

MIMESIS
THE REPRESENTATION OF REALITY
IN WESTERN LITERATURE,

BY ERICH AUERBACH

TRANSLATED FROM THE GERMAN

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Had we but world enough and time . . .

—ANDREW MARVELL

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to terms was dramatic and confused. Observing it as it is reflected in Tolstoi or Dostoevski we clearly grasp the savage, tempestuous, and uncompromising nature of Russian acceptance or rejection of European culture. The very choice of the ideas and systems over which the struggle takes place is somehow accidental and arbitrary. Then too, nothing but their final result is extracted, as it were, and this is not evaluated in its relation to other ideas and systems, for example, as a more or less significant contribution within a rich and many-sided intellectual production, but is immediately evaluated as an absolute, which is true or false, an inspiration or a devilish delusion. Immense theoretical countersystems are improvised. The most complex phenomena, fraught with historical premises and very difficult to formulate in a clear synthesis—phenomena like “western culture,” liberalism, socialism, the Catholic Church—are judged in a few words, in accordance with a particular and more often than not erroneous point of view. And always the points at issue are “ultimate” ethical, religious, and social questions. An extremely characteristic case in point is the postulate which Ivan Karamazov sets up and which represents the basic motif of the great novel: that there can be no morality without God and immortality, that indeed crime must be recognized as the unavoidable and rational way of escape from the position of every atheist—a postulate in which the radical passion for “Everything or Nothing” brings into the thinking something which is at once amateurish and disconcertingly magnificent. But Russian coming to terms with European civilization during the nineteenth century was significant not only for Russia. However confused and amateurish a process it often was, however much it was impaired by inadequate information, false perspectives, by prejudice and passion, there was at work in it an extremely sure instinct for the things that were unsound and critical in Europe. In this respect too the effect of Tolstoi and still more of Dostoevski in Europe was very great, and if, in many domains, among them that of realistic literature, the moral crisis became increasingly keen from the last decade before the first World War, and something like a premonition of the impending catastrophe was observable, the influence of the Russian realists was an essential contributing factor.

THE BROWN STOCKING

“And even if it isn’t fine to-morrow,” said Mrs. Ramsay, raising her eyes to glance at William Bankes and Lily Briscoe as they passed, “it will be another day. And now,” she said, thinking that Lily’s charm was her Chinese eyes, aslant in her white, puckered little face, but it would take a clever man to see it, “and now stand up, and let me measure your leg,” for they might go to the Lighthouse after all, and she must see if the stocking did not need to be an inch or two longer in the leg.

Smiling, for an admirable idea had flashed upon her this very second—William and Lily should marry—she took the heather mixture stocking, with its criss-cross of steel needles at the mouth of it, and measured it against James’s leg.

“My dear, stand still,” she said, for in his jealousy, not liking to serve as measuring-block for the Lighthouse keeper’s little boy, James fidgeted purposely; and if he did that, how could she see, was it too long, was it too short? she asked.

She looked up—what demon possessed him, her youngest, her cherished?—and saw the room, saw the chairs, thought them fearfully shabby. Their entrails, as Andrew said the other day, were all over the floor; but then what was the point, she asked herself, of buying good chairs to let them spoil up here all through the winter when the house, with only one old woman to see to it, positively dripped with wet? Never mind: the rent was precisely twopence halfpenny; the children loved it; it did her husband good to be three thousand, or if she must be accurate, three hundred miles from his library and his lectures and his disciples; and there was room for visitors. Mats, camp beds, crazy ghosts of chairs and tables whose London life of service was done—they did well enough here; and a photograph or two, and books. Books, she thought, grew of themselves. She never had time to read them. Alas! even the books that had been given her, and inscribed by the hand of the poet himself: “For her whose wishes must be obeyed . . .” “The happier Helen of our days. . .” disgraceful to say, she had never read them. And Croom on the Mind and Bates on the

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Savage Customs of Polynesia ("My dear, stand still," she said)—neither of those could one send to the Lighthouse. At a certain moment, she supposed, the house would become so shabby that something must be done. If they could be taught to wipe their feet and not bring the beach in with them—that would be something. Crabs, she had to allow, if Andrew really wished to dissect them, or if Jasper believed that one could make soup from seaweed, one could not prevent it; or Rose's objects—shells, reeds, stones; for they were gifted, her children, but all in quite different ways. And the result of it was, she sighed, taking in the whole room from floor to ceiling, as she held the stocking against James's leg, that things got shabbier and got shabbier summer after summer. The mat was fading; the wall-paper was flapping. You couldn't tell any more that those were roses on it. Still, if every door in a house is left perpetually open, and no lockmaker in the whole of Scotland can mend a bolt, things must spoil. What was the use of flinging a green Cashmere shawl over the edge of a picture frame? In two weeks it would be the colour of pea soup. But it was the doors that annoyed her; every door was left open. She listened. The drawing-room door was open; the hall door was open; it sounded as if the bedroom doors were open; and certainly the window on the landing was open, for that she had opened herself. That windows should be open, and doors shut—simple as it was, could none of them remember it? She would go into the maids' bedrooms at night and find them sealed like ovens, except for Marie's, the Swiss girl, who would rather go without a bath than without fresh air, but then at home, she had said, "the mountains are so beautiful." She had said that last night looking out of the window with tears in her eyes. "The mountains are so beautiful." Her father was dying there, Mrs. Ramsay knew. He was leaving them fatherless. Scolding and demonstrating (how to make a bed, how to open a window, with hands that shut and spread like a Frenchwoman's) all had folded itself quietly about her, when the girl spoke, as, after a flight through the sunshine the wings of a bird fold themselves quietly and the blue of its plumage changes from bright steel to soft purple. She had stood there silent for there was nothing to be said. He had cancer of the throat. At the recollection—how she had stood there, how the girl had said "At home the mountains are so beautiful," and there

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was no hope, no hope whatever, she had a spasm of irritation, and speaking sharply, said to James:

"Stand still. Don't be tiresome," so that he knew instantly that her severity was real, and straightened his leg and she measured it.

The stocking was too short by half an inch at least, making allowance for the fact that Sorley's little boy would be less well grown than James.

"It's too short," she said, "ever so much too short."

Never did anybody look so sad. Bitter and black, half-way down, in the darkness, in the shaft which ran from the sunlight to the depths, perhaps a tear formed; a tear fell; the waters swayed this way and that, received it, and were at rest. Never did anybody look so sad.

But was it nothing but looks? people said. What was there behind it—her beauty, her splendour? Had he blown his brains out, they asked, had he died the week before they were married—some other, earlier lover, of whom rumours' reached one? Or was there nothing? nothing but an incomparable beauty which she lived behind, and could do nothing to disturb? For easily though she might have said at some moment of intimacy when stories of great passion, of love foiled, of ambition thwarted came her way how she too had known or felt or been through it herself, she never spoke. She was silent always. She knew then—she knew without having learnt. Her simplicity fathomed what clever people falsified. Her singleness of mind made her drop plumb like a stone, alight exact as a bird, gave her, naturally, this swoop and fall of the spirit upon truth which delighted, eased, sustained—falsely perhaps.

