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Choreographing a vision: Virginia Woolf's "To the Lighthouse" and Michel Fokine's "Les Sylphides": patterns in literature and ballet

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Choreographing a vision:
Virginia Woolf's *To the Lighthouse*
and
Michel Fokine's *Les Sylphides*
patterns in literature and ballet

by
Sandra L. Kruchten Mullen

A Thesis Submitted to the
Graduate Faculty in Partial Fulfillment of the
Requirement of the Degree of

MASTER OF ARTS

Department: English literature

Signatures have been redacted for privacy

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Ames, Iowa
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LIST OF ABBREVIATIONS

The following works, frequently cited in the text, will be noted by these appropriate abbreviations:

GB George Balanchine, Balanchine's Complete Stories of the Great Ballets
QB Quentin Bell, Virginia Woolf: A Biography
DA Stevie Davies, Virginia Woolf To the Lighthouse
ML Daniel Ferrer, Virginia Woolf and the Madness of Language
VW E.M. Forster, Virginia Woolf
SRW Mark Hussey, The Singing of the Real World: The Philosophy of Virginia Woolf's Fiction
FR Ruth C. Miller, Virginia Woolf: The Frames of Art and Life
TT Jill Norris, Time and Timelessness in Virginia Woolf
TL Tom Prideaus, Great Men of Music: Chopin and His Music
WL Phyllis Rose, Woman of Letters; A Life of Virginia Woolf
TC Thomas A. Vogler, Twentieth Century Interpretations of To the Lighthouse
WD Virginia Woolf, A Writer's Diary

References from Virginia Woolf's To the Lighthouse will be noted in parentheses by page number only.
PREFACE

Thesis Statement and Method

Novelist Virginia Woolf and Choreographer Michel Fokine used several of the same structural devices in the composing of *To the Lighthouse* and *Les Sylphides*. Despite obvious differences between writing and dancing, these modernist works share similar cyclic unity; and in both, the use of rhythm, the diagonal line, the frame, and the chiasmus are organic to their form and content.

First, to establish a basis for the comparison, I will demonstrate that Woolf's and Fokine's artistic goals are representative of the time in which they lived, make evident a link between Virginia Woolf and ballet, and give background on *Les Sylphides*. The method of the study is to briefly examine the macrocosmic structure of the novel and the ballet, then to progress inward analyzing the microcosmic patterns and how they reveal parallels in the two works.

I will use critical material and primary sources, including Woolf's diaries and Chopin's music to substantiate my observations. My analysis of the effect of the choreography and music on performing, interpreting, and staging the ballet is from my own background.

The discovery involved in looking at Woolf's writing in terms of choreographing patterns is stimulating because it adds yet another dimension for interpreting her works. This study,
too, reinforces Woolf's premise that writing may combine elements of other arts including the kinetic arts.
CHAPTER ONE: INTRODUCTION

My study at Ballet Theatre's branch school in Denver, Colorado, links me to the subject of this thesis. Dimitri Romanoff, then the regisseur of the Ballet Theatre company in New York, came to the Denver school to teach Michel Fokine's complete *Les Sylphides* from the Ballet Theatre repertoire. Two decades earlier on January 11, 1940, Romanoff was among the dancers when the company first performed *Les Sylphides* at the Centre Theatre in New York. During Ballet Theatre's first season, Michel Fokine staged his own ballets including *Les Sylphides* for the company.

Michel Fokine, like other Moderns, had striven from the beginning of his career to change the direction of ballet performance from spectacle to a new concept of unified expression that blended three elements -- music, painting and the plastic arts -- and *Les Sylphides* accomplished this. Fokine believed ballet should be interpretive, that it should express the whole epoch to which it belonged. He believed, too, that for such interpretive dancing the music must be equally inspired, that it was necessary for the music to express the same emotion as that which inspired the movement of the dancer. For example, he wanted to liberate dance movement from conventional and stylized gestures that had degenerated into mere gymnastics, not unlike conventional gestures used by nineteenth century actors to portray emotions.
like fear, hatred or jubilation. He called these principles which he formulated in 1904 the "New Ballet."

Similarly, Virginia Woolf felt the form of the conventional novel was not true, but artificial. It dealt with stereotyped plots held together by devices of set description, coincidence, and catastrophe. Like Fokine she demanded--and took--the freedom not to be bound by conventional form. "I have an idea that I will invent a new name for my books to supplant the 'novel'. A new --- by Virginia Woolf. But what? Elegy?" (WD 78). Both Woolf and Fokine, then, experimented with a new form, one that would break from tradition, serve the whole work, and in doing so, unify the work unto itself. These goals, both believed, would present a more truthful expression.

The concept of unity is evident in the overall structure of *To the Lighthouse* and *Les Sylphides*. Both Woolf and Fokine recognized the necessity of utilizing cyclic movement, an act of completion and suggested continuance. Continuing time is mirrored in dance as well as in fiction. The past flowing into the future is a central tenet of Virginia Woolf, and is an inescapable consideration in dance. *To the Lighthouse* in Woolf's words "obliterated time," showed the future flowing from the past. For to Woolf, reality was explained by Bergson's concept of durée--the flowing of life that never desists; duration was a constant flow from the past into the
future, not just a succession of instants. Bergson believed that time in this sense holds the possibility for new experiences. He felt each moment is not only something new, but something unforeseeable. He believed that the process of creative evolution is possible because reality is a past which constantly becomes something new, and is also a present constantly emerging into the future. This is what is happening in To the Lighthouse, and this is what is happening in Les Sylphides. The present moment is never isolated; it is comprised of every preceding moment, and is constantly in the process of change. This flowing is central in dance. Movement is motion caused by previous movement, and all future motion flows from the movement immediately preceding it. Events in novels, steps in ballet are causal.

The idea of unity expressed through new form, and flowing through time and space tightly forged links in the works of Virginia Woolf and Michel Fokine. Their concepts of unity and fluidity of movement were the same, their vision different only in genre.

All the arts derive from the same unique root.

Consequently, all the arts are identical.

But the mysterious and precious fact is that the "fruits" produced from the same trunk are different.

Wassily Kandinsky of the Blaue Reiter group in Munich
CHAPTER TWO: BACKGROUND

Woolf and Fokine

To understand life, and to conceive form to express this life, is the great art of men.

Eliel Saarinen

Search for Form - A Fundamental Approach to Art

Woolf was concerned with the relationships among the different artistic media. She was swept up in a time that was experiencing a great upheaval in art, "She was in an excellent position from which to view the sweeping changes wrought by the European modernist movement" from the illustrious artists and writers in her milieu. "Even if Woolf had never heard the names of, say, Cézanne, Kandinsky, Matisse, Debussy, Scriabin, or Malarmé, their influence would have touched her deeply" (SW 6) But in fact her knowledge of painting, poetry, music, movement, and architecture and their relationship to one another are apparent in her writing. Woolf envied the plastic and visual arts because their materials could be manipulated more easily than words. She felt, for instance, that the novelist should not be compelled to present life in a systematic arrangement. Characters, for example, could be revealed by presenting a myriad of impressions of the mind. In Modern Fiction she wrote, "From all sides they come, an
incessant shower of atoms, and as they shape themselves into life,...if a writer were a free man...and could write what he chose... he could base his work upon feeling, not convention." In *To the Lighthouse* Woolf takes the reader into the minds of her characters by a poetic technique of presenting quick shifts of ideas and images, by developing "thought explosions" rather than by invention of plot and scenes which, according to Woolf, might bring out characters in a less intimate and truthful way. Through an exploration of inner reactions of her characters, she represents what life is to her, a mixture of opposites -- random yet meaningful, creating both a psychological movement and movement through time. This point of view technique concentrates on feeling rather than plot. She moves from outside the characters' minds, from the object to the feeling -- a concept not unlike T.S. Eliot's objective correlative. She said that for Moderns "the point of interest lies very likely in the dark place of psychology. "Woolf seeks visual correlatives for emotional states and individual identities" (SA). Woolf uses the hammer as a correlative for portraying Charles Tansley's frustrations with life. "Mr. Tansley raised a hammer: swung it high in air; but realising, as it descended, that he could not smite that butterfly with such an instrument as this, said only that he had never been sick in his life. ...He scowled ahead of him" (91). The hammer becomes symbolic of his emotional state, and it
represents his irritability and his inability to get along with other people.

E.M. Forster proclaimed Woolf is a poet who wants to write something as near to a novel as possible" (VW 23). To the Lighthouse is, in fact, nearly a poetic narrative. "Well, Leonard has read To the Lighthouse and says it is much my best book and it is a masterpiece'. ...He calls it entirely new -- 'a psychological poem' is his name for it" (WS 102). Her vision was a poetic one for which she sought a pattern.

"Virginia Woolf reveals a new interest in poetry, and also a realization that the way in which she responds to the world around her, and at a more abstract and mystical level to a sense of mystery of the universe, is essentially poetic" (ML 91). This poetic quality functions in the structure of To the Lighthouse. And it is this dimension of her writing that suggests a comparison of the patterning of a novel by the arrangements of words in relation to its larger structure, to the patterning of a ballet by the arrangement of the myriad of steps in enchainments in relation to the larger pattern of the dancers' positions on stage. This poetic element as it relates to the internal structure will be explored in Chapter 4.

