divine position of authority. The gods are jealous gods. A fragment of Euripides reminds us that whom the gods wish to destroy, they first make mad. Plato's *Phaedrus* 244 ff cites four kinds of madness (prophetic, poetic, and erotic in addition to the ordinary kind) to which the characters are all subject. Better not to hope too much for happiness; humans are safer as long as life remains nasty, brutish, and short. In spite of Clarissa's devotion to life and vitality, under the circumstances of human aspira-

tions it is indeed dangerous to live even one day. Thus, the need for a mystical double who, like Alcestis, can take the fall whenever it comes.

The mystical double is Clarissa's double, Septimus Smith, her "Alcestis," whose death substitutes for hers. Septimus expresses a few characteristics that Clarissa possesses which suggest synecdoche through Divine Proportion; he provides the part that completes her. He plays the feminine role of Alcestis; Clarissa takes the role of the beneficiary, her husband, the famous host "Admetus." Through role reversal the world is turned upside down. Septimus's story encapsulated within Clarissa's is shaped as the upward progress of a young man until the war intervenes, after which his life repeats a downward progress in reverse order, a small circle contained concentrically within the larger circle that surrounds him. Returning from the War he has passed through the Looking Glass.

The presence of one's double, a notorious convention, is an omen of death, according to Otto Rank, for at least one of its two members. Vicarious sacrifice supplies the novel's structure; divine *phthonos* supplies the rationale for exploring the logic of the discourse, if any. Unlike linear time that represents the irreversible and the unrepeatable, circular time represents the fundamental constituent of ritual events that always recur. In *Mrs. Dalloway* reality takes the long route, the circular route, the pontine route of ritual which is the narrow bridge to art. Ritual, like comedy, requires resolution. The labyrinth describes an initiation ritual "as elaborate chaos is transformed into pattern," "a prison one moment and great art the next" (Doob 24 –25) for readers as well.

The ritual in this case is a ritual of initiation, coming-of-age, retained as initiation with death and rebirth patterns even in Christian liturgies; such rituals, in the language of Colin Still, Jane Harrison, and ancient writers in general, are called "mysteries." Colin Still in his work on Shakespeare's *The Tempest* (3.3.3) with its labyrinthine "forthrights and meanders" frequently refers to the Eleusinian Mysteries, the mysteries of Demeter. Such rituals of initiation often have the shape of an educational experience such as the "journey to the Underworld," the *katabasis* endured by such heroes as Odysseus and Aeneas, Eurydice and Persephone, Heracles and Alcestis. The prototype involves an ordeal, the rape, the abduction, the elopement, or the marriage of the personage in question such as Persephone, to the god of the Underworld who is the "double of Zeus."

Shakespeare's *Tempest* includes three levels of initiation ritual, each with its ordeal designed by Prospero (as bookish and cynical as the narrator of *Mrs. Dalloway*), each appropriate to the state in life of whichever initiate is then concerned, often with a symbolic baptism in the sea or some other body of water. The rituals in *Mrs. Dalloway* are described in a sequence of mystery rituals, women's rituals, all related to the goddess Demeter. Such rituals, according to Colin Still, bear certain features of initiatory wanderings, such as that performed by the goddess questing for her daughter, in search of that which is lost which lead up to a ritual death and a mystical marriage. Vitality is of the essence. The object is to produce a new life or a rebirth. A similar renascence through art appears conspicuously in *To The Lighthouse*: "There she sat." In most cases, it is a solemn event.

Yet the narrator's discourse subverts the potential for solemnity. Epithets, clichés, and formulaic expressions that issue from shallow minds serve to undermine gravity by means of verbal levity. Style is at variance with content and herioc associations having no relevance to the context in which they appear. Even at its poetic best, the intoxicating style is based on the incongruous, odd juxtapositions, non sequiturs; and yet, desultory realism

prevails in the seductive form of its richly designed syntax, itself a parody of rhetorical formalism. "The characteristic quality of movement through such a maze is halting, episodic, with each fork or alternative requiring a pause for thought and decision" (Doob 46).

Metalanguage, too, has its place as discourse, and as commentary on its own discourse it becomes a self-framing activity. *Mrs. Dalloway* is frequently found talking about itself in many different ways as it describes itself, its operations, and its methods by objective parallels. Imagery is often situated as both the constituency and the commentary on the discourse in which the novel is "involving itself in its own reception" (Duncan Kennedy 90). Thus the realism offers fidelity to detail, yet the details themselves are unrealistic. Style, approach, and matter all collide.

The narrative agency, a trickster-figure like Prospero, lays unspoken snares for the unwary. One must apprehend the allusions in all their deceptive shapes and sizes and remain alert to them as manipulative devices. A narrator "so committed to rhetorical posturing, to clever wit, and to intertextual allusion" undermines a realistic presentation of reality (Rosenmeyer 51). Parodies, paraphrases, and direct quotes from canonical works invite various levels of reception as life imitating art. Identifiable passages in the form of parodies make the narrator's task much easier. They are pointless otherwise. Furthermore, they decorate the meaningless prison of a circular life that is lived in terms of banal events and trivial pursuits since the dreariest thing about having one's life over again is that it will always be the same. The narrator (a *docta puella*) is a con-artist in the rhetoric of narratology.