("Nature has but little clay," said Mr. Bankes once, hearing her voice on the telephone, and much moved by it though she was only telling him a fact about a train, "like that of which she moulded you." He saw her at the end of the line, Greek, blue-eyed, straight-nosed. How incongruous it seemed to be telephoning to a woman like that. The Graces assembling seemed to have joined hands in meadows of asphodel to compose that face. Yes, he would catch the 10:30 at Euston.

"But she's no more aware of her beauty than a child," said Mr. Bankes, replacing the receiver and crossing the room to see what progress the workmen were making with an hotel which they were building at the back of his house. And he thought of Mrs.

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Ramsay as he looked at that stir among the unfinished walls. For always, he thought, there was something incongruous to be worked into the harmony of her face. She clapped a deerstalker's hat on her head; she ran across the lawn in goloshes to snatch a child from mischief. So that if it was her beauty merely that one thought of, one must remember the quivering thing, the living thing (they were carrying bricks up a little plank as he watched them), and work it into the picture; or if one thought of her simply as a woman, one must endow her with some freak of idiosyncrasy; or suppose some latent desire to doff her royalty of form as if her beauty bored her and all that men say of beauty, and she wanted only to be like other people, insignificant. He did not know. He did not know. He must go to his work.)

Knitting her reddish-brown hairy stocking, 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's find another picture to cut out," she said.

This piece of narrative prose is the fifth section of part 1 in Virginia Woolf's novel, *To the Lighthouse*, which was first published in 1927. The situation in which the characters find themselves can be almost completely deduced from the text itself. Nowhere in the novel is it set forth systematically, by way of introduction or exposition, or in any other way than as it is here. I shall, however, briefly summarize what the situation is at the beginning of our passage. This will make it easier for the reader to understand the following analysis; it will also serve to bring out more clearly a number of important motifs from earlier sections which are here only alluded to.

Mrs. Ramsay is the wife of an eminent London professor of philosophy; she is very beautiful but definitely no longer young. With her youngest son James—he is six years old—she is sitting by the window in a good-sized summer house on one of the Hebrides islands. The professor has rented it for many years. In addition to the Ramsays, their eight children, and the servants, there are a number of guests in the house, friends on longer or shorter visits. Among them is a well-known botanist, William Bankes, an elderly widower, and Lily Briscoe, who is a painter. These two are just passing by the window. James is

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sitting on the floor busily cutting pictures from an illustrated catalogue. Shortly before, his mother had told him that, if the weather should be fine, they would sail to the lighthouse the next day. This is an expedition James has been looking forward to for a long time. The people at the lighthouse are to receive various presents; among these are stockings for the lighthouse-keeper's boy. The violent joy which James had felt when the trip was announced had been as violently cut short by his father's acid observation that the weather would not be fine the next day. One of the guests, with malicious emphasis, has added some corroborative meteorological details. After all the others have left the room, Mrs. Ramsay, to console James, speaks the words with which our passage opens.

The continuity of the section is established through an exterior occurrence involving Mrs. Ramsay and James: the measuring of the stocking. Immediately after her consoling words (if it isn't fine tomorrow, we'll go some other day), Mrs. Ramsay makes James stand up so that she can measure the stocking for the lighthouse-keeper's son against his leg. A little further on she rather absent-mindedly tells him to stand still—the boy is fidgeting because his jealousy makes him a little stubborn and perhaps also because he is still under the impression of the disappointment of a few moments ago. Many lines later, the warning to stand still is repeated more sharply. James obeys, the measuring takes place, and it is found that the stocking is still considerably too short. After another long interval the scene concludes with Mrs. Ramsay kissing the boy on the forehead (she thus makes up for the sharp tone of her second order to him to stand still) and her proposing to help him look for another picture to cut out. Here the section ends.

This entirely insignificant occurrence is constantly interspersed with other elements which, although they do not interrupt its progress, take up far more time in the narration than the whole scene can possibly have lasted. Most of these elements are inner processes, that is, movements within the consciousness of individual personages, and not necessarily of personages involved in the exterior occurrence but also of others who are not even present at the time: "people," or "Mr. Bankes." In addition other exterior occurrences which might be called secondary and which pertain to quite different times and places (the telephone conversation, the construction of the building, for example) are worked in and made to serve as the frame for what goes on in the consciousness of third persons. Let us examine this in detail.

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Mrs. Ramsay's very first remark is twice interrupted: first by the visual impression she receives of William Bankes and Lily Briscoe passing by together, and then, after a few intervening words serving the progress of the exterior occurrence, by the impression which the two persons passing by have left in her: the charm of Lily's Chinese eyes, which it is not for every man to see—whereupon she finishes her sentence and also allows her consciousness to dwell for a moment on the measuring of the stocking: we may yet go to the lighthouse, and so I must make sure the stocking is long enough. At this point there flashes into her mind the idea which has been prepared by her reflection on Lily's Chinese eyes (William and Lily ought to marry)—an admirable idea, she loves making matches. Smiling, she begins measuring the stocking. But the boy, in his stubborn and jealous love of her, refuses to stand still. How can she see whether the stocking is the right length if the boy keeps fidgeting about? What is the matter with James, her youngest, her darling? She looks up. Her eye falls on the room—and a long parenthesis begins. From the shabby chairs of which Andrew, her eldest son, said the other day that their entrails were all over the floor, her thoughts wander on, probing the objects and the people of her environment. The shabby furniture . . . but still good enough for up here; the advantages of the summer place; so cheap, so good for the children, for her husband; easily fitted up with a few old pieces of furniture, some pictures and books. Books—it is ages since she has had time to read books, even the books which have been dedicated to her (here the lighthouse flashes in for a second, as a place where one can't send such erudite volumes as some of those lying about the room). Then the house again: if the family would only be a little more careful. But of course, Andrew brings in crabs he wants to dissect; the other children gather seaweed, shells, stones; and she has to let them. All the children are gifted, each in a different way. But naturally, the house gets shabbier as a result (here the parenthesis is interrupted for a moment; she holds the stocking against James's leg); everything goes to ruin. If only the doors weren't always left open. See, everything is getting spoiled, even that Cashmere shawl on the picture frame. The doors are always left open; they are open again now. She listens: Yes, they are all open. The window on the landing is open too; she opened it herself. Windows must be open, doors closed. Why is it that no one can get that into his head? If you go to the maids' rooms at night, you will find all the windows closed. Only the Swiss maid always keeps her window open. She needs fresh air. Yesterday she

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looked out of the window with tears in her eyes and said: At home the mountains are so beautiful. Mrs. Ramsay knew that "at home" the girl's father was dying. Mrs. Ramsay had just been trying to teach her how to make beds, how to open windows. She had been talking away and had scolded the girl too. But then she had stopped talking (comparison with a bird folding its wings after flying in sunlight). She had stopped talking, for there was nothing one could say; he has cancer of the throat. At this point, remembering how she had stood there, how the girl had said at home the mountains were so beautiful—and there was no hope left—a sudden tense exasperation arises in her (exasperation with the cruel meaninglessness of a life whose continuance she is nevertheless striving with all her powers to abet, support, and secure). Her exasperation flows out into the exterior action. The parenthesis suddenly closes (it cannot have taken up more than a few seconds; just now she was still smiling over the thought of a marriage between Mr. Bankes and Lily Briscoe), and she says sharply to James: Stand still. Don't be so tiresome.