Woolf was acquainted with ballet performance. Among her associates in the Bloomsbury group was John Maynard Keynes, the economist. Keynes, a devotee of the ballet, married Lydia
Lopokova, a principal dancer with the Serge Diaghilev's Russes. Lopokova had come to London with the company in 1918, 1919, and 1921, and had danced in *Les Sylphides*. Fascinated by Lopokova, Woolf noted in her *Diary* on September 11, 1923, after staying with the Keyneses at Studland: "I wanted to observe Lydia as a type for Rezia; and I did observe one or two facts" (QB 90). Woolf used living persons as models for characters, Lady Morrell and Vita Sackville-West, for example.

In her *Diary I*, Woolf records that on October 10, 1918, she saw the Diaghilev Ballet Company, and in the same *Diary* she writes: "One night we went to see the Russian dancers". A footnote indicates the performers were Lydia Lopokova and Leonide Massine and the Diaghilev company in *Carnaval*, *Children's Tales* and *Scheherazade*. Woolf, then, must have been aware of the combining of several arts to produce a unified ballet performance, and that ballet performances were poetry in motion. There is no proof that Woolf had ballet performances in mind when she wrote, only clear evidence that Fokine's choreography in general, and Fokine's in particular, and Woolf's writing share similar techniques.

As Woolf changed the way the twentieth-century writers viewed the novel, Fokine revitalized twentieth-century ballet. It had been in decline during the rather rigid reign of Marius Petipa, premier danseur with the Imperial Theatre in 1847, then its ballet master for many years. Fokine sought to
abolish traditional dance-step sequences. Like, Woolf, Fokine wanted to make technique a means rather than an end for the accomplishment of a renewed version of the artistic genre in which they expressed their very being. When Serge Diaghilev appointed Fokine as the first choreographer to his Ballet Russes, he made possible the complete realization of Fokine's reforms. C.W. Beaumont wrote, "As a reformer, he is to the twentieth century what Noverre was to the eighteenth, for he exerted profound and beneficial influence in every branch of the art of ballet" (GB 799).

Another similarity between Woolf and Fokine is that when the creative process was initiated both created quickly and nearly spontaneously. Woolf noted in her Diary on September 25, 1925: "I have made a very quick and flourishing attack on To the Lighthouse, ... 22 pages straight off in less than a fortnight. ... If I could once get up steam again, I believe I could spin it off with infinite relish" (WS 80). Similarly, Fokine recalled that Le Cygne, his most famous dramatic solo for Anna Pavlova, was composed in a few minutes. Pavlova had come to him to do a solo for her for a concert being given by artists from the Imperial Opera. Fokine had been playing Saint-Saens' Swan from the Carnival of the Animals, on the mandolin.

As I looked upon this thin brittle-like Pavlova I thought – she is just made for the Swan. A
rehearsal was arranged and the dance completed very quickly. It was almost an improvisation. I danced in front of her, she directly behind me. Then she danced and I walked along side her, curving her arms and correcting details of poses. ...The Dying Swan became the symbol of the new Russian Ballet. It was a combination of masterful technique with expressiveness (GB 207).

In 1934, in Paris, Fokine told Arnold Haskell, "Small work as it is, and known and applauded all over the world, it was 'revolutionary' then and illustrated admirably the transition between the old and the new" (GB 207). Fokine initiated new direction for the ballet as Woolf did for the novel.
Les Sylphides

Les Sylphides Ballet Arts (formerly Ballet Theatre School - Denver Branch)

So Loveliness reigned and stillness, and together made the shape of loveliness itself,...Loveliness and stillness clasped hand....Nothing it seemed could break that image.

To the Lighthouse (195)

This photograph not only reveals the framing of the balletic image, but it shows, too, the lyric quality of the ballet blanc. The quotation from To the Lighthouse seems as though it were written for this tableau.
Les Sylphides is a ballet blanc, or white ballet. A major characteristic of this kind of ballet is that it is essentially plotless. The ballet blanc involved a new conception of dance based on an ethereal atmosphere created by the unity of a forest setting, diaphonous white costumes, and soft music. The misty white ballets went out of fashion after Theophile Gautier, who first used the phrase, complained that since La Sylphide "the Paris stage was so dominated by white gauze, by tulle and tarlatan, that the 'shades became mists of snow and transparent skirts'" (GB 654). Les Sylphides restored the ballet blanc with developed classic dance; but it did so without story. "Here instead of characters with definite personalities and a narrative, we have simply dancers in long white dresses and a danseur in white-and-black velvet, whose movements to music invoke the romantic imagination of a story of its own. It is the music and the care with which the classic dance embodies it, that tells us the story of the magical creature who dance by the light of the moon" (GB 654).

In 1884 Alexandre Glasanov published an orchestral suite of four piano pieces by Frédéric Chopin entitled Chopiniana. Fokine decided to revise this suite for a ballet. It was prophetic that Fokine chose the music of Chopin upon which to set a ballet. Chopin, too, defied conventional patterns whenever it was necessary. He jolted listeners "with dissonances that defied the rules of classic harmony" (TL 6).
In fact, he introduced startling effects, especially near tonality that led a later critic to describe him as a "20th Century composer forced by a freak of nature to wander through the 19th" (TL 16).

Fokine's first arrangement was presented in March, 1908, in St. Petersburg under the title of Chopiniana. The second production in April of 1908, was wholly classical; like the Waltz in the first performance, it had no plot, and the musical structure was altered. It was revised again and orchestrated by Stravinsky. The completed ballet was comprised of eight orchestrated piano pieces of Chopin, the Prelude, Op. 28, No. 7; Nocturne, Op. 32. No. 2; Waltz Op. 70, No. 1; Mazurka Op. 33, No. 2; Mazurka, Op. 30, No. 2; repeat of the A Major Prelude; Waltz, Op. 64, No. 2; and the Grande Waltz Brillante, Op. 18. At the suggestion of Alexandre Benois the title Chopiniana was dropped and Les Sylphides substituted. It was presented by Diaghilev's Ballet Russes, a classical ballet in one act to the music of Frédéric Chopin, the choreography of Michel Fokine and the costuming of Alexandre Benois. This first performance took place at the Théâtre de Châtelet in Paris in June of 1909.

Les Sylphides has undergone many revisions, some authorized and some not. One authorized version took place in New York City in 1916 by Diaghilev's Ballet Russes. Lopokova danced in this production.
As a pure classical ballet, there is, in my opinion, no equal for the sheer beauty and joy of *Les Sylphides*. The work provides perfect unity of dance movement, music, scenery and costume.
CHAPTER THREE: MACRO COSMIC STRUCTURE

The Power of Art

Analyzers who focus their observations of Woolf's artistic nature hit the mark as far as tapping the essence of her writing. Woolf's Diaries, Quentin Bell's biography, and the comments of others who know her and her work, indicate a constant concern of hers was that her writing should contain elements of other arts.

...it was precisely the combination of arts that appealed to her. Her desire was not to imitate the painter but to share his advantages while preserving her own. This eclecticism is in keeping with her visions of unity as assimilative rather than exclusive she was attracted by the idea of a 'hybrid' artist (FR 47).

E.M. Forster stresses her poetic power; Ruth Miller in Virginia Woolf: The Frames of Art and Life, attributes Woolf's heightened awareness of music's potential to her friendship with Ethel Symth, and Miller indicates Jane Marcus' observations that one must 'hear' Woolf's novels as well as 'see' them, that not to do so ignores the fact that Covent Garden Opera House was her college; and Quentin Bell notes her attendance at plays like The Frogs. In To the Lighthouse, Mrs. Ramsay supposes that what Charles Tansley would have
liked "would have been to say how he had gone not to the circus but to Ibsen with the Ramsays" (TL 22). Woolf, surrounding herself with poets and artists like T.S. Eliot, Roger Fry and Vanessa Bell, underscored her intense interest in arts other than writing.

In addition to Miller's work, reading Kathleen McClusky's *Reverberations: Sound and Structure in the Novels of Virginia Woolf*, Mark Hussey's *The Singing of the Real World* and Diane Gillespie's recent and enlightening study of the relationship between Woolf and her sister Vanessa Bell, *The Sisters' Art: The Writing and Painting of Virginia Woolf and Vanessa Bell* among others, increases one's awareness of the structural elements in Woolf's novels and demonstrates how similar they are to the kinetic arts like dance. Dance incorporates the elements of line, movement through time and space, rhythm, lyricism, audio considerations, and other characteristics that appear in Woolf's writing. The more one sees that these techniques have considerable similarity to the techniques used in choreographing a ballet, the more a comparison of a novel like *To the Lighthouse* and a ballet like *Les Sylphides* is valid and exciting.

Woolf even felt it essential that critics of literature have knowledge of other arts, and that not to have that knowledge made them less able critics. She wrote: "The best critics, Dryden, Lamb, Hazlett, were acutely aware of the
mixture of elements, and wrote of literature with music and painting in their minds. Nowadays we are so specialized that critics keep their brain fixed to the print, which accounts for the starved conditions of the criticism of our time, and the attenuated and partial manner in which it deals with its subject." The declaration lends credence to the analysis of a novel by comparison of its structural devices to that of a ballet, especially, I would say, when two artists have similar goals in mind, as Woolf and Fokine did.