Always conscious of telling its "story," Mrs. Dalloway takes itself as its own topic and never ceases talking about itself. The narrator "treats narrative discourse as a subject in itself" (Slatkin Odyssey 229). Fragments of this policy are discovered everywhere. Nothing is wasted. What might seem mere small-talk often alludes to themes of transitional situations, rites of passage. Words do double duty. Self-reference is expressed by wry understatement and covert introduction of versions of itself—the internal hall of mirrors consists of fictive "novelists" cutting up fragments for circulation in pamphlet bags, book satchels, whispering galleries, general stores; among these are the omnipresent vampires, pirates, reassembled monsters and gluttons; but most of all, they emphasize the concept of the possibility of self-creation—as imitations, doubles, and twins of every sort. Lady Bruton, like Clarissa, is a hostess. Rezia, like Clarissa, is a wife. Hugh, like Clarissa, writes a letter. Miss Kilman is both an imitation Demeter and Elizabeth's kidnapper. As in the Odyssey where female characters contribute to a portrait of Penelope (Zeitlin on Penelope 139), the female characters in Mrs. Dalloway contribute to the portrait of Clarissa. Yet Ellie Henderson imitates the narrator, cutting up old clothes as Clarissa cuts up people and puts them together again.

Everything "about" *Mrs. Dalloway* is "about" being Mrs. Dalloway, which then becomes the story of its own act of creation. According to Julia Kristeva, the text is a self-generating mechanism which authorizes sexual symbolism and childbirth. Although such a narrative is hardly a Kama Sutra, Robert Scholes claims that "the archetype of all fiction is the sexual act." Philology recapitulates biology. Those who do and those who won't have sex of some sort are essential to the narrative and to the theme. *Mrs. Dalloway* is in every sense an example of art creating art, speaking itself into being, sowing by hand, not by the sack (Knox 46), the seeds it drops from between its lines.

Yet the elegance of style, reserved normally for high drama, clashes with clichés and the humor and burlesque of the everyday "kitchen realism." Many of the roles are near-caricatures, flat characters and stereotypes more at home in comedy. The mixing of elegance with burlesque egregiously violates decorum. Preformed language, furthermore, flaunts its irreverant influence to such a degree that it freely violates the basic prohibition against plagiarism that cannot be denied. Coincidence? Perhaps—Sigmund Spaeth demonstrated in court that the first four notes of "Yes, We Have No Bananas" are merely those of Handel's "Hallelujah Chorus." Discovering allusions and oblique references in *Mrs. Dalloway* is often like discovering a stone quarried from a Roman temple placed upside down as part of the structure of a medieval wall. The reflexive effect of preformed language in *Mrs. Dalloway* "calls attention to its own problematic ontological status" while "exploring the powers of literature" as well (Kellman 62 and 63).

Intertextuality accounts for a higher level of complexity and a wider range of phenomena than normally expected. Quotes can be viewed from the inside (placidly masquerading as discourse), or from the outside, as carnival masks. Yet the role is the mask which is like a frame that is part of the picture. Playfulness seemingly leads a life of its own, distorting epic conventions and figures of speech so that they never achieve gravity as they would in epic. "The irreverent, irrational, laughing figure of the jesting narrator takes over the plot" (Kaiser 91). "In comedy [...] one has a hero to identitfy with" (Bentley 145). The narrator, the real hero of satire, seems a frugal gourmet who has clearly cooked the books using literature as a vehicle and satirizing the people in Clarissa's social orbit not for their ignorance of it but for remaining oblivious to the pleasures it offers. Although the medium seems made of plain English, that language is always opaque, never transparent. We are not to see through it.

Like the language of a Greek *hetaera*, the discourse of the nobly deceitful narrative agency is ambiguous, often euphemistic, and is characterized by double meanings, paraphrases, and parodies. Her literary quotations are not to flaunt erudition primarily but to disguise obscene propositions with high-sounding and innocent connotations. Her language moves back and forth between meanings like a saucy woman on a threshold. The reader is the intended beneficiary. Such elevated notions are clearly wasted on a society matron and a fool. However, Dionysos (patron of comedy and tragedy), similarly thought a coward and a fool in Aristophanes's *Frogs*, must finally be seen as both brave and wise.

Conjunction of quotidian experiences (mopping floors, sewing dresses, cooking dinners) expressed with conventions from classical literature seem all the more ludicrous when issuing from the pedestrian personalities who execute them. The discourse constantly reveals the gulf lying between real entities and the poetic contexts in which they appear. These are the marks of the style in which Alexandrians and Romans wrote with hexameters and couplets normally reserved for epic: Mrs. Dalloway, always on the edge of poetry, uses the elegance of ring composition instead of hexameters and couplets, much as in the prose novels, The Satyricon and The Golden Ass. Jumbling genres in this indecorous way (when the proper thing is to maintain a separation of style, one for comedy and one for high drama) is exactly the approach taken in the Alexandrian style.

Self-conscious devices such as the "Butterfly Effect" (prolepsis), the implied demand for scrupulous attention to initial conditions, and "Divine Proportion" (synecdoche) are among the novel's intradiegetic guides to comprehension and understanding. The writer

thinks "more of the whole and less of the detail [...] and the proportions of its parts" (*CR* 34). This novel that reflects on its own composition often makes use of the mirror device in order to effect the doubled image. The two halves of the novel reflect each other like a labyrinth having no legitimate escape mechanism. The second half of the novel is the double of the first half, a playful turnabout, just as the face in the mirror is the reversed "double" of the face it reflects, and "as a small room is enlarged by mirrors in odd corners" (*CR* 31). The action of the ending recapitulates the action of the beginning. So, too, the discourse has passed through the labyrinthine Looking Glass like Alice and appears in reverse order on the other side.