This is the first major parenthesis. The second starts a little later, after the stocking has been measured and found to be still much too short. It starts with the paragraph which begins and ends with the motif, "never did anybody look so sad."

Who is speaking in this paragraph? Who is looking at Mrs. Ramsay here, who concludes that never did anybody look so sad? Who is expressing these doubtful, obscure suppositions?—about the tear which—perhaps—forms and falls in the dark, about the water swaying this way and that, receiving it, and then returning to rest? There is no one near the window in the room but Mrs. Ramsay and James. It cannot be either of them, nor the "people" who begin to speak in the next paragraph. Perhaps it is the author. However, if that be so, the author certainly does not speak like one who has a knowledge of his characters—in this case, of Mrs. Ramsay—and who, out of his knowledge, can describe their personality and momentary state of mind objectively and with certainty. Virginia Woolf wrote this paragraph. She did not identify it through grammatical and typographical devices as the speech or thought of a third person. One is obliged to assume that it contains direct statements of her own. But she does not seem to bear in mind that she is the author and hence ought to know how matters stand with her characters. The person speaking here, whoever it is, acts the part of one who has only an impression of Mrs. Ramsay, who looks at her face and renders the impression received, but is doubtful of its

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proper interpretation. "Never did anybody look so sad" is not an objective statement. In rendering the shock received by one looking at Mrs. Ramsay's face, it verges upon a realm beyond reality. And in the ensuing passage the speakers no longer seem to be human beings at all but spirits between heaven and earth, nameless spirits capable of penetrating the depths of the human soul, capable too of knowing something about it, but not of attaining clarity as to what is in process there, with the result that what they report has a doubtful ring, comparable in a way to those "certain airs, detached from the body of the wind," which in a later passage (2, 2) move about the house at night, "questioning and wondering." However that may be, here too we are not dealing with objective utterances on the part of the author in respect to one of the characters. No one is certain of anything here: it is all mere supposition, glances cast by one person upon another whose enigma he cannot solve.

This continues in the following paragraph. Suppositions as to the meaning of Mrs. Ramsay's expression are made and discussed. But the level of tone descends slightly, from the poetic and non-real to the practical and earthly; and now a speaker is introduced: "People said." People wonder whether some recollection of an unhappy occurrence in her earlier life is hidden behind her radiant beauty. There have been rumors to that effect. But perhaps the rumors are wrong: nothing of this is to be learned directly from her; she is silent when such things come up in conversation. But supposing she has never experienced anything of the sort herself, she yet knows everything even without experience. The simplicity and genuineness of her being unfailingly light upon the truth of things, and, falsely perhaps, delight, ease, sustain.

Is it still "people" who are speaking here? We might almost be tempted to doubt it, for the last words sound almost too personal and thoughtful for the gossip of "people." And immediately afterward, suddenly and unexpectedly, an entirely new speaker, a new scene, and a new time are introduced. We find Mr. Bankes at the telephone talking to Mrs. Ramsay, who has called him to tell him about a train connection, evidently with reference to a journey they are planning to make together. The paragraph about the tear had already taken us out of the room where Mrs. Ramsay and James are sitting by the window; it had transported us to an undefinable scene beyond the realm of reality. The paragraph in which the rumors are discussed has a concretely earthly but not clearly identified scene. Now we find ourselves

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in a precisely determined place, but far away from the summer house—in London, in Mr. Bankes's house. The time is not stated ("once"), but apparently the telephone conversation took place long (perhaps as much as several years) before this particular sojourn in the house on the island. But what Mr. Bankes says over the telephone is in perfect continuity with the preceding paragraph. Again not objectively but in the form of the impression received by a specific person at a specific moment, it as it were sums up all that precedes—the scene with the Swiss maid, the hidden sadness in Mrs. Ramsay's beautiful face, what people think about her, and the impression she makes: Nature has but little clay like that of which she molded her. Did Mr. Bankes really say that to her over the telephone? Or did he only want to say it when he heard her voice, which moved him deeply, and it came into his mind how strange it was to be talking over the telephone with this wonderful woman, so like a Greek goddess? The sentence is enclosed in quotation marks, so one would suppose that he really spoke it. But this is not certain, for the first words of his soliloquy, which follows, are likewise enclosed in quotation marks. In any case, he quickly gets hold of himself, for he answers in a matter-of-fact way that he will catch the 10:30 at Euston.

But his emotion does not die away so quickly. As he puts down the receiver and walks across the room to the window in order to watch the work on a new building across the way—apparently his usual and characteristic procedure when he wants to relax and let his thoughts wander freely—he continues to be preoccupied with Mrs. Ramsay. There is always something strange about her, something that does not quite go with her beauty (as for instance telephoning); she has no awareness of her beauty, or at most only a childish awareness; her dress and her actions show that at times. She is constantly getting involved in everyday realities which are hard to reconcile with the harmony of her face. In his methodical way he tries to explain her incongruities to himself. He puts forward some conjectures but cannot make up his mind. Meanwhile his momentary impressions of the work on the new building keep crowding in. Finally he gives it up. With the somewhat impatient, determined matter-of-factness of a methodical and scientific worker (which he is) he shakes off the insoluble problem "Mrs. Ramsay." He knows no solution (the repetition of "he did not know" symbolizes his impatient shaking it off). He has to get back to his work.

Here the second long interruption comes to an end and we are

taken back to the room where Mrs. Ramsay and James are. The exterior occurrence is brought to a close with the kiss on James's forehead and the resumption of the cutting out of pictures. But here too we have only an exterior change. A scene previously abandoned reappears, suddenly and with as little transition as if it had never been left, as though the long interruption were only a glance which someone (who?) has cast from it into the depths of time. But the theme (Mrs. Ramsay, her beauty, the enigma of her character, her absoluteness, which nevertheless always exercises itself in the relativity and ambiguity of life, in what does not become her beauty) carries over directly from the last phase of the interruption (that is, Mr. Bankes's fruitless reflections) into the situation in which we now find Mrs. Ramsay: "with her head outlined absurdly by the gilt frame" etc.—for once again what is around her is not suited to her, is "something incongruous." And the kiss she gives her little boy, the words she speaks to him, although they are a genuine gift of life, which James accepts as the most natural and simple truth, are yet heavy with unsolved mystery.

Our analysis of the passage yields a number of distinguishing stylistic characteristics, which we shall now attempt to formulate.

The writer as narrator of objective facts has almost completely vanished; almost everything stated appears by way of reflection in the consciousness of the *dramatis personae*. When it is a question of the house, for example, or of the Swiss maid, we are not given the objective information which Virginia Woolf possesses regarding these objects of her creative imagination but what Mrs. Ramsay thinks or feels about them at a particular moment. Similarly we are not taken into Virginia Woolf's confidence and allowed to share her knowledge of Mrs. Ramsay's character; we are given her character as it is reflected in and as it affects various figures in the novel: the nameless spirits which assume certain things about a tear, the people who wonder about her, and Mr. Bankes. In our passage this goes so far that there actually seems to be no viewpoint at all outside the novel from which the people and events within it are observed, any more than there seems to be an objective reality apart from what is in the consciousness of the characters. Remnants of such a reality survive at best in brief references to the exterior frame of the action, such as "said Mrs. Ramsay, raising her eyes . . ." or "said Mr. Bankes once, hearing her voice." The last paragraph ("Knitting her reddish-brown hairy stocking . . .") might perhaps also be mentioned in this connection. But this is already somewhat doubtful. The occurrence is described objectively,

but as for its interpretation, the tone indicates that the author looks at Mrs. Ramsay not with knowing but with doubting and questioning eyes—even as some character in the novel would see her in the situation in which she is described, would hear her speak the words given.