The power of the arts influenced Woolf's writing, initiating the philosophy by which her work, like Fokine's, was guided. In "A Sketch of the Past" she writes:

From this I reach what I might call a philosophy; at any rate it is a constant idea of mine; that behind the cotton wool is a hidden pattern; that we -- I mean all human beings -- are connected with this; that the whole world is a work of art. *Hamlet* or a Beethoven quartet is the truth about this vast mass that we call the world. But there is no Shakespeare, there is no Beethoven; certainly there is no God; we are the music; we are the thing itself.
Neither *To the Lighthouse* nor *Les Sylphides* has a plot in the conventional sense. Both move from their beginning to their end through time and space, with movement projected through consciousness in *To the Lighthouse* and through music in *Les Sylphides*. Woolf's writing and Fokine's choreography do, however, reach a satisfying, if temporary conclusion.

The first section of *To the Lighthouse*, "The Window" comprises over half the total length. It lays the groundwork for all that follows by introducing characters, describing setting, establishing mood, and presenting unconventional form. Similarly, in *Les Sylphides*, the Prelude, the Nocturne, a Waltz, and two Mazurkas, constitute what may be considered the first part. All the dancers appear, and the music, choreography, setting and costuming establish the mood.

"The Window" is childhood on the Isle of Skye: and being dragged into the deteriorating house, birds being short from trees, kisses being exchanged on the beach, poetry being written in a lawn chair, a fairy tale being read to a child on his mother's knee, Boef en Daube being eaten around the dining room table, Mr. Ramsay demanding praise and sympathy. All are presided over by the controlling presence of the mother; and all happen between the two lines of dialogue "Yes, of course, if it's fine tomorrow. But you'll have to be up with the
lark" (9), and "Yes, you were right. It's going to be wet tomorrow. You won't be able to go" (186).

At the opening, James sits on the floor cutting pictures from the illustrated catalogue of the Army and Navy Stores, mother and son together. There is a hint, however, that this seemingly harmonious familial scene has undertones of prevailing disharmony. The dialogue propels the reader into the minds of the characters where the tensions among them are apparent. These suggestions are manifested in actions as well. Lily is, for the present, unable to move the tree in her painting; Minta and Paul; while seemingly happy to be engaged, recognize that the loss of the brooch signals all may not be well in their loss of innocence; and Nancy and Andrew, too, are startled by their new knowledge, as Nancy broods over the pool where she creates and destroys her miniature world; and Mr. Ramsay to his despair is stuck, ironically since his last name begins with R, at Q.

Played before the curtain opens, the A Major Prelude established the quiet contemplative mood of *Les Sylphides*. The curtain opens and the dancers move slowly to an eight count bridge as the overture resolves into the Nocturne Op. 32, No. 2 which is danced by the full company. The first undulating movements of the dancers suggest a water/sea-like motion, a motion indicative of movement in the novel, "A steamer far out at sea had drawn in the air a great scroll of
smoke which stayed there curving and circling decoratively, as if the air were a fine gauze which held things and kept them softly in its mesh, only gently swaying them this way and that" (182). The corps de ballet is joined by the principals who stand in a cluster upstage. Building to a crescendo the Nocturne ends and one of the three danseuses dances a gentle but joyous Waltz suggestive of controlled happiness. This Waltz Op. 71, No. 1 is a combination of quick lightness and controlled sostenuto. In it Chopin employed a stylistic mannerism known as tempo rubato (stolen time). It allows the dancer to hold a position for a moment suspended before resolving to the next movement. This "theatrical" device carries the audience into near participation, as though being privy to dialogue, as they feel that the pause literally lifts and moves them, as well, into the next sequence. One may feel a pause, a momentary suspension of time in the novel, as Lily does: "With a curious physical sensation, as if she were urged forward and at the same time must hold herself back, she made her first quick decisive stroke. The brush descended. It flickered brown over the white canvas; it left a running mark" (158). Similarly, James' inability to communicate with his father prior to his affirmation in "The Lighthouse" is reflected in his father's gesture: "But his father did not rouse himself. He only raised his right hand mysteriously high in the air, and let it fall upon his knee again as if he
were conducting some secret symphony" (188). In the ballet, the Waltz closes with the repetition of the bright, lively melody. Its ending is abrupt.

Momentarily, another of the principal danseuses executes a series of grand jetes in the Mazurka Op. 33, No.2. This Mazurka is bolder than the preceding Waltz, but it is still retrained and lovely in its overriding delicacy. One hears, however, undertones of seriousness. This Mazurka is followed by a second, the Mazurka Op. 67, No 3, which is danced by the danseur. The music of the ballet, then, suggests seriousness, if lightly so, while the choreography of the Mazurkas and the Waltz sustain an ethereal joyousness. In To the Lighthouse the interior monologue, too, reveals juxtaposed joy and disappointment. "To her son these words conveyed an extraordinary joy,...the wonder to which he had looked forward,...was, after...a day's sail, within touch." "James Ramsay...endowed the picture of the refrigerator with bliss" (9). Yet always underneath pleasant expectations lurks the disagreeable, almost brutal, attitude of Mr. Ramsay, so that "had there been an ax handy...James would have seized it" (10) because Ramsay took pleasure in disillusioning his son and casting ridicule upon his wife. And Mrs. Ramsay creates tension too. Lily senses her disapproval, "One could not take her (Lily's) painting very seriously" (29). And for Charles Tansley she feels alternating sympathy and disdain, "She liked
him warmly at the moment" (21), yet she considers him an
"insufferable bore" (22), and "odious little man" (15). The
outset of both the novel and the ballet, then embodies two
complexities developing together, two strains from which final
resolutions will grow.

The second section of To the Lighthouse, "Time Passes,"
re-introduces the original setting but ten years later. The
reader experiences the destruction of all that was made firm
in "The Window" in this brief but dense and lyrical central
section. Lily, Mr. Ramsay, Cam, James, Nancy, and Mr,
Carmichael return to the Isle of Skye and the deteriorating
house in their attempt to reaffirm paradoxically, the
continual existence of meaning, of patterns behind
appearances. "Time Passes" shows the passing of time in the
guise of "little airs," "divine goodness," and a sleeper
strolling of the beach. Deaths are announced. The coming
back to the island introduces the forces of destruction that
have taken place - death and war. Everything that had been
accomplished has been destroyed. Woolf calls up darkness.
The lamps are all out, the moon has sunk. Darkness cancels
day, night succeeds to night. Lily becomes the central
class character, even though Mrs. Ramsay remains the dominating
presence because Mrs. McNab's images of her are readily called
to mind, her cloak for instance, and because the central
section is about the destruction of what Mrs. Ramsay made
possible in "The Window." "Memories of the dead continue to influence the living, and the reader, like the characters, is not allowed to separate the past from the present or the future" (FR 30). Lily is poised and readied to be plunged into the third section, "Here she was again, she thought, sitting bolt upright in bed. Awake" (214). The reader becomes aware that life's changes are a part of its continuity.

Similarly, with the repetition of the A Major Prelude, Fokine signals the turning point in the ballet. Following the Prelude, the Waltz, Op. 64, No. 2 a pas de deux is danced by the danseuse etoile and the danseur. As "the Waltz commences, the danseur lifts the ballerina across the stage floor from the wings. She appears so light that it must require no effort to hold her. She is released and the pas de deux begins. Throughout the dance the music increases in momentum and the girl responds with unhesitating swiftness and flight to the inspiration of the music and the night" (GB 655). She abandons herself to the air. Interestingly, Woolf utilizes couples throughout To the Lighthouse to reveal tensions; Mrs. Ramsay's relationships with Mr. Ramsay, Charles Tansley, and Lily, and James' antagonism toward his father are examples. Just as the central section of the novel rushes to its culmination in "The Lighthouse," the ballet builds in intensity in its central section.
In "The Lighthouse" Lily and Mr. Ramsay come to an understanding of the inevitable direction life has taken Lily is delivered from Mr. Ramsay's annoyance, his immense self-pity, his demand for sympathy by her recognition of his "first-rate boots" (229). The demanding Mr. Ramsay comes finally to the feet of Lily, James, and Cam. To James he concludes, "'Well done!'... There Cam thought, addressing herself silently to James. You've got it at last" (306). And to Lily, "Mr Ramsay smiled. ...Ah, Yes, he said,...they were first-rate boots" (229). And so Lily has her vision: "daily miracles...this was the nature of revelation. In the midst of chaos there was shape; this eternal passing and flowing was struck to stability" (241).

When Lily paints her final stroke it symbolizes her understanding of the relationship between life and art. The reader realizes that the resolution is one of enlightenment, not finality. With this new awareness she will face and be prepared to face other awarenesses and with additional insight. Lily is now ready to take the step she must if the novel is to progress to the conclusion that the whole rest of the novel has been working toward. "With a sudden intensity, as if she saw it clear for a second, she drew a line there in the centre. It was done; it was finished. Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (310). The first and third sections, inextricably
linked by "Time Passes," are a series of daily experiences that represent the passing of life and the coming to a realization of what the meaning of life is through discoveries in the living of it.