This novel, not the story of the rise and fall of the "hero," is rather the story of the fall and rise of the protagonist, Clarissa's shortcomings. She seems to take her place among the elegiac women and other Roman professionals of Propertius, Tibullus, and Ovid as a poetic genre with human anatomy. She is the more precious perhaps for her feet of clay; we might feel, "Tis a pity she's a whore" (CR 52). As an "elegiac woman," however, she is the antithesis of the roles which British society "officially permitted women to adopt" (McCoskey 17). Yet, like the Cynthia of Propertius she is "depicted as an authorial figure in her own right, and as a maker of texts" (Flaschenreim 49), while her narrative resembles the fall and rise of Hermione in Shakespeare's *The Winter's Tale*. Frequently, shared phrases suggest that Septimus is Clarissa's surrogate so that, rather like the heroine of Cymbeline, Shakespeare's romance of a woman who rises from the dead and goes on with her life, she might have her life over. Such mythic rebirths are a major theme in Jane Ellen Harrison's Ancient Art and Ritual. From antiquity, ritual provides for a mystical death and a mystical rebirth. The rituals that accomplish this are called mysteries and include the mysteries of Demeter, the mysteries of the Bona Dea, women's mysteries in general, and the mysteries of life and death in ritual as well.

It all comes down to Clarissa's narrow bed which examines, traditionally, the poem, the genre, and the love nest in the elegiac lexicon. Clarissa's narrow bed clearly is concerned with elegiac conventions "marked by learning, craft, playfulness" (McNamee 222) and the restrictions in terms of minimalism in size, topics, and stylistics. Further, the love nest is of serious concern for the plot involving relations among Clarissa, Richard, and Peter. Finally, composing the novel itself in which everything elegiac must repose foregrounds the process of composing the novel. Latin elegy serves as the generic vehicle for plot, style, and writerly components as well. These interdependent elements as narrative, genre, and plot, each in its own way a narrow bed, merge with amorosity and writing about it in the same creative process.

Clarissa's divine persona, Demeter, accounts for her role as the god who creates. She exults in the world that she builds around her self, "creating it every moment afresh" (MD 5). Peter acknowledges her gift for making a world of her own, even admitting that the better part of life is "half made up" (MD 5, 81, 114), that corresponds to Clarissa's obligation, to "combine, to create," (MD 185). When Clarissa conceives of holding her life in her arms, thinking "this is what I've made of it" as it grows larger in her arms (MD 63-64), her role as the "maker," i.e., the writer, becomes more clear.

Like the irreverent narrator (with comic hauteur for whichever character she presents) speaking both for herself as well by way of free indirect discourse, Clarissa too, has a similar sense of being inside and outside looking on (MD 11). Homer's Odysseus likewise tells

the story in which he appears as a character. Clarissa's giftedness includes the metaphors that mirror the ways the novel operates. These metaphors, often the observations made by Peter, flaunt the devices by which the story of Mrs. Dalloway is revealed. For one, Clarissa's woodenness like the Trojan Horse, itself a deceptive gift, suggests the entire text as a container incorporating much of the "already said" as preformed language. Unlike Proba whose Latin cento, illustrating the Christian exploitation of Classical themes, is remarkably devoted to Virgil (as is also the "Nuptial Cento" of Ausonius), Clarissa promiscuously consorts with whatever text may come down the pike, illustrating a selective reading of other genres for their erotic elements (Flaschenriem 52). Furthermore, she acknowledges having pilfered, a confession of the pirated texts that have appeared from the very beginning. The telling clue is that woman and novel share one name: Mrs. Dalloway is *Mrs. Dalloway*. This simple clue illustrates Clarissa's status as discourse.

Much of the time, it appears that Clarissa has been "inside" the novel. There are two frame breaks that give the appearance, however, of Clarissa outside looking on. When Clarissa thinks at 3 a.m.(a temporal reference at odds with the afternoon context) that Elizabeth's relationship proves she has a heart, she lapses into the present tense of an occasion distant from the events being narrated (*MD* 205). Similarly, when she comments on Richard who is conspicuously absent from the little room to which she has retreated, she marks the time, "now," with Richard "there" (*MD* 281). These suggest that her account of events has been made at some temporal remove from the context, in which case it seems she has both created the book and herself as the character within. This dramatizes the "estrangement" of the text from its authorial source and "the subversive potential of elegiac discourse" (Flaschenriem 61, 63).

Clarissa Dalloway withdraws to the little room much as any Homeric hero withdraws (See Lord). Her return, an essential part of the heroic formula of initiation into the rites of Demeter at Eleusis, completes the rite-of-passage, the coming of age that returns her to her youth as the goddess both mother and maid. Further, it establishes her as the autogamous divinity, creature and creator, who creates herself. *Mrs. Dalloway*, however, features Mrs. Dalloway's unique identity with *Mrs. Dalloway*, as suggested by the obviously duplicated nomenclature, with the narrative in which she is actualized, brought to life, and quite literally "born." She is inseparable from the novel in which she appears (Kellman *Self-Begetting* 19).

Clarissa's double persona as Demeter/Persephone, the mother and her abducted daughter, identical as the older and the younger version of the same person, is prominent as the icon of a self-begetting relationship by "merging parent and child into one enduring unit" (Kellman *Self-Begetting* ix). Similarly, the narrative is the creature of this scrupulously anonymous narrator who utters the words which become the flesh of Mrs. Dalloway, the same features of the mother-daughter relationship as begetter and begotten, of self and book. In the elegiac tradition (Clarissa being an elegiac woman) both woman and a text are generated at the same time within a record of its own genesis. "A circular form results" (Kellman *Self-Begetting* 3).