The devices employed in this instance (and by a number of contemporary writers as well) to express the contents of the consciousness of the *dramatis personae* have been analyzed and described syntactically. Some of them have been named (*erlebte Rede*, stream of consciousness, *monologue intérieur* are examples). Yet these stylistic forms, especially the *erlebte Rede*, were used in literature much earlier too, but not for the same aesthetic purpose. And in addition to them there are other possibilities—hardly definable in terms of syntax—of obscuring and even obliterating the impression of an objective reality completely known to the author; possibilities, that is, dependent not on form but on intonation and context. A case in point is the passage under discussion, where the author at times achieves the intended effect by representing herself to be someone who doubts, wonders, hesitates, as though the truth about her characters were not better known to her than it is to them or to the reader. It is all, then, a matter of the author's attitude toward the reality of the world he represents. And this attitude differs entirely from that of authors who interpret the actions, situations, and characters of their personages with objective assurance, as was the general practice in earlier times. Goethe or Keller, Dickens or Meredith, Balzac or Zola told us out of their certain knowledge what their characters did, what they felt and thought while doing it, and how their actions and thoughts were to be interpreted. They knew everything about their characters. To be sure, in past periods too we were frequently told about the subjective reactions of the characters in a novel or story; at times even in the form of *erlebte Rede*, although more frequently as a monologue, and of course in most instances with an introductory phrase something like "it seemed to him that . . ." or "at this moment he felt that . . ." or the like. Yet in such cases there was hardly ever any attempt to render the flow and the play of consciousness adrift in the current of changing impressions (as is done in our text both for Mrs. Ramsay and for Mr. Bankes); instead, the content of the individual's consciousness was rationally limited to things connected with the particular incident being related or the particular situation being described—as is the case, for example, in the passage from *Madame Bovary* interpreted above (pp. 482ff.). And what is still more important: the author, with his knowledge of

an objective truth, never abdicated his position as the final and governing authority. Again, earlier writers, especially from the end of the nineteenth century on, had produced narrative works which on the whole undertook to give us an extremely subjective, individualistic, and often eccentrically aberrant impression of reality, and which neither sought nor were able to ascertain anything objective or generally valid in regard to it. Sometimes such works took the form of first-person novels; sometimes they did not. As an example of the latter case I mention Huysmans's novel *A rebours*. But all that too is basically different from the modern procedure here described on the basis of Virginia Woolf's text, although the latter, it is true, evolved from the former. The essential characteristic of the technique represented by Virginia Woolf is that we are given not merely one person whose consciousness (that is, the impressions it receives) is rendered, but many persons, with frequent shifts from one to the other—in our text, Mrs. Ramsay, "people," Mr. Bankes, in brief interludes James, the Swiss maid in a flash-back, and the nameless ones who speculate over a tear. The multiplicity of persons suggests that we are here after all confronted with an endeavor to investigate an objective reality, that is, specifically, the "real" Mrs. Ramsay. She is, to be sure, an enigma and such she basically remains, but she is as it were encircled by the content of all the various consciousnesses directed upon her (including her own); there is an attempt to approach her from many sides as closely as human possibilities of perception and expression can succeed in doing. The design of a close approach to objective reality by means of numerous subjective impressions received by various individuals (and at various times) is important in the modern technique which we are here examining. It basically differentiates it from the unipersonal subjectivism which allows only a single and generally a very unusual person to make himself heard and admits only that one person's way of looking at reality. In terms of literary history, to be sure, there are close connections between the two methods of representing consciousness—the unipersonal subjective method and the multipersonal method with synthesis as its aim. The latter developed from the former, and there are works in which the two overlap, so that we can watch the development. This is especially the case in Marcel Proust's great novel. We shall return to it later.

Another stylistic peculiarity to be observed in our text—though one that is closely and necessarily connected with the "multipersonal representation of consciousness" just discussed—has to do with the treat-

ment of time. That there is something peculiar about the treatment of time in modern narrative literature is nothing new; several studies have been published on the subject. These were primarily attempts to establish a connection between the pertinent phenomena and contemporary philosophical doctrines or trends—undoubtedly a justifiable undertaking and useful for an appreciation of the community of interests and inner purposes shown in the activity of many of our contemporaries. We shall begin by describing the procedure with reference to our present example. We remarked earlier that the act of measuring the length of the stocking and the speaking of the words related to it must have taken much less time than an attentive reader who tries not to miss anything will require to read the passage—even if we assume that a brief pause intervened between the measuring and the kiss of reconciliation on James's forehead. However, the time the narration takes is not devoted to the occurrence itself (which is rendered rather tersely) but to interludes. Two long excursions are inserted, whose relations in time to the occurrence which frames them seem to be entirely different. The first excursus, a representation of what goes on in Mrs. Ramsay's mind while she measures the stocking (more precisely, between the first absent-minded and the second sharp order to James to hold his leg still) belongs in time to the framing occurrence, and it is only the representation of it which takes a greater number of seconds and even minutes than the measuring—the reason being that the road taken by consciousness is sometimes traversed far more quickly than language is able to render it, if we want to make ourselves intelligible to a third person, and that is the intention here. What goes on in Mrs. Ramsay's mind in itself contains nothing enigmatic; these are ideas which arise from her daily life and may well be called normal—her secret lies deeper, and it is only when the switch from the open windows to the Swiss maid's words comes, that something happens which lifts the veil a little. On the whole, however, the mirroring of Mrs. Ramsay's consciousness is much more easily comprehensible than the sort of thing we get in such cases from other authors (James Joyce, for example). But simple and trivial as are the ideas which arise one after the other in Mrs. Ramsay's consciousness, they are at the same time essential and significant. They amount to a synthesis of the intricacies of life in which her incomparable beauty has been caught, in which it at once manifests and conceals itself. Of course, writers of earlier periods too occasionally devoted some time and a few sentences to telling the reader what at a specific moment

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passed through their characters' minds—but for such a purpose they would hardly have chosen so accidental an occasion as Mrs. Ramsay's looking up, so that, quite involuntarily, her eyes fall on the furniture. Nor would it have occurred to them to render the continuous rumination of consciousness in its natural and purposeless freedom. And finally they would not have inserted the entire process between two exterior occurrences so close together in time as the two warnings to James to keep still (both of which, after all, take place while she is on the point of holding the unfinished stocking to his leg); so that, in a surprising fashion unknown to earlier periods, a sharp contrast results between the brief span of time occupied by the exterior event and the dreamlike wealth of a process of consciousness which traverses a whole subjective universe. These are the characteristic and distinctively new features of the technique: a chance occasion releasing processes of consciousness; a natural and even, if you will, a naturalistic rendering of those processes in their peculiar freedom, which is neither restrained by a purpose nor directed by a specific subject of thought; elaboration of the contrast between "exterior" and "interior" time. The three have in common what they reveal of the author's attitude: he submits, much more than was done in earlier realistic works, to the random contingency of real phenomena; and even though he winnows and stylizes the material of the real world—as of course he cannot help doing—he does not proceed rationalistically, nor with a view to bringing a continuity of exterior events to a planned conclusion. In Virginia Woolf's case the exterior events have actually lost their hegemony, they serve to release and interpret inner events, whereas before her time (and still today in many instances) inner movements preponderantly function to prepare and motivate significant exterior happenings. This too is apparent in the randomness and contingency of the exterior occasion (looking up because James does not keep his foot still), which releases the much more significant inner process.

