

## lesson 3

A Portrait of the Artist as a Young Man is the first novel of Irish writer James Joyce

In this lesson, we will look at the following points :

- I. What does the title say?
- II. What can be said about the narrator?
- III. Who is Daedalus ?
- IV. What kind of a work is this novel?
- V. What is the Setting of this novel?
- VI. What is the structure of the novel?
- VII. What is epiphany?
- VIII. What significance does 'Punctuation' hold in the novel?
- IX. Symbolism in the novel
- X Most dominant Themes
- XI. What are the most dominant characteristics of modernism?
- XII. Significance of the characters
- XIII. Conclusion: Joyce prefigured modernism and Virginia Wolf's definition of novel of age

#### I. What does the title say ?

What does the title announce? What an unusual title for a novel? Doesn't it sound more like an article? What about the philosophical dimension/ is it an artistic achievement/ Are artists usually older men?

Possible explanation of the title:

The story presents in detail the process of Stephen Dedalus as he is growing up and contemplating what he wants to choose to become. He is described as he is cultivating an artistic aesthetic. The novel and the process trace the religious and intellectual awakening of the young man.

Stephen Dedalus is a fictional alter ego of Joyce and the main character. Growing up, Stephen goes through long phases of hedonism (pleasure seeking) and deep religiosity. He eventually adopts a philosophy of aestheticism, greatly valuing beauty and art. Many of the events of Stephen's life mirror events from Joyce's own youth. His surname is taken from the ancient Greek mythical figure Daedalus, who also engaged in a struggle for autonomy.

Biographical and auto biographical elements abound in the narrative. There is also an allusion to Daedalus in the Greek mythology. These elements contribute to the characteristics of a modern novel.

#### What about the role of the artist in society?

Joyce believed in "art for art's sake," and A Portrait reflects this belief. That is, Joyce did not feel that art was supposed to have a practical purpose. It was not the function of the artist to express a political or religious opinion in his or her work, or even to teach the reader about the society in which he or she lived. To the contrary, the artist was to remain aloof from society and devote himself to his art.

For Stephen, as for Joyce, the ability to use the language to create a work of art is its own reward. Stephen is especially sensitive to words and to sensuous phrases, such as "a day of dappled seaborne clouds" and "Madam, I never eat muscatel grapes." He is not so much concerned with what sentences mean as with how they sound and what they suggest. This musical, suggestive quality of his art comes through in the villanelle ("Are you not weary of ardent ways ...") that Stephen writes near the end of the book. Because of his artistic temperament, Stephen feels increasingly estranged from society. He considers the vocation of the artist a sort of independent priesthood "of eternal imagination" that ultimately prevents him from serving the Catholic Church, from taking part in politics, and even from participating in ordinary Irish life.

#### The image of the modern artist versus religious occupation:

In Chapter Four, the unnamed dean asks Stephen to consider becoming a priest. Stephen is tempted by the invitation and imagines himself leading a religious life. He decides not to join the priesthood. He wishes to maintain his independence and does not feel that he can be a part of any organization. His power, he realizes, will come not from his initiation into the priesthood but from devoting himself to his solitary art, even at the cost of losing his family, friends, nation, and God.

#### II. What can be said about the narrator?

In the last chapter of the book, Joyce shifts to the first person narrative which means that the writer James Joyce and the narrator Stephen Daedalus become one and the same. Stephen Daedalus is mature enough to adopt his artistic identity and he is united with Joyce, the creator of the work. Joyce treats his alter ego with a mixture of irony and sympathy. Here again, the reader can notice modern aspects with self criticism.

#### III. Who is Daedalus ?

The most obvious symbols in the novel are flight and birds. They reflect both the theme of freedom, and the myth of Daedalus, which meaning is perhaps related to an artistic work. The novel connotes and alludes to different aspects of the myth of the Greek hero who, in mythology, is an architect and inventor becoming trapped in a labyrinth of his own construction. He creates wings of feathers and wax for his son Icarus and for himself, in order to escape. They fly away but Icarus tries to fly higher and finally, as he flies too close to the sun, the wax melts and he falls into the sea.