"Sex preoccupies the novel's hero" while "the trope of love pervades the novel" (Kellman *Self-Begetting* 8 and 23). Richard Dalloway's elegiac meditation concludes with his inability to say "I love you." Peter Walsh describes a more complex elegiac career, a labyrinthine odyssey in which he sails away from a "Calypso" in youth, marries, falls into

the clutches of a married woman only to return and wanders into the Trojan chambers of "Helen." Next he indulges in an erotic pursuit of an enchanting "Circe" in Trafalgar Square, buys off a poetic "Siren" with a gratuity at Regent's Park, and finding his interest in Daisy waning he brushes off the implied potential of coupling with "Nausicaa" at dinner—women attempting to interfere with his successful voyage home. Septimus Smith is explicitly cast as an elegiac poet (128). Thus, elegiac poetic tradition, Latin elegy, erotic couplets occupy center stage. The natural consequence of love, birth, follows the trope of gestation and something new is being born. "Sexuality is a metaphor for everything" (Kellman Self-Begetting 8), illustrated ad nauseam through allusion, metaphor, parody, and pun. This essential ingredient insists that the hero and her fiction come to life within the same structure; the birth of these twins, both a self and itself, is the portrait of a society hostess and "the portrait of a fictive artist being born" (Kellman Self-Begetting 7).

Clarissa and the narrator share the same duties, as Clarissa executes the rhapsode's needlework, stitching her textum. The narrator is an elegiac woman, hostess to many. They approach identity asymptotically, perpetually becoming (Kellman Self-Begetting 29). The narrator creating a tale perhaps told by an idiot is Clarissa herself. Her skepticism (117 and 232) indicates a Voltairean nature capable of satire and an ironical perspective prone to jest. As a conventional bard, a "singer of tales," Clarissa has had her singing lessons from Breitkopf. Clarissa is likewise critical of conventional style, unwilling to invite dull women to her party. People whom Clarissa finds disagreeable, like Lady Bruton and Miss Kilman, are subjected to scurrilous treatment in discourse. She exercises a narratorial jurisdiction over the characters, set going like wind-up toys. Even the old lady climbing the stairs is subject to her command. She defends herself as an author, crossing swords with Samuel Butler who claims, in The Authoress of the Odyssey, that Homer's epic must have been written by a woman who obviously could not understand things like men can; she proceeds to show that she does understand such things, and she creates obviously erotic metaphors to illustrate her position as a writer, "the invisible vocation of which this book is the history" (Proust 2.412).

Moreover, the erotically compromised Peter Walsh enters the narrative as a vehicle to tell us of the past but largely as a parody of Odysseus himself, as if he were a hero that any such well-informed authoress might create. But most of all, Clarissa's greatest self-begetting feature is illustrated by her acknowledged double, Septimus Smith, who also serves as his own midwife, seeming to give birth to himself within the novel that is birthing its eponymous hero. As with the mother/ daughter relationship, and the narrator/narrated relationship, the family resemblance is remarkable. This well-informed narrator, therefore, must be Clarissa's double as well who creates a character and a book, art creating art while making "frequent and prolonged allusion to other literary works" (Kellman Self-begetting Novel 7). This is what she has made of it, cutting thongs from other men's leather. It is a twin birth. Clarissa arrives at the beginning of her life at the moment the reader discovers its end.

Since it is so often said of Clarissa that she always came back, and since she herself iterates that she must go back, we can do worse than to take her at her word. By doing so she triumphs over mortality itself (Flaschenriem 54). Each annular paragraph, each circular episode, are echoes of the total structure, the motif of power over death. Analysis is contained in diegesis. Even the literary devices go back to their prestigious origins in

literature, repeating what had been said *ab origine*. The understated birth motif—women who are pregnant, like novels that contain smaller versions of themselves, and those who wish to be pregnant, even Septimus's demonstration of giving birth to himself which is a *mise en abyme* of the entire discourse—suggests that Clarissa's accomplishment is to be seen as a re-birth, a re-awakening while begetting "both a self and a novel" in the reflexive tradition (Kellman *Self-Begetting* 6). Such novels lay bare all their working parts.

She is born again, caught (like Marcel) in the revolving door of ritual that opens and closes the circular novel that bears her name; it serves as a restorative mythos that challenges the world of male authority that is largely pejorative. There is no past and no future; there is only the repeating present like the stone Sisyphus must repeatedly roll, Horace side by side with Dickens, Homer with Joyce, a phenomenon of solstice which Septimus has observed (21). The ending for readers merely represents a beginning for Clarissa as well as her self-completion. The cycle will always begin again, repeatedly unwoven and rewoven, to be renewed each spring. Just as Proust's Marcel must discover that the "Guermantes way" and the "Méséglise way" describe a circle as the shape of his book, it remains for the reader to discover that in Mrs. Dalloway, "Bourton" (the past) and "London" (the present) also describe a circle as well, a life of endless revels joined by a thread that only needs to be followed. Mrs. Dalloway is a type of culture hero whose story is revitalized by art; writing brings the mythic hero to life. She thus possesses "the secret of perpetual life" (AROO 105). This novel begins explicitly with "an urge toward immortality" (Kellman Self-Begetting 10), an immortality conferred by the work itself and which itself is the monument.

The study of *Mrs. Dalloway* (for serious students) also affords readers the experience of an ordeal leading to initiation into a mystery. This is a novel that represents a closed world "that cannot be entered except by overcoming immense difficulties, like the initiatory ordeals of the archaic and traditional societies" (Eliade *Myth and Reality* 188). The narrator, like Laetitia Pilkington, does her duty, both to entertain and to conceal in order to more fully reveal (*CR* 118). It is a loving relationship in which, according to Anne Carson, "What the reader wants from reading and what the lover wants from love are experiences of very similar design" (Carson 108-109).

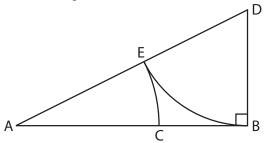
The erotic initiatory struggle it affords the reader bears certain similarities to a spiritual crisis, camouflaged under "profane" terms, by which enlightenment always follows after having endured deaths and rebirths in whatever form they may take. The literate initiate then belongs to a select minority by having become the possessor of an enriching and revitalizing body of knowledge, the Platonic pharmakon; these ephebes recover the sacred time of myth in the embrace of "Modern Fiction" that has come alive, standing in our midst, with its youth renewed (*CR* 154). From overture to finale careful readers now find that the shared ornithomorphic nature of Clarissa and Septimus places them in Donne's well-wrought urn ("The Canonization") and like the timeless youths on Keats's Grecian urn, he will forever love and she be fair.