Similarly, Fokine capped Les Sylphides by ending with the Grand Waltz Brillante, Op. 18 danced by the principals and the full corps de ballet. It signals a dramatic resolution to the ballet. The stage is empty for a moment, there is no music, then, to this final buoyant Waltz the dancers diagonally across the stage with movement like the swift fluttering of butterfly wings. The principal dancers join the corps de ballet for short solos; then at the final chords there is a swift silent rush and all are standing still in the same tableau in which they were posed at the beginning of the ballet, a frozen image like Lily's painting.

The novel and the ballet close as though they have just begun, and signal that resolution is just a step on the way to a new beginning or another passage from knowledge to unknowing. There is, too, in the novel's resolution a sense of futility in which one recognizes that "nothing is ever just one thing" and characters and readers accept that knowledge with a sense of inevitability caused by the passing of time which no one can prevent, but which one must accept. "...The monotonous fall of eaves on the beach...like the ghostly roll of drums remorselessly beat the measure of life,...and warned
her whose day had slipped past in one quick doing after another that it was all as ephemeral as a rainbow..." (27-8).

When one goes to see Les Sylphides and the lights dim, the Prelude softens, and the curtains slowly open on a wooded glade cast in bluish-white light, one is awed by the atmosphere. One invents plot as Chopin's music crescendoes and softens like undulating waves, and as the dancers melt from one tableau to another. The viewer is simply aware of dancers moving in an ordered design through space. The movement and the music are the plot. Like Woolf, Fokine is economical; one becomes aware, for instance, as one is aware in To the Lighthouse, of the lovely repetitions - in the ballet enchainments, and in the novel, images like the "wedge-shaped core of darkness" and the "long steady stroke" of the Lighthouse both of which represent Mrs. Ramsay. These repeated images create unity. One becomes aware, too, that the ballet is, in one aspect, a study of exits and entrances. Dancers retire to the wings, others enter; similarly, characters on the Isle of Skye wander in and out from the house to the sea, the garden to the lawn. The movement of the ballet is projected from the music and it progresses to a satisfying conclusion as the dancers resolve to the positions of the opening picturesque grouping.

In the novel, then, the reader is propelled through the characters' consciousnesses to awareness and resolution; in
the ballet the viewer is propelled by movement and music to reverie and resolution. Of conventional plot there is none in either the novel or the ballet; because of its form To the Lighthouse is unconventional when compared to novels that preceded it. But both To the Lighthouse and Les Sylphides have a natural progression. In Les Sylphides this advancement is accomplished by the arrangement of the musical selections that comprise the ballet, and by the number of dancers in those selections. One piece leads "naturally" to the next based on the tempo and number of dancers involved.

What I have termed "plotless" deserves definition here. Both To the Lighthouse and Les Sylphides are "plotless" in their departure from conventional form, and Les Sylphides more so than To the Lighthouse. However, for this thesis it is in the Aristotelian sense that I wish to establish a definition of unity in both works. Aristotle's Poetics maintains that what happens -- that is, the end -- is most important and all the rest of the plot -- or events -- necessarily lead to it. Essentially the events which are the parts of the plot must be so arranged that if any one of them is displaced or taken away the whole would be shaken and put out of joint, for if the presence or absence of a thing makes no discernable difference that thing is not a part of the whole. Indeed, in To the Lighthouse it must be agreed that the chain of events do lead to the other, despite the unconventionality of its
presentation, and that the resolution accomplished in the end could not come to fruition if any part, either event or revelation of internal consciousness, were omitted. In this sense then, To the Lighthouse has plot.

In relating Aristole's concepts to Les Sylphides I refer to his discussion of magnitude, "In order to be beautiful,... anything...made up of parts must not only have its parts organized, but must also have just the size that properly belongs to it. Beauty depends on size and order" (Poetics 53). This principle has to do with proportion. Les Sylphides attains this. It has a "proportioned" beginning, middle, and end, made possible by the arrangment in both its larger design, that is, the arrangment of the music and the fluctuating number of dancers appearing on stage in the different musical pieces, and its internal design, that is, in its patterns and in its choreography. It has unity because its end resolves from its beginning and is a mirror image of it. Just as To the Lighthouse has resolution through Lily's vision, so Les Sylphides attains its resolution by returning to the beginning. Both works have proportion. Both begin, develop, resolve, and in both the design and the selection and sequence are essential for its end.

After this background, then, it is the purpose of this paper to progress inward to examine specific elements of the microcosmic structure of these seemingly diverse works to
reveal, indeed, how similar they are however unlikely such a comparison may seem.
Poetry and Rhythm

The purpose of this thesis is to reveal that understanding various elements of ballet, such as movement and rhythm, line and direction, and gesture, help illuminate To the Lighthouse with an additional dimension not previously explored. That Woolf's consciously wrote with ballet design in mind is not probable, but the prose contains certain rhythmic features and a definite disposition of line and direction that are similar to the nature of balletic composition. With a knowledge of ballet, and particularly with the examination of the structure of To the Lighthouse to Les Sylphides, the reader may gain insight into the novel perhaps missed by other readings which rely strictly on literary forms, and other readings in which To the Lighthouse has been compared to painting, music, or architecture.

"...she listened,...for some habitual sound, some regular mechanical sound;...hearing some-thing rhythmical half said, half chanted, ...she was soothed once more..." (16).

Early in her letters Woolf proclaimed, 'how I shall change the novel'. Since one typically associates the modernist movement as challenging conventional form, it is ironic that
years later in To the Lighthouse, her Modernism is viewed in light of poetic tradition. "Joan Bennet maintains that Virginia Woolf 'had to invent conventions more rigid than the old ones she discards'" (FR 36). "The radical part of the procedure in writing...To the Lighthouse...lies in the transformation of a prose medium to a poetic composition, using the fixities and definities of a classically based form to interpret the volatility of modern preceptions" (DA 7-8). To the Lighthouse has a tight, classically unified format, seemingly light and fragile, but forged carefully, tightly. "Woolf...was highly conscious of the structure of her novels and occasionally confined (herself) to Aristotelian unities" (FR 36).

Poetic attributes like conciseness, rhythm, and flow, contribute to a satisfying reading of in To the Lighthouse. An example of the tightness in To the Lighthouse compared to the tightness and lyric nature of ballet composition is offered by Stevie Davies when she analyzes the balletic stylization of a single sentence of what she called 'immaculate precision and poise', one of the finest verbal Impressionist miniatures Woolf ever constructed:

Suddenly, the empty drawing-room steps, the frill of the chair inside, the puppy tumbling on the terrace, the whole wave and whisper of the garden became like curves and arabesques flourishing round a centre of
complete emptiness.

According to Davies, the pictoral elements - the steps, the chair-frill, the puppy - are consciously stylized and they synthesize the whole sentence composition. Objects such as the detail of the frill are formalized as decorative features, but they function, too, as essential features of the sentence's structure, design and imagery.

The 'arabesques'...motion as preciously as classical ballet, and the 'flourishing' greenery connotes luxuriant growth and repeats balletic stylization with flamboyance of gesture...(they) represent a picture of an empty frame, an ornate and mannered organization of decorative effects...directing the eye to the centre of the picture...(DA 84-5).

These relationships, however, are utilitarian as well as decorative and flamboyant in their relationship to the composition of the sentence. Similarly, the selection of intricately arranged and selected dance steps (enchainments) and the positions of dancers on the stage, draws the audience's eye to the area of important movement in the ballet. For example, in the Mazurka Op. 33, No. 2, the series of relevé arabesques en tournant focuses the audience's attention directly to the centre of the frame. The corps de ballet, arranged in lines or groups to the sides of the principal dancer, do not detract, but synthesize the overall picture,
sustaining unified composition. "The structure of a ballet must be tight, compact, like the structure of a building; good ballets move in measured space and time, like the planets" (GB 837).

As in Les Sylphides, Woolf suggests the importance of structure not only in the novel's form, but its content. "...the, beauty would roll itself up; the space would fill; those empty flourishes would form into shape (180). Structuring is essential, organic to unity. Woolf achieves this movement, too, through time in "Time Passes." The regular, but seemingly aimless succession of day to night, "for night and day, month and year ran shapelessly together" (134). Succession of meaningful components is the core of unified composition. Even if its aimlessness, the central focus of "Time Passes" is the ideal of continual time; the future flowing from the present--a result of the past. Similarly, in the ballet, "The steps which a dancer had learned...are, when separated, devoid of meaning; but they acquire value when they are coordinated in time and space, as parts of the continual rhythmic flow of the whole" (GB 838). That although the feeling the reader, or viewer, perceives is one of flowing continual movement, movement seemingly sometimes aimless in the ballet, and in the lengthy passages of description of the physical ravages of time in the novel, each event in the novel, each movement in the ballet, is deliberately and carefully
chosen, and in this choosing rests the total effect.