This can be interpreted as Joyce's mythical representation of himself. The labyrinth is life and its difficulties and the choices one has to make in order to become successful. How can one struggle in life and be the winner over adversity and stress/ To dive into art may be an answer. The hero is representative of James Joyce and the decision he had to make in order to choose to be a writer, a novelist, a creator of art.

#### IV. What kind of a work is this novel ?

It is a *Künstlerroman*, a German word that means: "artist's novel" and which belongs to the class of Bildungsroman, or apprenticeship novel. It is a novel that deals with the youth and development of an individual who could become a painter, musician, or poet.

In A Portrait of the Artist as a Young man, the central conflict that the Portrait dramatizes is that of Stephen's vocation: Shall he be an artist or shall he be a priest?

#### V. What is the Setting of this novel?

Both indoor and outdoor settings are used. Joyce gives a minimum of external description. He is more concerned with the state of mind of his main character, Stephen Dedalus, than with the external circumstances of Stephen's situation. Here the stream of consciousness is illustrative of the modern technique that we (Students and teacher) have dealt with previously in the other works we have approached.

In terms of country, the action of the book takes place in Ireland. In terms of time, it is at the end of the nineteenth century and at the turn of the twentieth century, a span of about twenty years. ( Notice the modern time that is dealt with)

Although Joyce gives specific settings for the incidents in the book, he does not give dates for the events that he is reporting.( Could we say that it is not the time that matters but rather the events?) However, critics know that the events of Stephen Dedalus's life mirror events in Joyce's own childhood and young adulthood.( Remember that we have used the terms biographical and auto biographical before).

Specific settings include various Dedalus homes, the first outside Dublin and later ones in the city, the schools that Stephen attends, Clongowes Wood College in County Kildare and Belvedere School in Dublin, without giving lengthy descriptions of a classroom. For example, Joyce is able to create the atmosphere of a school, the chapel where Father Arnall delivers his fiery sermon, and, later in the book, University College, Dublin. Stephen also visits the city of Cork in southwest Ireland with his father.

Part of the setting is also shaped by the historical background .Joyce grew up in an Ireland that constitutionally was a part of a nation formally known as the United Kingdom of Great Britain and Ireland. Located just to the west of the island of Great Britain, Ireland had its own distinctive customs and culture. While Protestantism was the predominant religion in Great Britain, most native Irish people were Roman Catholics. Both politically and economically, Ireland had long been dominated by Britain.

## VI. What is the structure of the novel?

A Portrait of the Artist as a Young man began life in 1903 as Stephen Hero—It was projected as a 63-chapter autobiographical novel in a realistic style. But after 25 chapters, Joyce abandoned Stephen Hero in 1907 and set to reworking its themes and protagonist into a condensed five-chapter novel. Each chapter deals with a different period in the first twenty years of the central character. Each also addresses a specific theme related to Stephen's development as an artist.

Chapter One takes Stephen from his infancy into his first years at school. In this chapter, Stephen becomes aware of the five senses and of language itself, and he takes the first steps to assert his independence.

Chapter Two includes his awareness of his family's declining fortunes and his move from Clongowes Wood School to Belvedere School in Dublin. It ends with committing a sin.

Chapter three, Stephen is preoccupied with his sin and the possible consequences of his sin.

Chapter four takes place at Belvedere School. Stephen attempts to understand the precepts of his religion and to lead a life in accordance with those precepts. However, he recognizes that his independent nature will not allow him to serve as a priest of the Church. Instead, he will become an artist, a "priest of eternal imagination."

Chapter Five, Stephen takes further steps to formulate his aesthetic theory. He also makes a final declaration of independence from his friends, his family, his religion, and his country.

## VII. What is epiphany?

Epiphany—a moment of euphoric (overjoyed, ecstatic, excited, exhilarated) insight and understanding. In the novel, epiphany significantly contributes to Stephen's personal education. The epiphany often occurs during an otherwise trivial incident, and is the central organizing feature in Joyce's work. However, several epiphanies are undercut by "anti-epiphanies"—moments of disillusion or disappointment that bring Stephen back to earth. Each shift between epiphany and anti-epiphany is accompanied by a shift in the tone of Joyce's

language. The epiphany scenes are generally written in a poetic and lofty language. By contrast, the language in the anti-epiphany scenes emphasizes less noble aspects of life. Taken together, Joyce uses the give-and-take shift between epiphany and anti-epiphany to show the paradoxes of life. This is another modern aspect in the novel.