The temporal relation between the second excursus and the framing occurrence is of a different sort: its content (the passage on the tear, the things people think about Mrs. Ramsay, the telephone conversation with Mr. Bankes and his reflections while watching the building of the new hotel) is not a part of the framing occurrence either in terms of time or of place. Other times and places are in question; it is an excursus of the same type as the story of the origin of Odysseus' scar, which was discussed in the first chapter of this book. Even from that, however, it is different in structure. In the Homer passage the

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excursus was linked to the scar which Euryclea touches with her hands, and although the moment at which the touching of the scar occurs is one of high and dramatic tension, the scene nevertheless immediately shifts to another clear and luminous present, and this present seems actually designed to cut off the dramatic tension and cause the entire footwashing scene to be temporarily forgotten. In Virginia Woolf's passage, there is no question of any tension. Nothing of importance in a dramatic sense takes place; the problem is the length of the stocking. The point of departure for the excursus is Mrs. Ramsay's facial expression: "never did anybody look so sad." In fact several excursuses start from here; three, to be exact. And all three differ in time and place, differ too in definiteness of time and place, the first being situated quite vaguely, the second somewhat more definitely, and the third with comparative precision. Yet none of them is so exactly situated in time as the successive episodes of the story of Odysseus' youth, for even in the case of the telephone scene we have only an inexact indication of when it occurred. As a result it becomes possible to accomplish the shifting of the scene away from the window-nook much more unnoticeably and smoothly than the changing of scene and time in the episode of the scar. In the passage on the tear the reader may still be in doubt as to whether there has been any shift at all. The nameless speakers may have entered the room and be looking at Mrs. Ramsay. In the second paragraph this interpretation is no longer possible, but the "people" whose gossip is reproduced are still looking at Mrs. Ramsay's face—not here and now, at the summer-house window, but it is still the same face and has the same expression. And even in the third part, where the face is no longer physically seen (for Mr. Bankes is talking to Mrs. Ramsay over the telephone), it is nonetheless present to his inner vision; so that not for an instant does the theme (the solution of the enigma Mrs. Ramsay), and even the moment when the problem is formulated (the expression of her face while she measures the length of the stocking), vanish from the reader's memory. In terms of the exterior event the three parts of the excursus have nothing to do with one another. They have no common and externally coherent development, as have the episodes of Odysseus' youth which are related with reference to the origin of the scar; they are connected only by the one thing they have in common—looking at Mrs. Ramsay, and more specifically at the Mrs. Ramsay who, with an unfathomable expression of sadness behind her radiant beauty, concludes that the stocking is still much too short. It is only this common focus

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which connects the otherwise totally different parts of the excursus; but the connection is strong enough to deprive them of the independent "present" which the episode of the scar possesses. They are nothing but attempts to interpret "never did anybody look so sad"; they carry on this theme, which itself carries on after they conclude: there has been no change of theme at all. In contrast, the scene in which Euryclia recognizes Odysseus is interrupted and divided into two parts by the excursus on the origin of the scar. In our passage, there is no such clear distinction between two exterior occurrences and between two presents. However insignificant as an exterior event the framing occurrence (the measuring of the stocking) may be, the picture of Mrs. Ramsay's face which arises from it remains present throughout the excursus; the excursus itself is nothing but a background for that picture, which seems as it were to open into the depths of time—just as the first excursus, released by Mrs. Ramsay's unintentional glance at the furniture, was an opening of the picture into the depths of consciousness.

The two excursuses, then, are not as different as they at first appeared. It is not so very important that the first, so far as time is concerned (and place too), runs its course within the framing occurrence, while the second conjures up other times and places. The times and places of the second are not independent; they serve only the polyphonic treatment of the image which releases it; as a matter of fact, they impress us (as does the interior time of the first excursus) like an occurrence in the consciousness of some observer (to be sure, he is not identified) who might see Mrs. Ramsay at the described moment and whose meditation upon the unsolved enigma of her personality might contain memories of what others (people, Mr. Bankes) say and think about her. In both excursuses we are dealing with attempts to fathom a more genuine, a deeper, and indeed a more real reality; in both cases the incident which releases the excursus appears accidental and is poor in content; in both cases it makes little difference whether the excursuses employ only the consciousness-content, and hence only interior time, or whether they also employ exterior shifts of time. After all, the process of consciousness in the first excursus likewise includes shifts of time and scene, especially the episode with the Swiss maid. The important point is that an insignificant exterior occurrence releases ideas and chains of ideas which cut loose from the present of the exterior occurrence and range freely through the depths of time. It is as though an apparently simple text revealed

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its proper content only in the commentary on it, a simple musical theme only in the development-section. This enables us also to understand the close relation between the treatment of time and the "multi-personal representation of consciousness" discussed earlier. The ideas arising in consciousness are not tied to the present of the exterior occurrence which releases them. Virginia Woolf's peculiar technique, as exemplified in our text, consists in the fact that the exterior objective reality of the momentary present which the author directly reports and which appears as established fact—in our instance the measuring of the stocking—is nothing but an occasion (although perhaps not an entirely accidental one). The stress is placed entirely on what the occasion releases, things which are not seen directly but by reflection, which are not tied to the present of the framing occurrence which releases them.

Here it is only natural that we should recall Proust's work. He was the first to carry this sort of thing through consistently; and his entire technique is bound up with a recovery of lost realities in remembrance, a recovery released by some externally insignificant and apparently accidental occurrence. Proust describes the procedure more than once. We have to wait until volume 2 of *Le Temps retrouvé* for a full description embracing the corresponding theory of art; but the first description, which occurs as early as section 1 of *Du Côté de chez Swann*, is impressive enough. Here, one unpleasant winter evening, the taste of a cake (*petite Madeleine*) dipped in tea arouses in the narrator an overwhelming though at first indefinite delight. By intense and repeated effort he attempts to fathom its nature and cause, and it develops that the delight is based on a recovery: the recovery of the taste of the *petite Madeleine* dipped in tea which his aunt would give him on Sundays when, still a little boy, he went into her room to wish her good morning, in the house in the old provincial town of Combray where she lived, hardly ever leaving her bed, and where he used to spend the summer months with his parents. And from this recovered remembrance, the world of his childhood emerges into light, becomes depictable, as more genuine and more real than any experienced present—and he begins to narrate. Now with Proust a narrating "I" is preserved throughout. It is not, to be sure, an author observing from without but a person involved in the action and pervading it with the distinctive flavor of his being, so that one might feel tempted to class Proust's novel among the products of the unipersonal subjectivism which we discussed earlier. So to class it would not be wrong but

it would be inadequate. It would fail to account completely for the structure of Proust's novel. After all, it does not display the same strictly unipersonal approach to reality as Huysmans's *A Rebours* or Knut Hamsun's *Pan* (to mention two basically different examples which are yet comparable in this respect). Proust aims at objectivity, he wants to bring out the essence of events: he strives to attain this goal by accepting the guidance of his own consciousness—not, however, of his consciousness as it happens to be at any particular moment but as it remembers things. A consciousness in which remembrance causes past realities to arise, which has long since left behind the states in which it found itself when those realities occurred as a present, sees and arranges that content in a way very different from the purely individual and subjective. Freed from its various earlier involvements, consciousness views its own past layers and their content in perspective; it keeps confronting them with one another, emancipating them from their exterior temporal continuity as well as from the narrow meanings they seemed to have when they were bound to a particular present. There is to be noted in this a fusion of the modern concept of interior time with the neo-Platonic idea that the true prototype of a given subject is to be found in the soul of the artist; in this case, of an artist who, present in the subject itself, has detached himself from it as observer and thus comes face to face with his own past.