"Art is ultimately organization. It is searching after order, after form... (a) selection and arrangement to reduce the chaotic in experience to a meaningful and pleasing order" (Perrine 717). Form, whether conventional or unconventional, then, is the essence of unity. "The artist is free from conventional chronology, free from the presentation of 'actions' in any artistic way, but not free from the demands of form" (TC 31). Woolf kept a constant vigil on her search, experimentation, successes and failures in struggling with structure. She considered *To the Lighthouse* her most successful, her tightest work, both in overall structure and in the internal sentence patterning. "I made shapes square up, ... in Lighthouse" (WD 134). She arranged images as a choreographer arranges dancers and the steps that dancers perform in order to achieve the desired overall impression. "For ballet is a matter of space and time -- the space on the stage the time to which the dancer moves,... A choreographer frees his mind from the limitations of practical time in much the same way that the dancer has freed his body" (GB 836) from seeming physical limitations.

Woolf utilized rhythm extensively in both the structure and the content of *To the Lighthouse*: "...the old familiar pulse began beating, as the watch begins ticking -- one, two, three, one, two, three. And so on and so on, she repeated
listening to it, sheltering the still feeble pulse as one might
guard a weak flame with a newspaper" (83). Mrs. Ramsay takes
her place at the head of the table and ladles out the soup
thinking of what keeps her going despite the shabbiness of the
room and the sterility of men. What, after all, has she done
with her like she wonders.

Spurred by reminiscences of Charles Tansley's constant
criticism "Women can't paint, women can't write" (150), Lily
approaches her canvas in "The Lighthouse" "so that while her
hand quivered with life, this rhythm was strong enough to bear
her along of its current" (159). Woolf's awareness of the
rhythm of dance is reflected frequently in passages in which
Lily struggles to come to terms with her painting. "And so
pausing and so flickering, she attained a dancing rhythmical
movement as if the pauses were one part of the rhythm and the
strokes another, and all were related; and so, lightly and
swiftly pausing, striking, she scored her canvas with brown
running nervous lines which had no sooner settled than they
enclosed...a space" (158).

As well as by direct reference, the rhythmic force of the
novel is created by parallel phrasing, alliteration and
imagery. The parallelism ranges from short: "So that if it
was her beauty merely that one thought of, one must remember
*the quivering thing, the living thing*" (29) to long and
complex:
He heard her quick step above; heard her voice cheerful then low: looked at the mats...; waited...impatiently; looked forward eagerly...; determined to carry her bag;...heard her come out; shut a door, say they must..., ask at the house...when, suddenly in she came, stood there for a moment..., stood quite motionless for a moment...; when all at once her realised that it was this: it was this: she was the most beautiful person he had ever seen" [italics mine] (13-14).

This lengthy passage of parallel verb construction builds in intensity phrase upon phrase until it climaxes in a statement of final awareness.

Alliteration abounds."...taking out of pipes and the putting in of pipes" and "this sound,...had taken its place soothingly in the scale of sounds...such as the tap of balls upon bats..." (15). Both of these devices of sound repetition create rhythm. The repetitions of structure and alliteration are enhanced by the sound of the sea heard throughout, the gentle rocking rhythm imitated by the sound of the sea and the waves. "...so...the monotonous fall of the waves on the beach which...beat a measured tattoo to her thoughts and seemed consolingly to repeat over and over again...the words of some old cradle song, murmured by nature..." (16).

Having the sound of the sea throughout the novel is a
rhythmic device that creates not only unity but mood. "The sound of the sea is the base of the rhythmic pattern she perceives as she (Mrs. Ramsay) sits with James; it has a double aspect, therefore, as comfort and threat" (SRW 51). Also, life on the island is lived in the presence of the sea and its sound; its presence established a fluidity of movement that enforces the lyric quality of the novel. "...they were sailing swiftly, buoyantly on long rocking waves which handed them on from one to another with extraordinary lilt...a wave incessantly broke and spurted a little column of drops which fell down in a shower. One could hear the slap of the water and the patter of falling drops and a kind of hushing and hissing sound from the waves rolling and gamboling and slapping the rocks" (307).

Thematically, the sea allows the novel's resolution, as well. As Lily stands on the lawn where she stood ten years before, she wrestles with the same problem of a decade earlier. She must execute the line that will finish her painting, the line that in the end will reveal her awareness of the relationship between art and life; it is this resolution she has been seeking through her attempt to understand Mrs. Ramsay. "There had been a problem about a foreground of a picture. Move the tree to the middle, she had said. She had never finished that picture. She would paint the picture now. It had been knocking about in her mind all these years" (147).
She watches for Mr. Ramsay's boat to reach the Lighthouse. Although it has become a mere brown dot bouncing on the waves, she senses he has reached it. "'He has landed', she said aloud. 'It is finished'" (208).

In ballet, phrasing is accomplished in exactly the same way; steps are repeated, enchainments are repeated. They may be repeated in the same direction or in the opposite direction; the enchainment may be embellished with a beat or a turn. Another variation is to perform the step in unison with another dancer, or to have it be picked by several dancers, indeed, by a whole corps de ballet. These repetitions serve the same functions they do in literature, that is, they create motifs which not only unify the work, but which create mood, develop character in a narrative ballet, or characteristics in a non-narrative ballet like Les Sylphides. For example, the corps de ballet executes undulating movements en place, softly and gently initiating a rhythmic motion not unlike the rocking or wavelets, similar to the mood Woolf wants the reader to sense in To the Lighthouse. Of course, in ballet the rhythm is determined by the music; the music and the choreography are inextricably forged, just as in the novel the vision is fused by the author's concept of structure.

Sometimes the tempo of the music itself is modified to accommodate the dance. Interestingly, Chopin's tempo rubato, that slowing of tempo to allow for expression, used frequently
in ballet, indeed, essential for effect at strategic times, is orchestrated not only by technical and structural devices, but in the content of To the Lighthouse: "For now had come that moment, that hesitation when dawn trembles and might pauses when if a feather alight in a scale it will be weighed down" (138) is an image of hesitation that signal the apocalyptic in "Time Passes." And in "The Window" Mrs. Ramsay moves from the dining room with a sense of change, that the moment had been lived and was now shaped into something else. The past was sealed and was on its way to having influence of the next moment, forever changed, yet forever immutable. "With her foot on the threshold she waited a moment longer in a scene which was vanishing even as she looked, and then, as she moved and took Minta's arm and left the room, it changed, it shaped itself differently; it had become, she knew, giving one last look at it over her shoulder, already the past" (111).

Tempo rubato is utilized as a theatrical device in the Mazurka Op. 33, No. 2, in Les Sylphides. The conductor slows the orchestra's tempo as the danseuse holds an arabesque after a series of grand jetés. The music pauses as she sustains the movements and flourish is achieved by additional port de bras.

In a similar vein, Mrs. Ramsay's observations and contemplations are frequently written in terms of rhythmic considerations. The writing, the parallel constructions lend themselves to life's speculations, its people, and its
consolations and solutions. As the dinner ends in "The Window" she recognized in her husband's voice and in the conversations around the table how voices affect her perceptions of how she feels about the people surrounding her:

The sudden bursts of laughter, and then one voice (Minta's) speaking alone, reminded her of men and boys crying out the Latin words of a service in a cathedral, for she did not listen to the words of a service in some Roman Catholic cathedral. She waited. Her husband spoke. He was repeating something, and she knew it was poetry from the rhythm and the ring of exultation, and melancholy in his voice... She did not know what they (the words) meant, but life music, the words seemed spoken by her own voice... saying quite easily and naturally what had been in her mind the whole evening while she said different things (110-111).

Later, saying goodnight to Cam and James, Mrs. Ramsay covers the boar's head with her shawl and consoles Cam with a series of parallel images which she sees as being echoed back in Cam's mind: "...She could see the words echoing as she spoke them rhythmically in Cam's mind, and Cam was repeating after her how it was like a mountain, a bird's nest, a garden,...and Mrs. Ramsay went on speaking still more monotonously, and more rhythmically and more nonsensically (115).
Like music and dance, novels have rhythm. "A letter to Vita Sackville-West (16 March 1926) indicates Woolf's belief in this principle of rhythm, providing further detail of the analogy between Lily's painting and the novel: 'style is a very simple matter; it is all rhythm... Now this is very profound, what rhythm is, and goes deeper than words. A sight, an emotion, creates this wave in the mind, long before it makes words to fit it" (L. 1624, SRW 76). In other words, rhythm is an inner manifestation that is felt before it is vocalized or performed, rather like a primal force; it is, therefore, a natural component of art, since art is a manifestation of what is within. Indeed, all art consists of giving structure to the elements of repetition and variation, essences of form.

In dance, rhythmic movement through repetition and variation, is the only way of presenting the ballet. It is easy to understand the importance of connecting movements to each other with subtle care, yet at the same time emphasizing, by contrast, their continuity. For example, very brief or small movements to a fast or slow tempo -- in every angle or degree of angle -- are developed in relation to subsequent broad, large movements in the identical tempo, and increased by their use of many dancers" (GB 838).