Stephen Dedalus has an aesthetic epiphany along Dollymount Strand.

As Stephen abandons himself to sensual pleasures, his class is taken on a religious retreat, where the boys sit through sermons. Stephen pays special attention to those on pride, guilt, punishment and the Four Last Things (death, judgement, Hell, and Heaven). He feels that the words of the sermon, describing horrific eternal punishment in hell, are directed at himself and, overwhelmed, comes to desire forgiveness. Overjoyed at his return to the Church, he devotes himself to acts of ascetic repentance, though they soon devolve to mere acts of routine, as his thoughts turn elsewhere. His devotion comes to the attention of the Jesuits, and they encourage him to consider entering the priesthood. Stephen takes time to consider, but has a crisis of faith because of the conflict between his spiritual beliefs and his aesthetic ambitions. Along Dollymount Strand he spots a girl wading, and has an epiphany in which he is overcome with the desire to find a way to express her beauty in his writing.

## VIII. What significance does 'Punctuation' hold in the novel?

As part of his effort to create an entirely new type of novel, Joyce employed unusual punctuation (another modern aspect in the novel). Immediately noticeable in *The Portrait of an Artist as a Young Man* is the fact that there are no quotation marks. Instead, Joyce uses a long dash at the beginning of a paragraph where he wishes to indicate speech by a character. (One effect of this technique is that the reader is not immediately able to tell what portions of a paragraph might be part of the narrative apparatus rather than the speaking voice of a particular character.) Joyce is also sparing in his use of commas. Many of his longer sentences appear to be "run-on" sentences. He does this deliberately to show the "run-on" nature of a character's thoughts—a technique known as the "stream of consciousness." (another modern aspect in the novel).

## IX. Symbolism in the novel

Critics have remarked on Joyce's unique combination of realism and naturalism on the one hand and symbolism on the other. Joyce's realistic and naturalistic

approaches are evident in his pretense that he is presenting things as they are. At the same time, he uses symbolism extensively to suggest what things mean.

A little reminder: What are realism, naturalism and symbolism?

**realism:** it attempts to represent familiar things as they are. It depicts everyday and commonplace activities and experiences, instead of using a romanticized presentation.

**naturalism:** is a literary movement that started in late nineteenth century in literature and art. It is a type of extreme realism. It suggests that it is the roles of family, social conditions, and environment that shapes human characters which are doomed to be the way they are and cannot be otherwise. .

**symbolism:** the use of symbols to signify ideas and qualities. symbolic meanings are different from their literal sense. Symbolism can take different forms. Generally, an object represents another, to give an entirely different meaning. The result is meaning that is much deeper and more significant.

The five senses—sight, sound, taste, smell, touch—are recurrent symbols throughout *A Portrait of the Artist as a Young Man*. Stephen's reliance on the five senses is signaled in the book's first few pages.

The reader is made aware of the way his father looks to Stephen (sight), the songs that are sung to him and the clapping of Uncle Charles and Dante (sound), the feeling when he wets the bed (touch), and the reward of a "cachou" (cashew—taste and smell) from Dante. Joyce considered the five senses to be indispensable tools for the literary artist.

Of these, the sense of sight is most prominent. The importance of sight—and its fragility—is a recurring motif throughout the novel. This reliance on, and fear for, sight is embodied in the phrase "the eagles will come and pull out his eyes," which Dante says to Stephen after his mother tells him to apologize for something. Stephen makes a rhyme, "pull out his eyes / Apologise." (Significantly, Joyce suffered from eye problems later in his life, and was to undergo several eye operations.) At various points in the novel, Stephen refuses to apologize for his actions and decisions, even at the risk of perhaps losing his vision, metaphorically. For example, in Chapter One he listens to Mr. Casey's anecdote about spitting in a woman's eye. At Clongowes school, Father Dolan punishes Stephen for having broken his glasses. In Chapter Four, Stephen attempts a mortification of the senses to repent for his earlier sins.

Religious symbols abound. There are numerous references to various elements and rites of Roman Catholicism: the priest's soutane, the censor, and the sacraments of communion and confession. Bird symbolism is prominent too. In addition to the eagles mentioned above, there is Stephen's school friend and rival Heron, who is associated with the "birds of prey." Stephen later thinks of himself as a "hawklike man," a patient and solitary bird who can view society from a great height but who remains aloof from the world that he views.