I shall here give a brief passage from Proust in order to illustrate this point. It deals with a moment in the narrator's childhood and occurs in volume 1, toward the end of the first section. It is, I must admit, too good and too clear an example of the layered structure of a consciousness engaged in recollection. That structure is not always as evident as it is in this instance; elsewhere it could be made clearly apparent only through an analysis of the way the subject matter is arranged, of the introduction, disappearance, and reappearance of the characters, and of the overlapping of the various presents and consciousness-contents. But every reader of Proust will admit that the whole work is written in accordance with the technique which our passage makes apparent without comment or analysis. The situation is this: One evening during his childhood the narrator could not go to sleep without the usual ceremony of being kissed good night by his mother. When he went to bed his mother could not come to his room because there was a guest for supper. In a state of nervous hypertension he decides to stay awake and catch his mother at the door when, after the guest's departure, she herself retires. This is a serious offense, be-

cause his parents are trying to correct his excessive sensitivity by sternly suppressing such cravings. He has to reckon with severe punishment; perhaps he will be banished from home and sent to a boarding school. Yet his need for momentary satisfaction is stronger than his fear of the consequences. Quite unexpectedly it happens that his father, who is usually far stricter and more authoritarian but at the same time less consistent than his mother, comes upstairs directly behind her. Seeing the boy, he is touched by the desperate expression in his face and advises his wife to spend the night in the child's room to calm him down. Proust continues:

On ne pouvait pas remercier mon père; on l'eût agacé par ce qu'il appelait des sensibleries. Je restai sans oser faire un mouvement; il était encore devant nous, grand, dans sa robe de nuit blanche sous le cachemire de l'Inde violet et rose qu'il nouait autour de sa tête depuis qu'il avait des névralgies, avec le geste d'Abraham dans la gravure d'après Benozzo Gozzoli que m'avait donné M. Swann, disant à Hagar, qu'elle a à se départir du côté d'Isaac. Il y a bien des années de cela. La muraille de l'escalier, où je vis monter le reflet de sa bougie n'existe plus depuis longtemps. En moi aussi bien des choses ont été détruites que je croyais devoir durer toujours et de nouvelles se sont édifiées donnant naissance à des peines et à des joies nouvelles que je n'aurais pu prévoir alors, de même que les anciennes me sont devenues difficiles à comprendre. Il y a bien longtemps aussi que mon père a cessé de pouvoir dire à maman: "Va avec le petit." La possibilité de telles heures ne renaitra jamais pour moi. Mais depuis peu de temps, je recommence à très bien percevoir si je prête l'oreille, les sanglots que j'eus la force de contenir devant mon père et qui n'éclatèrent que quand je me retrouvai seul avec maman. En réalité ils n'ont jamais cessé; et c'est seulement parce que la vie se tait maintenant davantage autour de moi que je les entends de nouveau, comme ces cloches de couvents que couvrent si bien les bruits de la ville pendant le jour qu'on les croirait arrêtées mais qui se remettent à sonner dans le silence du soir.

(It was impossible for me to thank my father; what he called my sentimentality would have exasperated him. I stood there, not daring to move; he was still confronting us, an immense figure in his white nightshirt, crowned with the pink and violet scarf of Indian cashmere in which, since he had begun to suffer from

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neuralgia, he used to tie up his head, standing like Abraham in the engraving after Benozzo Gozzoli which M. Swann had given me, telling Hagar that she must tear herself away from Isaac. Many years have passed since that night. The wall of the staircase, up which I had watched the light of his candle gradually climb, was long ago demolished. And in myself, too, many things have perished which, I imagined, would last for ever, and new structures have arisen, giving birth to new sorrows and new joys which in those days I could not have foreseen, just as now the old are difficult of comprehension. It is a long time, too, since my father has been able to tell Mamma to "Go with the child." Never again will such hours be possible for me. But of late I have been increasingly able to catch, if I listen attentively, the sound of the sobs which I had the strength to control in my father's presence, and which broke out only when I found myself alone with Mamma. Actually, their echo has never ceased: it is only because life is now growing more and more quiet round about me that I hear them afresh, like those convent bells which are so effectively drowned during the day by the noises of the streets that one would suppose them to have been stopped for ever, until they sound out again through the silent evening air.) *Remembrance of Things Past*, by Marcel Proust. Translated by C. K. Scott Moncrieff. Random House. 1934.

Through the temporal perspective we sense here an element of the symbolic omnitemporality of an event fixed in a remembering consciousness. Still clearer and more systematic (and also, to be sure, much more enigmatic) are the symbolic references in James Joyce's *Ulysses*, in which the technique of a multiple reflection of consciousness and of multiple time strata would seem to be employed more radically than anywhere else. The book unmistakably aims at a symbolic synthesis of the theme "Everyman." All the great motifs of the cultural history of Europe are contained in it, although its point of departure is very specific individuals and a clearly established present (Dublin, June 16, 1904). On sensitive readers it can produce a very strong immediate impression. Really to understand it, however, is not an easy matter, for it makes severe demands on the reader's patience and learning by its dizzying whirl of motifs, wealth of words and concepts, perpetual playing upon their countless associations, and the ever rearoused but never satisfied doubt as to what order is ultimately hidden behind so much apparent arbitrariness.