This is what Balanchine termed counterpoint. "...counterpoint is an accompaniment to a main theme which it serves to enhance,"
but from whose unity it must not detract" (GB 838). This technique is used in To the Lighthouse. A reference is used as a motif gathering associations to itself as the novel progresses, recognition of which induces many links and memories. Such careful choice of allusion operates noticeable but subtly. "At the height of Mrs. Ramsay's panics... (she) is disclosed reading a fairy story to her son James. It is the Grimms' tale of "The Fisherman and His Wife" and through twenty odd pages of the novel Virginia Woolf marvelously counterpoints their story with hers: the coastline wetting, the clash of temperaments, the lessons of acceptance, and the ominous undertow of unstable demands" (Adelson 60). In dance the practice of counterpoint enables the choreographer to enlarge the possibilities of new and more complex patterning, and in doing so, he/she is, too, able to create specific patterns which, when repeated or changed in some way cause the audience's minds to recall the motif. A major effect of this technique in composition is to create unity and familiarity. In ballet counterpoint is even more complex because the music, through dance, combined with the visual image, offers almost unlimited opportunity for variation.

For instance, in the croisé position the body is vertical—but one arm is raised, the other horizontal; one foot points forward, while the other supports the body; and the head in inclined toward one of the
shoulders. all this is an accompaniment to the main theme, which is the vertical position of the body. In dancing one should not strive to achieve counterpoint by contrasting the movements of two dancers or two groups of dancers on the stage. This results not in counterpoint, but in disunity (GB 838).

"Although music is sequential, it conveys a greater sense of unity than most forms of literature, because conventionally, its movements are more clearly patterned and its resolutions, though delayed are inevitable" (FR 54). On a smaller scale in To the Lighthouse, metaphors are drawn from harmony and counterpoint: the Ramsay's marriage is compared to "Two notes sounding together" (41) and the story of the fisherman and his wife complements the events in the Ramsay household "like the bass gently accompanying a tune" (56).

Interestingly, in relation to this thesis, Dominick Argento's Pulitzer Prize winning song cycle, "From the Diary of Virginia Woolf" is a stunning and complex work setting excerpts from Woolf's Diaries to music. Composed for voice and piano, it is based on variations of the twelve tone row which unifies its composition. Section V, "Rome" from a May, 1935, Diary entry, reflects instrumental combos made popular in cafes in the 1920's. The motif is modeled on Chopin's C Minor Nocturne; it readily reveals modern complexities in Chopin's music.
Rhythm, whether created by the sound of the sea, the

diagonal lines, the line down the center of a painting, a line of iambic pentameter, or the use of the twelve tone row, result in patterning and is inherent to the structure of the work.

The whole mass of the picture was poised up on that weight. Beautiful and bright it should be on the surface, feathery and evanescent, one color melting into another like the colours on a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron (171).

Patterns: The Diagonal Line

There was something...she remembered in the relations of these lines. Cutting across, slicing down, and in the mass of the hedge with its green cave of blues and browns, which had stayed in her mind... (157).

Patterns provide Woolf and Fokine with a powerful tool with which to create impressions and pictures. An example of the force of patterning is accomplished by reference of directions and angles. There are numerous uses of the diagonal line and its parallel, the slanted line in both To the Lighthouse and Les Sylphides. One image is Lily Briscoe's
slanted eyes. "With her little Chinese eyes and her puckered up face, she would never marry..." (29). "Lily's charm was in her Chinese eyes aslant in her white puckered face..." (42). "But, she thought, screwing up her Chinese eyes" (137). "She faded under Minta's glow; became more conspicuous than ever, in her little grey dress and her little Chinese eyes" (156). All these references solidify Lily's physical unattractiveness, her ineffectiveness in dealing with men, and her inability to cope with the rigors of criticism. In relation to the novel's overall structure, Lily's unusual physical description is a motif that underscores her need for resolution, her having to come to terms with herself by establishing an understanding with Mr. Ramsay. "...these 'slanting lines which finally connect the two masses (the lines in Lily Briscoe's painting that run 'up and across')...in Lily's canvas are the enduring emotion between wife and husband which Lily at first did not perceive, seeing them as two different and antagonistic worlds" (FR 24). Significantly, this atonement is paralleled by James' reconciliation with his continuing antagonistic attitude toward his father, and nearly at the same instant which his father at last pays him the compliment, "At last he said triumphantly: 'Well done!' James had steered them like a born sailor" (206).

Another illustration of a character exhibiting a trait relating to the diagonal line is Mrs. McNab as she hazards a 'sidelong leer' in Mrs. Ramsay's looking glass "her eyes fell
on nothing directly but with a sidelong glance that deprecated the scorn and anger of the world -- she was witless and she knew it" (130). "Mrs. McNab's indirect glance does not seek to fathom mysteries, as the mystic does, but respects them" (FR 25). Mrs. McNab becomes associated with the sidelong glance. In her case the leer she casts into the mirror represents the tensions she feels. She is the class that serves in a duty she feels is unfair: "...the women, stooping, rising, groaning, singing, slapped and slammed, upstairs now, now down in the cellars. Oh, they said, the work!" (13). Her attitude is revealed repeatedly in her sighs, glances, and grumblings. "Survival, particularly after the war, consists in the mixed and fragmentary not in pursuing absolutes. Mrs. McNab's indirect glance is preferable to the mystic's fixed gaze, for it does not seek to fathom mysteries but respects them" (FR 25).

Another reference is that the lines in Lily's painting run "up and across" (309). Harvena Richter speculates that these slanting lines which finally connect two masses...on Lily's canvas are the enduring emotions between husband and wife which at first Lily did not perceive, seeing them as different and antagonistic (FR 24). She felt at times that marriage was an "unsatisfactory compromise in which one person - invariable the woman - must sacrifice her own wishes to serve her partner's shortcomings (SRW 51). Linearity, mass and depth are also
associated with Mrs. Ramsay. She is seen as a dome shape and as a wedge-shaped core of darkness. The relationship to shapes in the essence of Mrs. Ramsay's character. "In the midst of chaos there was shape" and the shape is Mrs. Ramsay. She represents the struggle to make peace from tensions by controlling them. Lily associates Mrs. Ramsay with the odd-shaped triangular shadow when she looks up and sees a light in the window. It is significant that the final stroke is the culmination of the novel. "...she turned to her canvas...with all its greens and blues, its lines running up and across its attempt at something...With sudden intensity, as if she saw it clear for a second, she drew a line there, in the centre...Yes, she thought, laying down her brush in extreme fatigue, I have had my vision" (310).

Probably the most utilized position in ballet, whose dominate line is the diagonal, is the fourth position croisé en arrière or croisé en avant. These positions are posed in a diagonal direction, and, if executed, they are danced frequently from corner to corner. The line is elegant. The body is stretched, and the position is one of the most pleasing designs the human body is capable or performing. In the illustration the dancer executes a fourth position croisé en avant with the supporting leg in plié. The body is bent at the waist and the upstage arm is extended over the front leg, while the downstage arm is stretched gracefully, but strongly at
Figure 1

Softness of line is revealed in this croisé position.
Figure 1

Softness of line is revealed in this croisé position.
shoulder height behind. The pose is lyrical and contemplative as the head is inclined to the front leg and arm and the eyes lowered. The nearly magical quality of this fourth position croise is the number of diagonal extensions that are created in perfect parallels of diagonal lines.

Both Woolf and Fokine forged grace, fluidity, and delicate softness with bolts of steel. "...how lovely some parts of the Lighthouse are! Soft and pliable, and I think deep, and never a wrong word for a page at a time" (Diary, 21 March 1927). Both To the Lighthouse and Les Sylphides exude lyricism. Both, too, are forged with bolts of steel. "What I feel is that it is a hard muscular book...It has not run out and gone flabby..." (Diary, 14 January 1927). The tightness of structure in To the Lighthouse cements phrases, sentences, whole passages with a force that nearly demands multiple interpretation. The Lighthouse as the central symbol was chosen according to Woolf to invite interpretation and participation. The same is true of Les Sylphides. Fokine invited interpretation. Interpretation not only by the audience, but by the performer. The choreography is light, delicate, ephemeral, but it is precise and deliberate. In rehearsal, Romanoff, teaching the movement executed from a fourth position which includes a relevé with a beat by the working leg, accompanied by a port de bras sweeping over the working leg, instructed that it must be executed as though
touching the petals of a delicate flower. The movement itself required the precision and discipline reminiscent of a Bach Invention, yet with the power and strength of having been forged by steel. The truth of the concept that composition must be powerful and precise to accomplish artistic strength is evidenced in their composing; and in the case of ballet, executed in that way by the dancers who perform them.

The concept of strength that lay deceptively behind the beauty of an artistic composition can be demonstrated by consideration of *port de bra*. A dancer's arms look fragile and willowy, as though a breath would cause them to sway as the dancer prepared to dance; yet if someone were to attempt to force the arms from the position, they would not budge. The "mover" would be met with resistance. Be that as it may, the arms must appear as delicate as a fairy's wing. This concept is evident in "The Lighthouse":

The whole mass of the picture was poised upon that weight. Beautiful and bright it should be on the surface, feathery and evanescent, one colour melting into another like the colours on a butterfly's wing; but beneath the fabric must be clamped together with bolts of iron. It was to be a thing you could ruffle with your breath; and a thing you could not dislodge with a team of horses (171).
Frames organize external and internal impressions, establish boundaries and a sense of identity. In her Diary 4 Woolf claims frames were a way to embody "...the exact shape my brain holds" (D 4 53).