## X Most dominant Themes:

Universal themes developed in this novel: How does Joyce render Individual versus society?

Humanity, freedom, individualism and exile are modernist in the writer's attempt to focus on the development of the individual and not on the problems of society.

-restless quest for identity: While looking at his name and address on his geography book, Stephen ponders his place in the world. This stream of consciousness leads him to wonder about the infinity of the universe and about God

-confusions as a small boy at a strict Jesuit school,  
- his discontent with his father and the financial situation of the family - growing feeling of alienation  
- responding to a rapidly changing world in which institutions like religion, social order and capitalism were questioned after World War I.

- Religion and dissatisfaction with religion: Dante argues that it was right for the Church to denounce the sinful Parnell, saying that the Irish people should submit to the authority of the bishops and priests even if this means losing a chance for independence. Mr. Casey, who is also a Catholic, bitterly resents the Church's actions in the Parnell case. He argues that the clergy should stay out of politics, and says that "We have had too much God in Ireland." Simon Dedalus echoes this argument, calling the Irish "an unfortunate priestridden race.... A priestridden Godforsaken race!"

Religion—in the form of the teachings of the Roman Catholic Church—forms a major theme of the novel: He goes on to consider God's name in other languages and the fact that God can understand all languages: "But though there were different names for God in all the different languages in the world

and God understood what all the people who prayed said in their different languages, still God remained always the same God and God's real name was God.

As a student at University College, Dublin, Stephen grows increasingly wary of the institutions around him: Church, school, politics and family. In the midst of the disintegration of his family's fortunes his father berates him and his mother urges him to return to the Church. An increasingly dry, humourless Stephen explains his alienation from the Church and the aesthetic theory he has developed to his friends, who find that they cannot accept either of them. Stephen concludes that Ireland is too restricted to allow him to express himself fully as an artist, so he decides that he will have to leave. He sets his mind on self-imposed exile, but not without declaring in his diary his ties to his homeland:

... I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race.

loneliness and isolation:

Throughout the book, Stephen records his feelings of being different and distant from his classmates, his siblings, and even his friends. At the end of the novel, Stephen records his artistic manifesto in his diary: "I go to encounter for the millionth time the reality of experience and to forge in the smithy of my soul the uncreated conscience of my race."

#### XI. What are the most dominant characteristics of modernism?

Rather than write about ancient heroes and legends, Joyce wanted to chronicle the lives of ordinary people in his early fiction.

There is another notable difference between Joyce and his best-known predecessors. At a time when Protestants dominated the cultural institutions of Ireland, Joyce was the first major Irish Catholic writer. Even though he himself rejected Roman Catholicism—a process that is detailed in *A Portrait of the Artist as a Young Man*—he made his religious background an integral aspect of this novel. And although he wrote brilliantly in the English language, Joyce was keenly aware that he wrote in the language of Ireland's conquerors.

-the desire of breaking away from tradition;

-the quest for finding new ways to view man's position and function in the Universe and experiments in form and style are to be found in James Joyce's novels. Modernist novels were generally written in the first person and fragmentation was a device currently used, the chronological order of the events being sometimes rearranged to follow the inner life of the characters.

Dialogue is minimal as stream of consciousness is predominant.

individual versus universal themes,

#### open ended novel:

The final pages of the novel represent Stephen's diary for the period before leaving for Paris and it is the reader who decides whether Stephen will succeed. Like Icarus, the son of Daedalus, he may fall into the sea with melted wings. There is a close identification between the author and hero and no distinct omniscient narrator to comment on the action.

language and style: unique language

Joyce's style is uninhibited and free-flowing, following Stephen's unrestrained conscious thought. This is an essential technique of modernism as it creates a psychic reality which has little to do with the true reality.

The —stream of consciousness technique was amply used by Modernist writers, particularly by James Joyce who preferred to write about individuality rather than society.

By using the interior monologue and the stream of consciousness, by his concern with the individual rather than the external reality, James Joyce foreshadows his later techniques in *A Portrait of the Artist as a Young Man*.

Various 'isms' of early twentieth century are present here: symbolism,

imagism, expressionism, Marxism, existentialism and feminism.