Appendix

1. Divine Proportion

See Camfield for its application in Cubism. Huntley demonstrates the geometric method of dividing the line at the golden cut:

Let AB be the given straight line. Draw BD = AB/2 perpendicular to AB. Join AD. With center D, radius DB, draw an arc cutting DA in E. With center A, radius AE, draw an arc cutting AB in C. C is the golden cut.



Thus, CB:AC=AC:AB.

2. Free Indirect Discourse

Monika Fludernik says that this device is used ironically for purposes of textual self-consciousness, illustrating the dissonance between meaning and experience, the modes of thinking and speaking. The consistetly featured voice is that of the narrator. The narrator in *Mrs. Dalloway*, a subject for both linguistic and metaphysical speculation, is a working-class narrator with ink under her unpared fingernails. Often viewed as unobtrusive, this narrator interrupts everyone, demanding that they see things through her eyes, while mocking the speech characteristics of whichever person swims into her view. Her influence is palpable; she has a finger in every pie. Linguistic clues reveal that she goes into everything with her characters, seemingly endorsing their foibles; she rules the utterance but leaves the diction to the individual, a characteristic of free indirect discourse. Readers are properly oriented from the beginning. According to Andrew Laird, "the narrator's presence is mediating, interfering with what was actually said."

"Mrs. Dalloway said she would buy the flowers herself.

"For Lucy had her work cut out for her."

The first line is an example of indirect discourse. What Mrs. Dalloway would really have said was, presumably, "I'll buy the flowers myself" the erroneous direct discourse fallacy that assumes an underlying sample of direct discourse. The narrator would step in and change the pronouns and back-shift the verb tense. The next line, however, is an example of indirect discourse by way of its cliché that is idiomatic for many characters, "her work cut out for her," in tandem with the narrator whose work is equally fragmentary. Other characters are also allowed to inflict their individuality on what might otherwise

foreground the narrator's elegant style. The source of individuality is subtly indicated through diction; it makes a difference who says "Aunt Helena" versus "Miss Parry," "Mr. Parry" or "Papa." Language, like behavior, identifies the position of those who stand inside or outside a culturally defined center. It is a tribute to the narrator's skill that she is able to replicate such focalizations. It is not an elite posture, but it goes without saying and is better to have been said.

Jane Austen is mistress of the technique; Charles Dickens, in *Our Mutual Friend*, gives an example of direct quotes alternating with free indirect discourse, as Mr. Podsnap converses with a Frenchman:

"How do you like...London, Londres, London?"

The foreign gentleman admired it.

"You find it Very Large?"

The foreign gentleman found it very large.

"And Very Rich?"

The foreign gentleman found it, without doubt, enormément riche.

Free indirect discourse is something like the Turing Test, the imitation game invented by Alan Turing, in which a computer's replies to questions are to be distinguished from those of a human respondent. In the case of free indirect discourse, the object is to discern the linguistic clues and attitudes that indicate that the narrator has his or her finger in the pie. In the quoted example, the narrator retains the correct diction with the French accent the character bears. A little practice with *Mrs. Dalloway* will show that the satirical spin imposed does not issue from the character or from "Woolf" but from this very intrusive narrator.

Peter Walsh's internal focalizations thus exploit his informal style, his idiomatic speech, under the narrator's influence; he reads Clarissa's letter with "the devil of an effort" (the tense is back-shifted from "needs" to "needed") and he refers to Mrs. Morris as "the old lady." Miss Kilman's oppressively sanctimonious sentiments are capitalized to slant her speech as if it were textual: "Then Our Lord had come to her" (note the reoriented verb and pronoun as well); "the path to Him [was] smooth." The narrator allows Lucy her informal expression, "having just nipped in," and at the Bruton luncheon party Peter is colloquially viewed by the group as having "come a cropper." Rezia Warren Smith, who clearly misconstrues the slightly contemptuous Cockney expression, "little bit of stuff," thus makes a young woman into a text of fabric she is fashioning. A "proper" narrator knows better.

These examples trace the dual voice of character and narrator as metacharacter who often injects an ideological boost with an exclamation mark. Most instances of "pure narration" are free indirect discourse in disguise, bearing tell-tale traces of reoriented verbs and pronouns, clichés, expressives, and speech that no self-respecting English narrator would use. Jane Austen mastered this ventriloquial art by which the Dalloway narrator partly conceals her hand yet cannot resist asserting the artifice of her creation and the power of her will. Laird says "the original speaker's words [...] are channelled through the voice of the narrator." She even dramatizes the rhetorical questions that imbricate the character's speech above her own utterances both as process and product: "Was Miss Kilman going to say anything more?" She can be seen as a put-down artist, stealing from her hiding place to impose her own puppeteer-like co-presence through free indirect discourse.

The most charming instances of free indirect discourse are exhibited by the greedy Miss Kilman and the garrulous Miss Parry. Both pointedly display the back-shifted verbs and adjusted pronouns like the Dalloways and other characters whose perception of human freedom assumes that living or not living is an affair of their own. Thinking themselves free they can hardly do or think anything without the influence of the narrator. Lacking an Archimedean perspective, we ourselves do not know how it might feel not to be free (assuming that we are), and most of these characters, like Septimus Smith, feel free but seem unaware that it might not be so.