...with her head outlined absurdly by the gilt frame, the green shawl which she had tossed over the edge of the frame, and the authenticated masterpiece by Michael Angelo, Mrs. Ramsay smoothed out what had been harsh in her manner a moment before, raised his head, and kissed her little boy on the forehead.
"Let us find another picture to cut out," she said (30).

The execution of the fourth position diagonal either posed or performed is illustrative of another dominant element in To the Lighthouse, and that is Woolf's use of the frame. The frame is an indispensable device. Like the diagonal line, the frame permits patterning just as repetition does; but it permits even more. There is a formal perfection and a sense of completion achieved by framing. In one dimension the frame is an archetype for the marginal; it charts the disputed border between art and life.

It would seem that Virginia Woolf envisaged art and life as a series of compromises. The necessity of
frames must be weighted against the distortion they entail. The creation of works of art depends upon the artist's sense of isolation, even emptiness. But there are two aspects of compromise as well. It may seem to be a lie or a mockery, but it can also be seen as a rarely achieved synthesis (FR 40).

Covering the skull with a shawl of substituting 'It's going to be wet tomorrow' for 'I love you' -- represents a reconciliation of the seen and the unseen, the spoken and the unspoken. The reconciliation between art and life is a major thematic development, and is the novel's central dilemma. However, artistically the frame creates designs, patterns, by limiting, by directing focus, by arranging, by centralizing. Mrs. Ramsay is most often the framed character. She is seen and thought of by other characters as being framed by the window. Frequently, she is accompanied in the frame of the window by her son James. In some instances, her maternal qualities are emphasized; in all, her presence is centralized. Mrs. Ramsay and all she represents are identified with being framed by the window that Lily, seeking the relationship between art and life, remembers Mrs. Ramsay years later: "She had felt, now she could stand up to Mrs. Ramsay -- a tribute to the astonishing power that Mrs. Ramsay had over one. Do this, she said, and one did it. Even her shadow at the window with James was full of authority" (176).
"In the same way that Lily sought a 'framework of steel' to convey her 'butterfly's wing', novelists like Virginia Woolf and James Joyce were highly conscious of the structure of their novels and occasionally confined themselves to Aristotelian unities" (FR 36). In Woolf's writings "the frame is often portrayed as a representative of the ordering powers of art. Framing encourages selective vision needed to perceive the enclosed scene as a unified work of art...she recognized that frames were necessary in art and life" (FR ix). Therefore, the frame and its counterpart, the window is a constant image throughout the novel. An impressive variation of the motif is in the dinner scene when Mrs. Ramsay herself achieves understanding of her place in the scheme of things: "She looked at the window in which the candle flames burned brighter now that the panes were black...Without knowing she, she felt that he (Augustus Carmichael) liked her better than he had ever done before; and with a feeling of relief and gratitude she returned his bow and passed through the door which he held open for her" (110-111). The window's inability to impose its own design may foster the illusion of order and expose the ceaseless flux of life. In this way, they reveal that Mrs. Ramsay's enlightenments are not glimpses of ultimate order and harmony, but are moments of drama in Mrs. Ramsay's continuing effort to resolve life's contradictions and problems. In actuality Mrs. Ramsay is engaged in the same search as Lily.
And her awareness is the same as Lily discovers later: "What was the meaning of life?...The great revelation perhaps never did come. Instead there were little daily miracles, illuminations, matches struck unexpectedly in the dark; here was one" (161). This epiphany is foreshadowed early in "The Window" as Lily concentrates on the contradictions between what is thought and what is said by Mr. and Mrs. Ramsay:

...She saw Mr. Ramsay bearing down and Mrs. Ramsay sitting with James in the window and the cloud moving and the tree bending, how life, from being made up of little separate incidents which one lived one by one, became curled and whole like a wave which bore one up...(47).

These contradictions reinforce the idea represented by the light/shadow imagery, that seeming opposites must be reconciled for understanding, for completion. "A mother and child might be reduced to a shadow without irreverence. A light here required a shadow there" (53).

In adapting the frame to her vision Woolf said, "I shall reform the novel and capture multitudes of things at present fugitive, enclose the whole, and shape infinite strange shapes." Words phrases, the very structure of the novel could be stripped of conventional trappings and made to evoke other than the stock responses. It was the conviction of both Woolf and Fokine that the reader/viewer could be induced to accept
something different. The novel could present as framed pictures the essence of each object as it exists in relationship to other objects, as a tableau in dance.

Woolf's work illuminated the daily world instead on constructing an artificial one. To do this she looked to other arts. Music and architecture, for instance, held fascination for Woolf. Woolf envied the other arts their capability of producing immediate, capsulized impression. Her conception of music transferred to the novel was one that rounded off, accomplishing completion. The music evokes geometric shapes which generally suggest protective boundaries. Even in the overall structure of To the Lighthouse, Mrs. Ramsay speaks hardly at all, but her words are used to form "The Window." Her two comments about the weather, which would seem under ordinary circumstances entirely banal, are transformed into revelations.

In Les Sylphides Fokine's vision was ethereal. His purpose, to make dance become the thing itself. Pure ballet. Pure design and movement. To accomplish this unity of vision, he must use the frame. By virtue of the fact that the stage is an imposed frame, the choreographer seeks to design and movements conscious always of the pattern the movements of the dancers are creating. A complexity that the audience may not be cognizant of is that dances are framed by the pattern they make on the stage floor was well as by how they are perceived
through the proscenium by the audience. The example of the diagonal line and the dance step of the fourth position beat is illustrative of this designing, too. The stage floor is numbered for the convenience of the choreographer and dancer. The following drawing illustrates the numbering system of the stage floor. Notice that the step explained previously is executed on the diagonal, and that the dancer is not only framed by the proscenium arch, but by her placement on the floor which is responsible for how the audience perceives her and the movement she is executing. This is an intentional selection.

A sequence Fokine choreographed for the Mazurka, Op. 33, No. 2, is representative of a diagonal pattern on a somewhat larger scale. Music of similar motif repeats three times. During this repetition one of the three danseuses executes a series of three grand jetés across the stage floor from corner to corner. Each of the first two series ends in an arabesque pose sur le pointe that is held as long as possible, then with a sweeping port de bra, the dancer exits lightly and quickly off stage, travels upstage behind the curtains and enters repeating the same combination of grand jetés; on the third jeté repetition, the music changes signaling the end of this sequence, but the melody is repeated with a variance and the combination the dancer executes is different; she now performs a series of relevé turns in the attitude position centre stage.
In this step the dancer's body position is *croisé*; the step is executed on the diagonal from number six to number two. The direction in which the dancer performs the step is vitally important for the stage "picture." This step is performed in the Waltz, Op.70, No. 1.
which keeps her on stage this time instead of exiting. The effect of this kind of patterning in the ballet is that the viewer anticipates and feels a sense of continuity in the repetition, just as the reader feels a sense of continuity with the repetitions of imagery in *To the Lighthouse*. Even when the interruption comes, the complexity of movement is established and the audience is caught up in it.

Chiasmus

Like the initial section of *To the Lighthouse* which is framed by the words of Mrs. Ramsay, *Les Sylphides* is framed by the identical grouping of the dancers at the beginning and the ending of the ballet.

This patterning exemplifies not only the effectiveness of the diagonal line as an element of design and stage picture, and a repetition of a device that creates unity and delineates character, but it focuses upon a third technique both Woolf and Fokine utilized in composing the novel and the ballet, and that is the chiasmus, or the interruption of an established pattern. More specifically, the chiasmus is "a series of behaviors or responses which double back on one another and result in an experience of entrapment...there are endless variations possible on this same pattern...common to all of them is that the pattern tends to repeat endlessly"
unless some new element is introduced into the picture" (SS 87-88).

The new element that signals the interruption of a pattern, of course, is the music. In *To the Lighthouse* the dialogue-narrative pattern is the overall pattern of "The Window" and is an example of utilization of chiasmic structure.