The stream of consciousness technique consists in rendering the inner life of the characters in a continuous flow of thoughts, impressions, feelings and fantasies, sometimes

independently from the chronological order of events. The writer does not intervene in rearranging this flow of consciousness in a logical, coherent way. He simply renders the consciousness of his characters as it occurs and the style resembles an interior monologue.

By mixing second and third person, the writer creates a personal reality.

language and symbols:

Joyce's intellectualism is apparent in his mixture of mythology, history and literature used to create innovative symbols and narrative techniques.

From strict realism to extensive use of free indirect speech that allows the reader to peer into Stephen's developing consciousness.

Joyce adopts the free indirect style, a change that reflects the moving of the narrative centre of consciousness firmly and uniquely onto Stephen.

What is free indirect style?

*Free indirect speech* is a style of third-person narration which uses some of the characteristics of third-person along with the essence of first-person direct speech; it is also referred to as *free indirect discourse*, *free indirect style*,

events take their significance from Stephen, and are perceived from his point of view

Unusual start for a novel: Opening to *A Portrait of the Artist as a Young Man*:

Once upon a time and a very good time it was there was a moocow coming down along the road and this moocow that was coming down along the road met a nice little boy named baby tuckoo ...

His father told him that story: his father looked at him through a glass: he had a hairy face.

He was baby tuckoo. The moocow came down the road where Betty Byrne lived: she sold lemon platt.

+ vocabulary that changes as he grows, in a voice not his own but sensitive to his feelings.

modernism in style:

plotlessness:

In literary terms, one of the revolutionary aspects of *A Portrait of the Artist as a Young Man* is the fact that there is no actual plot to the book. Instead, the progress of the novel is organized around the growing consciousness of the central character, Stephen Dedalus.

Stephen's initial consciousness comes through his five senses, a theme that is introduced on the first page. Here Joyce reports Stephen's awareness of how his father's face looks, how the wet bed feels, the "queer smell" of the oilsheet and the nice smell of his mother. He sings a song and listens to his mother's piano playing.

From the beginning, Stephen is conscious of words as things in themselves. When he goes to Clongowes Wood College, he becomes conscious of what words mean—and of the fact that a word can have more than one meaning.

participation of the reader:

Stephen's consciousness of trouble is at first vague—he is not sure what Dante and Mr. Casey are arguing about at the Christmas dinner, but he knows that the situation is unpleasant. He is conscious of impending trouble when Father Dolan enters the classroom and threatens to "pandy" any "idle, lazy" boys.

A little later he is also conscious that his father is in trouble of some sort, but he does not know the cause of this trouble.

The reader experiences Stephen's fears and bewilderment as he comes to terms with the world in a series of disjointed episodes

Joyce fully employs the free indirect style to demonstrate Stephen's intellectual development from his childhood, through his education, to his increasing independence and ultimate exile from Ireland as a young man.

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The style of the work progresses through each of its five chapters, as the complexity of language and Stephen's ability to comprehend the world around him both gradually increase.

The book's opening pages communicate Stephen's first stirrings of consciousness when he is a child.

Throughout the work language is used to describe indirectly the state of mind of the protagonist and the subjective effect of the events of his life.

The writing style is notable also for Joyce's omission of quotation marks: he indicates dialogue by beginning a paragraph with a dash, as is commonly used in French, Spanish or Russian publications.

The novel, like all of Joyce's published works, is not dedicated to anyone.

#### Main features of the writer:

disapproval of Ireland and the Church.

He moved to Paris to study medicine,

Eloped to Europe, Zurich with Nora Barnacle, settled for ten years in Trieste (then in Austria-Hungary).

Signed some of his early essays and stories "Stephen Daedalus.

He wrote TheDubliners (1914), which took about eight years to be published due to its controversial nature

summary:

Stephen attends the Jesuit-run Clongowes Wood College, where the apprehensive, intellectually gifted boy suffers the ridicule of his classmates while he learns the schoolboy codes of behaviour. While he cannot grasp their significance, at a Christmas dinner he is witness to the social, political and religious tensions in Ireland involving Charles Stewart Parnell, which drive wedges between members of his family, leaving Stephen with doubts over which social institutions he can place his faith in. Back at Clongowes, word spreads that a number of older boys have been caught "smuggling"; discipline is tightened, and the Jesuits increase use of corporal punishment. Stephen is strapped when one of his instructors believes he has broken his glasses to avoid studying, but, prodded by his classmates, Stephen works up the courage to complain to the rector, Father Conmee, who assures him there will be no such recurrence, leaving Stephen with a sense of triumph.