The narrator, however, must almost always share the stage with the characters it seems, expressing their narrated focalizations, hardly getting a word in edgewise as conventional narrators usually can do. Still, narratorial intrusions occasionally come in the form of parentheses—sometimes occupying an entire paragraph, sometimes excavating only a part of the paragraph, sometimes merely claiming a small space in the middle of a sentence. Brackets segregate the narrator's world from the "real world" that is the subject of discourse. These structural intrusions, like pictures within pictures, are bracketed by punctuation that performs much as a pictorial frame that separates the ontological level of the picture from the wall it hangs on. Otherwise the narrator's influence is limited to reported speech, and often invades the linguistic world of borrowed language in doing so. Both question the ability to make any distinction between the narrated world and the real world outside by means of any written language. When it comes down to characters and narrators it is important to know just who is speaking. The episode of the jewelry store involving Richard Dalloway and Hugh Whitbread is exemplary. In the following paragraphs words which are considered to be free indirect discourse are italicized, markers of subjectivity are in bold face, and words which indicate ring structure are underlined:

Aware that he was looking at a silver two-handled mug, and that Hugh Whitbread admired condescendingly with airs of connoisseurship a Spanish <u>necklace</u> which he thought of asking the price of in case Evelyn might like it—still Richard was torpid: could not think or move. Life had thrown up this wreckage; shop windows full of coloured paste, and one stood stark with the lethargy of the old, stiff with the rigidity of the old, looking in. Evelyn Whitbread might like to buy this Spanish <u>necklace</u>—so she might. *Yawn he must*. Hugh was going into the shop.

"Right you are!" said Richard, following.

Goodness knows he didn't want to go buying <u>necklaces</u> with Hugh. But there are tides in the body. Morning meets afternoon. Borne like a frail shallop on deep, deep floods, Lady Bruton's great-grandfather and his memoir and his campaigns in North America were whelmed and sunk. And Millicent Bruton too. She went under. Richard didn't care a straw what became of Emigation; about that letter whether the editor put it in or not. The <u>necklace</u> hung stretched between Hugh's admirable fingers. Let him give it to a girl, if he must buy jewels—any girl, any girl in the street. For the worthlessness of this life did strike Richard pretty forcibly—buying <u>necklaces</u> for Evelyn. If he'd had a boy he'd have said, Work, work. But he had his Elizabeth.

"I should like to see Mr. Dubonnet," said Hugh in his curt worldly way. It appeared that this Dubonnet had the measurements of Mrs. Whitbread's neck, or, more strangely still, knew her views upon Spanish jewellery and the extent of her possessions in that line. (which Hugh could not remember). All of which seemed to Richard Dalloway **awfully**

odd. For he never gave Clarissa presents, except a <u>bracelet</u> two or three years ago, which had not been a success. She never wore it. It pained him to remember that she never wore it. And as a single spider's thread after wavering here and there attaches itself to the point of a leaf, so Richard's mind, recovering from its lethargy, set now on his wife, Clarissa, whom Peter Walsh had loved so passionately; and Richard had had a sudden vision of her there at luncheon; of himself and Clarissa; of their life together; and he drew the tray of old jewels towards him, and taking up first this brooch and then that ring, "How much is that?" he asked, but doubted his own taste. He wanted to open the drawing-room door and come in holding out something; a present for Clarissa. Only what? But Hugh was on his legs again. He was unspeakably pompous. Really, after dealing here for thirty-five years he was not going to be put off by a mere boy who did not know his business. For Dubonnet, it seemed, was out, and Hugh would not buy anything until Mr. Dubonnet **chose to be in**; at which the youth flushed and bowed his correct little bow. It was all perfectly correct. And yet Richard couldn't have said that to save his life! Why these people stood that damned insolence he could not conceive. Hugh was becoming an intolerable ass.

3. Great Expectations

When Peter Walsh claims to be "without any great expectations" he is clearly directing the attentive reader toward Charles Dickens's self-consciously elegiac novel, *Great Expectations*. Furthermore, earlier in the day when he suddenly "burst into tears" he is reminiscent of the crocodile tears that, as implied, are oddly "making one of [Camilla's] legs shorter than the other" (Dickens, ch. 11), a facetious allusion to Ovid's playful elegiac personification of Elegia, whose mismatched feet, her poetic couplets, are a stylistic asset. The evening allusion to Dickens's novel echoes its broadly paraphrased parallel in the morning reunion between Clarissa and Peter.

In the Dickens novel, Miss Havisham's memorable flaming dress matches Clarissa's similar event: "Her dress flamed, her body burnt," a third parallel between the two books. The *tête-à-tête* between Clarissa and Peter in the morning of her day of reckoning echoes the meeting between Pip and Estella, the cold young woman whom Pip had loved.

The scenario in each case is composed of an older and wiser couple who shared the youthful love-interest in their respective fictions. Neither has lived happily ever after. In each, both London and a provincial family seat figure prominently. Both couples are now awkwardly reunited after an extended period of physical and temporal separation. Moreover, the conversations are singularly parallel. Together, Peter and Clarissa paraphrase the reunion between Pip and Estella. The dialogue leads a strange double life.

Estella describes "the remembrance of what [she] had thrown away when [she] was quite ignorant of its worth." Clarissa, similarly, has realized, "If I had married him, this gaiety would have been mine all day." "She's grown older," Peter notices, whereas Pip thinks, "the freshness of her beauty was indeed gone." Pip narrates, "the moon began to rise," just as the Dalloway narrator says, "There above them it hung, that moon" while they "seemed to be sitting on a terrace...in the moonlight" discussing Bourton.

Clarissa says, "I never go there now" as Estella has "never been back [t]here since," Peter affects the "burden of colonial rule" convention in his life abroad ("work, work, work")

like Pip: "I work pretty hard." Estella, educated as a *dura puella* in true elegiac style by the procuress, Miss Havisham, now has learned her lesson—"suffering has been stronger than all other teaching"; or rather, "Knowledge comes through suffering." Here an elegiac discourse is inserted into the narrative that contributes to and becomes part of the elegiac substance of *Mrs. Dalloway*.