To *the Lighthouse* opens as Mrs. Ramsay tells James that "if it's fine tomorrow" (9) they will go to the lighthouse. Her dialogue is followed by a lengthy paragraph that presents the world of her youngest child, James, but just outside his internal world, and presented by an omnicient narrator, so that long paragraph culminates with Mrs. Ramsay's daydreaming of her son as "all red and ermine on the bench or direction a stern and momentous enterprise in some crisis of public affairs" (10). Now, Mr. Ramsay stops in front of the drawing room window and indicates that "it won't be fine tomorrow" (10). This, too, is followed by a long paragraph where the reader is allowed into the secret core of James' heart where we discover his intense hostility toward his father. The pattern continues: a few words of dialogue followed by lengthy paragraphs in which the depths of the characters are revealed. We learn about the past, the struggles for the future and the intenseness of the present. "'There'll be no landing at the lighthouse tomorrow', said Mr. Tansley...She (Mrs. Ramsay)
looked at him. He was such a miserable specimen" (15). Her disdain for the intellectualism that separates her from both Mr. Ramsay and Mr. Tansley is apparent. Their need to intellectualize everything in terms of some branch of mathematics or philosophy she thought ridiculous. "She could not help laughing to herself sometimes" (15). This pattern continues throughout "The Window" as an overall structural device; but the repetition of patterns within the first section are chiasmic. These combinations of repetition devices are one of the frameworks at work in the entire novel. "Structural repetitions of how the novel moves toward its end must then occur frequently and on many textual levels if the reader is to experience the ending as true or right. Since one of the effects of actual endings is that, they enable an informed definition of a work's geometry" (55 87). Of the many levels of repetition used, three work well in a comparison to the repetitive patterns used by Fokine in *Les Sylphides*. The first is the dialogue-narrative pattern, the next are the individual sections that are interrupted and result in awareness, and the last is the use of a poetic device that is the reverse of form echoing content and that literally becomes content echoing form.

The narrative-dialogue pattern is an overall pattern and is similar to the transition that must take place between the dances of the complete ballet. In *Les Sylphides* there are
smoothly accomplished closures between each dance. These are accomplished in the movement of the corps de ballet into different tableaus suggestive of the mood of the particular dance, and by the changing of the dance sequences of the three danseuses and the danseur. And, on a larger scale, the playing of each piece of music whose end signals change and progression. The point is, each continues, comes to closure before another pattern starts, and these continue until resolution.

On an internal level repetitions occur frequently in both the novel and the ballet. When Nancy is crouching over the pool creating and then destroying her own little world, we are drawn into the scene from a distance. "The turning point of the chiasmus, Nancy's looking up and relating to the real world, is the source of the breakthrough" (SS 94). This scene is encompassed in a larger "real" world. Nancy and Andrew have come to the beach with Minta and Paul. "Andrew's call pulls Nancy out of her enclosed space into the larger narrative. In fact, she is pulled out of her enclosed space into the larger narrative. In fact, she is pulled both backward and forward in it" (SS 96).

Another example of a repeated pattern that is interrupted - or perhaps culminated by awareness - is James in his relationship with his father. "James is trapped in his own chiasmus: mother is good, father bad X I hate father, I love mother. It
is only with the introduction of a new awareness, that nothing is only one thing, that the patterns alter and James can move into a new relationship with both his parents” (SS 88-9). The effect of employing the chiasmic structure is to create richness and complexity. This intricacy allows for the multiple levels of interpretation that weave themselves into To the Lighthouse. In Les Sylphides, the music, in part, is responsible for the repetitions that occur. Frequently, the repetition of a motif signals the choreographer to repeat the same pattern of steps, or to alter them only slightly with each repetition, until the music signals change (Figure 4). The effect of that build-up is magical, and Les Sylphides permits nearly as many interpretations as the mind is capable of producing.

Finally, the technique of which Woolf was a master is her ability to reverse the poetic device of sound echoing sense. In Woolf's writing the writing becomes the thing itself. This is the ultimate goal of both Woolf and Fokine, that all elements combine to form a wholeness which then is the complete expression of the vision. In a passage such as the one below, the sound of the sea roars against the rock, rhythm beats in the narrative, sound and color flood the mind of the reader. It was as if the water floated off and set sailing thoughts which had grown stagnant on dry land, and gave to their bodies even some sort of physical
Figure 4. Repeated pattern in the Mazurka, Op. 33, No. 2:
(a) The ballerina executes a series of grand jetés diagonally across the stage; (b) she exits, then reappears upstage to repeat the same combination until; (c) signalled by the music, the pattern changes and she moves center stage to execute a series of relevé turns in the arabesque position.
relief. First, the pulse of colour flooded the bay with blue, and the heart expanded with it and the body swam, only the next instant to be checked and chilled by the prickly blackness on the ruffled waves. Then, up behind the great block rock, almost every evening spurted irregularly, so that one had to watch for it and it was a delight when it came, a fountain of white water; and then, while one waited for that, one watch, on the pale semicircular beach, wave after wave shedding again and again smoothly, a film of mother of pearl.

The reader participates in "The sigh of all the sea breaking in measure round the isles" (214) and in being wrapped in the night. In *Les Sylphides*, the dim lights, the frothy white tulle of the costumes, the music and the dance become the thing itself. And the viewer is propelled into the experience. It is as though mentally all the elements become one, including the audience which completes the experience.

In *To the Lighthouse* and *Les Sylphides* one experiences what Mark Hussey identifies as 'the nature of the self'. This quality is experienced by humans, but its expression is fundamental to the artist. "The question of the nature of the self is at the heart of (Woolf's) thinking. Her novels uncover what Georges Poulet has called 'the essentially religious nature of human centrality'" (SRW xv). This is the
'responsibility' of the artist then. Both Woolf and Fokine revealed what is at the core of the human experience in To the Lighthouse and in Les Sylphides. One has only to read the novel and see the ballet to experience the culmination that becomes the truthful vision, that "...beneath the colour there was the shape" (19).
CONCLUSION

Many themes in Woolf's *To the Lighthouse* are inherent in the novel's unconventional form. This thesis explores how the concept of time functions in the larger framework by analyzing the four elements of rhythm, the diagonal line, the frame, and the chiasmus in the internal structure. These essential parts are also integral in Fokine's *Les Sylphides*. At first, a seemingly unlikely comparison, these two Modernist works reveal the centrality of the flowing of time that is at the heart of both compositions and that is intrinsic in their design, to their proportion. Time is as work, both in the consciousnesses of the characters and in the succession of events, that is central in the novel, and in the progression of the ballet signaled by the arrangement of the music, that is central in the ballet, which ultimately serves to unify and resolve both works.

A choreographer must see things that other people don't notice, to cultivate his visual sense. He must understand the stage space in a particular setting and how to fill that space with interesting movement; and to do this well, he must know music-know how to play it, preferably, and how to read it. For ballet is all a matter of space and time—the space on the stage, the time of the music to which the dancer
The works give structure to repetition and variation, so that stillness and movement, pauses as well as motion, are inextricably linked in the novel's and the ballet's rhythm as a light or a shadow or any of the myriad of opposites that occur in both. These intricacies of rhythm create complexity. Variations of images like the diagonal line, infuse the novel and the ballet with density of characterization and impact of visual settings like the garden path or the forest glade, the little airs nosing their way up the stairs or a series of grand jetes across the stage, the line of Lily's glance as she strains to determine if Cam, James, and Mr. Ramsay reached the lighthouse. In Les Sylphides the diagonal line serves more than just an alternative to the moving of dancers in a perpendicular direction; the slanted line creates softness, and a picture created by the croisé, écarté, effacé, or épaulé position that allows the viewer an image of the inclining angle many times contrasts not only to the movement he/she is executing, but to the positions of other dancers on stage.

The novel and the ballet are woven of such moments, stopping, then rushing, a light here, a shadow there, women can't paint, women can't write, "The lizard's eye flashed once more" (34).

The geranium in the urn became startlingly visible and, displayed among its leaves, he could see
without wishing it, that old, that obvious
distinction between the two classes of men; on the
one hand the steady goers of superhuman strength
who, plodding and persevering, repeat the whole
alphabet in order, twenty-six letters in all, from
start to finish; on the other the gifted, the
inspired who, miraculously, lump all the letters
together in one flash—the way of genius (34).
The imagery, the rhythm and movement of this sentence is
vividly representative of the kinetic energy of Woolf's
writing. Movement may, indeed, be one of the single most
important components in To the Lighthouse as it is in Les
Sylphides. "The very stone one kicks with one's boot will
outlast Shakespeare" (35), shades of Macbeth; the very stones
prate his whereabouts. Sound, movement, image. The strength
of the visual and the kinetic is at the heart of To the
Lighthouse
Persisting through the novel and playing a part in
transforming it is a rhythm that moves as waves of
the sea move, and the rise and fall of the heavenly
bodies that pass over the sleeping house. Rhythm is
visible in the silent stroke of light from the
Lighthouse, and the sounds in the pounding of the
waves and the racing feet of the children through
the rooms. It is administered in the blows of
chance or fate; and to an extra-ordinary degree the novel seems to partake of its own substance, to be itself a part of this world, for there is a felt rhythm, too, underlying the novel's structure and forming a pattern of waking and sleeping, presence and absence, living and living no longer (ix).

One must see and hear this novel as one must and hear Les Sylphides. Recognizing the power if ballet performance evidenced in the written word adds a new perception for penetrating the novel.

Search for form was a venture Woolf and Fokine shared. Frustrating and sometimes problematic, for them the exploration was essential. Virginia Woolf and Michel Fokine fought against the current to swim in a wider and, they felt, more truthful ocean. There were "leaning against the wind" as Woolf said. Seemingly dissimilar, To the Lighthouse and Les Sylphides unquestionably share similar techniques in their execution, particularly in the fluidity forged from the tightness of their rhythm and line. At once ethereal and firm, To the Lighthouse and Les Sylphides leave a reader, a viewer/listener contemplating, perhaps, a vision of one's own.
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