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Few writers have made so consistent a use of reflected consciousness and time strata as those we have so far discussed. But the influence of the procedure and traces of it can be found almost everywhere—lately even in writers of the sort whom discriminating readers are not in the habit of regarding as fully competent. Many writers have invented their own methods—or at least have experimented in the direction—of making the reality which they adopt as their subject appear in changing lights and changing strata, or of abandoning the specific angle of observation of either a seemingly objective or purely subjective representation in favor of a more varied perspective. Among these writers we find older masters whose aesthetic individualities had long since been fully established but who were drawn into the movement in their years of maturity before and after the first World War, each in his own way turning to a disintegration and dissolution of external realities for a richer and more essential interpretation of them. Thomas Mann is an example, who, ever since his *Magic Mountain*, without in any way abandoning his level of tone (in which the narrating, commenting, objectivizing author addressing the reader is always present) has been more and more concerned with time perspectives and the symbolic omnitemporality of events. Another very different instance is André Gide, in whose *Faux-Monnayeurs* there is a constant shifting of the viewpoint from which the events (themselves multilayered) are surveyed, and who carries this procedure to such an extreme that the novel and the account of the genesis of the novel are interwoven in the ironic vein of the romanticists. Very different again, and much simpler, is the case of Knut Hamsun who, for example in his *Growth of the Soil*, employs a level of tone which blurs the dividing line between the direct or indirect discourse of the characters in the novel and the author's own utterances; as a result one is never quite certain that what one hears is being said by the author as he stands outside his novel; the statements sound as though they came from one of the persons involved in the action, or at least from a passer-by who observes the incident. Finally, we have still to mention certain further peculiarities of the kind of writing we are considering—those which concern the type of subject matter treated. In modern novels we frequently observe that it is not one person or a limited number of persons whose experiences are pursued as a continuum; indeed, often there is no strict continuum of events. Sometimes many individuals, or many fragments of events, are loosely joined so that the reader has no definite thread of action which he can always follow. There are

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novels which attempt to reconstruct a milieu from mere splinters of events, with constantly changing though occasionally reappearing characters. In this latter case one might feel inclined to assume that it was the writer's purpose to exploit the structural possibilities of the film in the interest of the novel. If so, it is a wrong direction: a concentration of space and time such as can be achieved by the film (for example the representation, within a few seconds and by means of a few pictures, of the situation of a widely dispersed group of people, of a great city, an army, a war, an entire country) can never be within the reach of the spoken or written word. To be sure, the novel possesses great freedom in its command of space and time—much more than the drama of pre-film days, even if we disregard the strict classical rules of unity. The novel in recent decades has made use of this freedom in a way for which earlier literary periods afford no models, with the possible exception of a few tentative efforts by the romanticists, especially in Germany, although they did not restrict themselves to the material of reality. At the same time, however, by virtue of the film's existence, the novel has come to be more clearly aware than ever before of the limitations in space and time imposed upon it by its instrument, language. As a result the situation has been reversed: the dramatic technique of the film now has far greater possibilities in the direction of condensing time and space than has the novel itself.

The distinctive characteristics of the realistic novel of the era between the two great wars, as they have appeared in the present chapter—multipersonal representation of consciousness, time strata, disintegration of the continuity of exterior events, shifting of the narrative viewpoint (all of which are interrelated and difficult to separate)—seem to us indicative of a striving for certain objectives, of certain tendencies and needs on the part of both authors and public. These objectives, tendencies, and needs are numerous; they seem in part to be mutually contradictory; yet they form so much one whole that when we undertake to describe them analytically, we are in constant danger of unwittingly passing from one to another.

Let us begin with a tendency which is particularly striking in our text from Virginia Woolf. She holds to minor, unimpressive, random events: measuring the stocking, a fragment of a conversation with the maid, a telephone call. Great changes, exterior turning points, let alone catastrophes, do not occur; and though elsewhere in *To the Lighthouse* such things are mentioned, it is hastily, without preparation or context, incidentally, and as it were only for the sake of information. The same

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tendency is to be observed in other and very different writers, such as Proust or Hamsun. In Thomas Mann's *Buddenbrooks* we still have a novel structure consisting of the chronological sequence of important exterior events which affect the Buddenbrook family; and if Flaubert—in many respects a precursor—lingers as a matter of principle over insignificant events and everyday circumstances which hardly advance the action, there is nevertheless to be sensed throughout *Madame Bovary* (though we may wonder how this would have worked out in *Bouvard et Pécuchet*) a constant slow-moving chronological approach first to partial crises and finally to the concluding catastrophe, and it is this approach which dominates the plan of the work as a whole. But a shift in emphasis followed; and now many writers present minor happenings, which are insignificant as exterior factors in a person's destiny, for their own sake or rather as points of departure for the development of motifs, for a penetration which opens up new perspectives into a milieu or a consciousness or the given historical setting. They have discarded presenting the story of their characters with any claim to exterior completeness, in chronological order, and with the emphasis on important exterior turning points of destiny. James Joyce's tremendous novel—an encyclopedic work, a mirror of Dublin, of Ireland, a mirror too of Europe and its millennia—has for its frame the externally insignificant course of a day in the lives of a schoolteacher and an advertising broker. It takes up less than twenty-four hours in their lives—just as *To the Lighthouse* describes portions of two days widely separated in time. (There is here also, as we must not fail to observe, a similarity to Dante's *Comedy*.) Proust presents individual days and hours from different periods, but the exterior events which are the determining factors in the destinies of the novel's characters during the intervening lapses of time are mentioned only incidentally, in retrospect or anticipation. The ends the narrator has in mind are not to be seen in them; often the reader has to supplement them. The way in which the father's death is brought up in the passage cited above—incidentally, allusively, and in anticipation—offers a good example. This shift of emphasis expresses something that we might call a transfer of confidence: the great exterior turning points and blows of fate are granted less importance; they are credited with less power of yielding decisive information concerning the subject; on the other hand there is confidence that in any random fragment plucked from the course of a life at any time the totality of its fate is contained and can be portrayed. There is greater confidence in syntheses gained

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through full exploitation of an everyday occurrence than in a chronologically well-ordered total treatment which accompanies the subject from beginning to end, attempts not to omit anything externally important, and emphasizes the great turning points of destiny. It is possible to compare this technique of modern writers with that of certain modern philologists who hold that the interpretation of a few passages from *Hamlet*, *Phèdre*, or *Faust* can be made to yield more, and more decisive, information about Shakespeare, Racine, or Goethe and their times than would a systematic and chronological treatment of their lives and works. Indeed, the present book may be cited as an illustration. I could never have written anything in the nature of a history of European realism; the material would have swamped me; I should have had to enter into hopeless discussions concerning the delimitation of the various periods and the allocation of the various writers to them, and above all concerning the definition of the concept realism. Furthermore, for the sake of completeness, I should have had to deal with some things of which I am but casually informed, and hence to become acquainted with them *ad hoc* by reading up on them (which, in my opinion, is a poor way of acquiring and using knowledge); and the motifs which direct my investigation, and for the sake of which it is written, would have been completely buried under a mass of factual information which has long been known and can easily be looked up in reference books. As opposed to this I see the possibility of success and profit in a method which consists in letting myself be guided by a few motifs which I have worked out gradually and without a specific purpose, and in trying them out on a series of texts which have become familiar and vital to me in the course of my philological activity; for I am convinced that these basic motifs in the history of the representation of reality—provided I have seen them correctly—must be demonstrable in any random realistic text. But to return to those modern writers who prefer the exploitation of random everyday events, contained within a few hours and days, to the complete and chronological representation of a total exterior continuum—they too (more or less consciously) are guided by the consideration that it is a hopeless venture to try to be really complete within the total exterior continuum and yet to make what is essential stand out. Then too they hesitate to impose upon life, which is their subject, an order which it does not possess in itself. He who represents the course of a human life, or a sequence of events extending over a prolonged period of time, and represents it from beginning to end, must prune and iso-

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late arbitrarily. Life has always long since begun, and it is always still going on. And the people whose story the author is telling experience much more than he can ever hope to tell. But the things that happen to a few individuals in the course of a few minutes, hours, or possibly even days—these one can hope to report with reasonable completeness. And here, furthermore, one comes upon the order and the interpretation of life which arise from life itself: that is, those which grow up in the individuals themselves, which are to be discerned in their thoughts, their consciousness, and in a more concealed form in their words and actions. For there is always going on within us a process of formulation and interpretation whose subject matter is our own self. We are constantly endeavoring to give meaning and order to our lives in the past, the present, and the future, to our surroundings, the world in which we live; with the result that our lives appear in our own conception as total entities—which to be sure are always changing, more or less radically, more or less rapidly, depending on the extent to which we are obliged, inclined, and able to assimilate the onrush of new experience. These are the forms of order and interpretation which the modern writers here under discussion attempt to grasp in the random moment—not one order and one interpretation, but many, which may either be those of different persons or of the same person at different times; so that overlapping, complementing, and contradiction yield something that we might call a synthesized cosmic view or at least a challenge to the reader's will to interpretive synthesis.