4. The Narrow Bed

The narrow bed that Clarissa Dalloway mentions is a key word conspicuously the private property of the Roman Propertius, a poet of love. The assumption is that only fools fall in love and this happy fool is in a deplorable state. His distinctive narrow bed, an elegiac buzz word, is threefold: the site of his "wars of Venus" (the love nest), the book in which his love interest is expressed, and the amatory convention as well, which he did much to define as an ally of Venus's clerk, Ovid. Furthermore, for him, the act of making love does not differ much from the act of writing about it.

Propertius records himself as a hapless lover, a drooping suppliant writing about his affair with Cynthia (the title of his collection), a hard-hearted girl who will make him famous as the "body" of his art. She is the subject, the inspiration, and the addressee of and for the poetry in which she appears. Sometimes, but not often, he leans toward the louche, offering a certain prurient appeal to the attentive reader. His main business, however, is writing about writing.

Mrs. Dalloway, also a love story, or many love narratives of all kinds, launders its discourse in Propertian waters. It includes Clarissa's near-marriage to Peter Walsh, her girlhood crush on Sally Seton, her companionate marriage with Richard Dalloway, an affair between Peter and Daisy, Doris Kilman's attraction to Elizabeth Dalloway, and the war-time meeting and marriage of Septimus Smith (the young man from the provinces) with Lucrezia (the innkeeper's daughter), to name but a few. Just as Propertius records both a lover's discourse and a metanarrative about a man in love with writing, the Mrs. Dalloway love stories include a self-conscious metanarrative about composition that activates the slippage between fiction and metafiction by foregrounding its own strategies. The similarities between Mrs. Dalloway, cozily embedded within the elegiac style, and the love poetry of Propertius in his own narrow bed, are so great that to explicate the one is to have explicated the other. They join together as a support group for those who write skinny books that are dressed in city clothes.

Glossary

Alexandrian: Hellenistic, Greco-Roman literature, a style of revolt and experiment. E. M. Forster summarizes these Alexandrian markers: Decorative method, mythological allusiveness, and the theme of love. Daivid Daiches, an early advocate of the Hellenistic perspective, pronounces *Mrs. Dalloway* as "Alexandrian art."

Allusion: Reference to another literary work. Such references may be in the form of titles of literary works, characters, and quotes from works. Structures.of familiar texts also serve. Parodies and paraphrases are included. Here they are highly specialized.and require scholarly annotation. Allusions form a problem for scholarly thought and remain a kind of Pons Asinorum. They activate implicit meanings. Generally they are meant to be recognized and are not to be confused with plagiarism. They add to the surface meaning, and often add to comic effect by way of the discrepancy between source and current use. Such intertexts as *The Odyssey* and *Ulysses* share an ironic significance and require a large amount of reading between the lines. According to Ziva Ben-Porat this device is used to intoduce thematic patterns, to provide missing links, to supply a fictional world, and for characterization.

Anatomical metaphor: It "draws on conventional literary vocabulary that figures texts and parts of texts as their author's bodies and limbs" (Keith). It concerns rhetorical style, the analogy between anatomical and literary decorum. It is related to the wardrobe metaphor.

Aptronyms, true and false: Symbolic names or charactoryms. Aristotle's "purposeful names" (*Poetics* 1451b). Names which identify characteristics such as "Peter" and "Dick" (i.e. Richard). A "Smith" works in a forge, as forger, in a "smithy." The false variety includes Holmes and Bradshaw, and interestingly, Whitbread and Brewer.

Baring the device: Foregrounding and drawing attention to the techniques of narration.

Cento: A text made up of other texts. The word signifies a Roman soldier's cloak, a patchwork of fabric. Hodge-podge, popourri, medeley, Macedonia, satura, pastiche, mélange, farrago, montage, collage, lap full of odds and ends.

Chrestomathy: A collection of choice literary extracts.

Carnivalization: A popular religious occasion, carnivals include the upside down world of opposites, doubles and twins,, parody and profanity, gluttony and sex accompanied by laughter, punning and masking. The grotesque body is featured.

Defamliarization: The familiar is made unfamiliar. The familiar is removed from its normal frame of reference. Anything that differs from normal idiom. Particularly useful as erotic defamiliarization. Parody similarly distorts (defamiliarizes) familiar quotations.

Ekkyklema: A moveable platform used in Greek drama for showing interior scenes.

Elegy. Latin elegy is love poetry. It is composed in two-line distychs; the second line is shorter than the first and is thought of as "limping" because it lacks a foot. In size, Latin elegies are small and value the elegiac way of life (make love not war), and they satirize the epic code of behavior. Elegy exploits the tension between loving writing and its principal trope, erotic love. Elegiac poetics is oblique, arcane, and obscure. It is highly metaliter-

ary, requiring skilled readers to apprehend the literary nuances. The exponents of Latin elegy are Ovid, Tibullus, and Propertius. Tibullus, always chaste, includes a homosexual relationship. Ovid is explicitly licentious; he tends "to rewrite Propertius in a lighter, more jocular way" (Morgan 2). For Propertius, making love and making poetry are much the same activity. According to Veyne "The Roman elegists are more concerned about their verses than their mistresses." David Daiches alludes.to *Mrs. Dalloway* as Alexandrian, that is, "elegiac." Latin elegy is a subspecialty among scholars and is not to be confused with pastoral elegy.

Epithalamion: A poetic convention that expresses the joys of marriage: Hail, wedded bliss.