Stephen's father gets into debt and the family leaves its pleasant suburban home to live in Dublin. Stephen realises that he will not return to Clongowes. However, thanks to a scholarship obtained for him by Father Conmee, Stephen is able to attend Belvedere College, where he excels academically and becomes a class leader. Stephen squanders a large cash prize from school, and begins to see prostitutes, as distance grows between him and his drunken father.

#### XII. Significance of the characters

significance of the characters:

Simon Dedalus – Stephen's father, an impoverished former medical student with a strong sense of Irish nationalism. Sentimental about his past, Simon Dedalus frequently reminisces about his youth. Loosely based on Joyce's own father and their relationship.

Mary Dedalus - Stephen's mother who is very religious and often argues with Stephen about attending services.

Emma Clery – Stephen's beloved, the young girl to whom he is fiercely attracted over the course of many years. Stephen constructs Emma as an ideal of femininity, even though (or because) he does not know her well.

Charles Stewart Parnell – An Irish political leader who is not an actual character in the novel, but whose death influences many of its characters. Parnell had powerfully led the Irish Parliamentary Party until he was driven out of public life after his affair with a married woman was exposed.

Cranly – Stephen's best friend at university, in whom he confides some of his thoughts and feelings. In this sense Cranly represents a secular confessor for Stephen. Eventually Cranly begins to encourage Stephen to conform to the wishes of his family and to try harder to fit in with his peers, advice that Stephen fiercely resents. Towards the conclusion of the novel he bears witness to Stephen's exposition of his aesthetic philosophy. It is partly due to Cranly that Stephen decides to leave, after witnessing Cranly's budding (and reciprocated) romantic interest in Emma.

Dante (Mrs. Riordan) - The governess of the Dedalus children. She is very intense and a dedicated Catholic.

Lynch - Stephen's friend from university who has a rather dry personality.

#### XIII. Conclusion: Joyce prefigured modernism and Virginia Woolf's definition of novel of age

Joyce prefigured modernism in a response to a rapidly changing world in which institutions like religion, social order and capitalism were questioned. All the characteristics of modernism: the desire of breaking away from tradition; the quest for finding new ways to view man's position and function in the universe and experiments in form and style are to be found in James Joyce's novels. Many aspects of modernism depictable in this novel had a great influence upon the development of the modernist movement itself and turned Joyce into a prominent modernist writer. The most relevant examples of modernist techniques in a portrait of the artist are the künstlerroman, plot, the "stream of consciousness" literary style, individual versus universal themes, and unique language. By using the interior monologue and the stream of consciousness, by his concern with the individual rather than the external reality, James Joyce foreshadows his later techniques

Virginia Woolf's definition of novel of age The novel of the age should combine —something of the exaltation of poetry and —much of the ordinariness of prose' as Virginia Woolf states in an essay entitled —Poetry, Fiction and the Future (reprinted as —The Narrow Bridge of Art)[1]. It will make little use of the marvelous fact recording power which is one of the attributes of fiction! she says further on. It will tell us very little about the houses, incomes, occupations of its characters; it will have little kinship with the sociological novel or the novel of environments. With these limitations it will express the feelings and ideas of the characters closely and vividly but from a different angle...It will give the relations of man to Nature, to fate; his imagination, his dreams. But it will also give the sneer, the contrast, the question, the closeness and complexity of life. It will take the mould of that queer conglomeration of incongruous things- the modern mind.

#### Virginia Woolf seems to capture the essence of modernist writing :

—Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions-trivial, fantastic, evanescent or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of

Monday or Tuesday, the accent falls differently from of old...Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end. It is now the task of the novelist to convey this varying, this unknown and uncircumscribed spirit whatever aberration or complexity it may have with as little mixture of the alien and external as possible.

from The Essays of Virginia Woolf, vol IV, ed. Andrew Mc. Neillie, London, Hogarth Press,(1986-1994),p 160