Foreground: Use of devices and words to attract attention in order to oppose automatization. Placing the act of expression in the foreground. Such devices include ring composition and priameln, clichés and dangling participles, metaphors and epic similes and exploded periods, rhetorical figures and rhetorical questions. Wordplay and various transtextual characters also foreground expression. The technique calls attention to the mode of description, not so much the thing being described. Foregrounding tends to make words self-apparent.

Labyrinth topos: A model for the complex process of creating and receiving texts as well as for the object of these activities, the text itself as a work of elaborate art. The Cretan labyrinth is emblematic of the artistic structure and style of the text as product and process. As a work of art of the highest order it exploits several layers of reception both bewildering and artistic, complex and ambiguous. Repetitions, corrections, and backtracking characterize the process of negotiating labyrinthine texts for readers and characters alike. Among such texts are works by Virgil, Ovid, Boethius, Dante, Chaucer, Gide, and Proust to mention only a few. Labyrinths are typified by error, deceit, anf fraud; among these are parody and various ruses or false pretenses. In *Mrs. Dalloway* references are made to paste jewels, pirated texts, the thieves's market, lying, pilfering, and such deceptions that characterize labyrinthine texts in general and itself as a labyrinth in particular. There is an element of initiation ritual involved both for characters and readers traversing the labyrinthine text which is featured in the "ordeals" involved in Shakespeare's *Tempest*. The labyrinth, like Latin elegy, is a "fallax opus," a work of deceit.

Locus amoenus: Conventionally, the "nice place" has water, grass, flowers, a breeze and a numinous quality. It is a literary convention.

Machina: (In Greek *Mekane*): The crane used for flying the gods in Greek drama (for the *deus ex machina*).

Makarismos: A Greek literary convention encorporating a scenario of blessedness, happiness.

Metanarrative: According to Gerald Prince, it is "a narrative having narrative as one of its topics, a narrative referring to itself and to those elements by which it is constituted and communicated."

Myth novel: The type exploits classical myth, often in relation to a contemporary situation, by way of its pattern of character, theme, or structure. In modern literature its effect is ironic when a lofty allusion is applied to a trivial circumstance. Examples of such novels include works by Thomas Mann, James Joyce, and John Barth.

Narratee: The one who is narrated to, as inscribed in the text; a purely textual.con-

struct, not a character in the usual sense. The narratee is expected to possess a store of information so that much explanation.is obviated, but she is the beneficiary of parenthetical commentary that function as "asides." She is familiar with London, the parks and monuments, the streets and neighborhoods, the statuary in Whitehall and even some characters. She requires little explanation. The asides (parenthetical expressions) add to the "reality effect" which may not be present otherwise.

Paraklausithyron: A Greek poetic convention, also featured in Latin poetry. It is the song of the locked-out lover (the *exclusus amator*) who sits on the doorstep, often beating on the door and weeping.

Parallel composition: Similar to ring composition, this symmetrical arrangement of words and themes includes each repetition in the same order (ABCABC). It may be combined with ring composition.

Parody: According to Peter Hutchinson, this is a "semi-elitist form of game, a playful, self-conscious reformulation of an existing text." According to Andrew Laird, "instances of irony, parody, or stylization in texts or utterances [...] are notorious for not being evident to everyone."

Priamel: A series of negative statements that lead up to an affirmative conclusion. It rejects all but one of several alternatives. By comparison with one or more "foils" the "climax is singled out as a point of interest. It leads up to something to give closure. "There is a natural relationship between a priamel and a journey, for each arrives, through a series, at a final point or destination." See Race 50.

Propemptikon: A literary convention, the speech for sending on a trip. A "send-off" topos.

Ring composition. A verbally geometric structure in which nested elements introduced in the beginning are repeated in reverse order. In its minor sense the poem returns to the initial words of a line or paragraph with which it began. In its major sense it may span similarly an entire.section, book, or chapter. The.structure can be as elaborate as.desired: (ABCCBA). In Classical circles it is considered elegant. According to Cairns, it refers to the.poet's return to the sense at the beginning. In the more ambitious instances, several themes are introduced until a central point is reached, after which the same themes are repeated in reverse order. This novel is a spectacular sequence of ring composition intermittently indicated.by words such as "circles," "ring after ring," "spiral," "wreath," "round," "Wagner" (the Ring) etc.

Satire: A literary form of social criticism which exposes irony or wit and ridicules the foibles and pretense of British society. Joking in earnest.

Self-begetting novel: This is "an account, usually first-person, of a character's development to the point at which he is able to take up his pen and compose the work [or has written the work] we have just finished reading" (Jacket description, *The Self-begetting Novel* by Steven Kellman). A circular form results in which both a self and a novel are created. The illusion is of art creating art. This type of novel makes prolonged and frequent allusion to other literary works and lays bare all its working parts. "The paradigm of love [and sex] pervades the novel" (Kellman). Among such novels Kellman lists *The Alexandria Quartet, The Golden Notebook*, and especially, *Proust's Remembrance of Time Past.* For further details and comparative literature see Kellman.

Simile cluster: This often indicates a narrative unit of importance. It is a matter of

two or more similes appearing in rapid order.

Stilkampf: A struggle over styles of writing. A convention.

Strange loop: When language talks about itself, acting on the system as if it were outside the system

Syntacticon: A Greek leave-taking convention..

Tangled Hierarchy: This appears when the presumed hierarchical levels fold back to violate presumed level distinctions. A frame break.

Tricolon, tricolon crescendo: Phrases designed in three structureal parts. In the crescendo each successive part becomes larger.

Wardrobe metaphor: Clothing serves as a semiotic system in which fashion cloaks the text. Texture changes the hardness of epic battles into the silken softness of the elegiac narrow bed. The rhetoric of fashion is related to the anatomical metaphor.

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