Here we have returned once again to the reflection of multiple consciousnesses. It is easy to understand that such a technique had to develop gradually and that it did so precisely during the decades of the first World War period and after. The widening of man's horizon, and the increase of his experiences, knowledge, ideas, and possible forms of existence, which began in the sixteenth century, continued through the nineteenth at an ever faster tempo—with such a tremendous acceleration since the beginning of the twentieth that synthetic and objective attempts at interpretation are produced and demolished every instant. The tremendous tempo of the changes proved the more confusing because they could not be surveyed as a whole. They occurred simultaneously in many separate departments of science, technology, and economics, with the result that no one—not even those who were leaders in the separate departments—could foresee or evaluate the resulting overall situations. Furthermore, the changes did not produce the same effects in all places, so that the differences of attainment be-

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tween the various social strata of one and the same people and between different peoples came to be—if not greater—at least more noticeable. The spread of publicity and the crowding of mankind on a shrinking globe sharpened awareness of the differences in ways of life and attitudes, and mobilized the interests and forms of existence which the new changes either furthered or threatened. In all parts of the world crises of adjustment arose; they increased in number and coalesced. They led to the upheavals which we have not weathered yet. In Europe this violent clash of the most heterogeneous ways of life and kinds of endeavor undermined not only those religious, philosophical, ethical, and economic principles which were part of the traditional heritage and which, despite many earlier shocks, had maintained their position of authority through slow adaptation and transformation; nor yet only the ideas of the Enlightenment, the ideas of democracy and liberalism which had been revolutionary in the eighteenth century and were still so during the first half of the nineteenth; it undermined even the new revolutionary forces of socialism, whose origins did not go back beyond the heyday of the capitalist system. These forces threatened to split up and disintegrate. They lost their unity and clear definition through the formation of numerous mutually hostile groups, through strange alliances which some of these groups effected with non-socialist ideologies, through the capitulation of most of them during the first World War, and finally through the propensity on the part of many of their most radical advocates for changing over into the camp of their most extreme enemies. Otherwise too there was an increasingly strong factionalism—at times crystallizing around important poets, philosophers, and scholars, but in the majority of cases pseudo-scientific, syncretistic, and primitive. The temptation to entrust oneself to a sect which solved all problems with a single formula, whose power of suggestion imposed solidarity, and which ostracized everything which would not fit in and submit—this temptation was so great that, with many people, fascism hardly had to employ force when the time came for it to spread through the countries of old European culture, absorbing the smaller sects.

As recently as the nineteenth century, and even at the beginning of the twentieth, so much clearly formulable and recognized community of thought and feeling remained in those countries that a writer engaged in representing reality had reliable criteria at hand by which to organize it. At least, within the range of contemporary movements, he could discern certain specific trends; he could delimit opposing at-

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titudes and ways of life with a certain degree of clarity. To be sure, this had long since begun to grow increasingly difficult. Flaubert (to confine ourselves to realistic writers) already suffered from the lack of valid foundations for his work; and the subsequent increasing predilection for ruthlessly subjectivistic perspectives is another symptom. At the time of the first World War and after—in a Europe unsure of itself, overflowing with unsettled ideologies and ways of life, and pregnant with disaster—certain writers distinguished by instinct and insight find a method which dissolves reality into multiple and multivalent reflections of consciousness. That this method should have been developed at this time is not hard to understand.

But the method is not only a symptom of the confusion and helplessness, not only a mirror of the decline of our world. There is, to be sure, a good deal to be said for such a view. There is in all these works a certain atmosphere of universal doom: especially in *Ulysses*, with its mocking *odi-et-amor* hodgepodge of the European tradition, with its blatant and painful cynicism, and its uninterpretable symbolism—for even the most painstaking analysis can hardly emerge with anything more than an appreciation of the multiple enmeshment of the motifs but with nothing of the purpose and meaning of the work itself. And most of the other novels which employ multiple reflection of consciousness also leave the reader with an impression of hopelessness. There is often something confusing, something hazy about them, something hostile to the reality which they represent. We not infrequently find a turning away from the practical will to live, or delight in portraying it under its most brutal forms. There is hatred of culture and civilization, brought out by means of the subtlest stylistic devices which culture and civilization have developed, and often a radical and fanatical urge to destroy. Common to almost all of these novels is haziness, vague indefinability of meaning: precisely the kind of uninterpretable symbolism which is also to be encountered in other forms of art of the same period.

But something entirely different takes place here too. Let us turn again to the text which was our starting-point. It breathes an air of vague and hopeless sadness. We never come to learn what Mrs. Ramsay's situation really is. Only the sadness, the vanity of her beauty and vital force emerge from the depths of secrecy. Even when we have read the whole novel, the meaning of the relationship between the planned trip to the lighthouse and the actual trip many years later remains unexpressed, enigmatic, only dimly to be conjectured, as does the content

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of Lily Briscoe's concluding vision which enables her to finish her painting with one stroke of the brush. It is one of the few books of this type which are filled with good and genuine love but also, in its feminine way, with irony, amorphous sadness, and doubt of life. Yet what realistic depth is achieved in every individual occurrence, for example the measuring of the stocking! Aspects of the occurrence come to the fore, and links to other occurrences, which, before this time, had hardly been sensed, which had never been clearly seen and attended to, and yet they are determining factors in our real lives. What takes place here in Virginia Woolf's novel is precisely what was attempted everywhere in works of this kind (although not everywhere with the same insight and mastery)—that is, to put the emphasis on the random occurrence, to exploit it not in the service of a planned continuity of action but in itself. And in the process something new and elemental appeared: nothing less than the wealth of reality and depth of life in every moment to which we surrender ourselves without prejudice. To be sure, what happens in that moment—be it outer or inner processes—concerns in a very personal way the individuals who live in it, but it also (and for that very reason) concerns the elementary things which men in general have in common. It is precisely the random moment which is comparatively independent of the controversial and unstable orders over which men fight and despair; it passes unaffected by them, as daily life. The more it is exploited, the more the elementary things which our lives have in common come to light. The more numerous, varied, and simple the people are who appear as subjects of such random moments, the more effectively must what they have in common shine forth. In this unprejudiced and exploratory type of representation we cannot but see to what an extent—below the surface conflicts—the differences between men's ways of life and forms of thought have already lessened. The strata of societies and their different ways of life have become inextricably mingled. There are no longer even exotic peoples. A century ago (in Mérimée for example), Corsicans or Spaniards were still exotic; today the term would be quite unsuitable for Pearl Buck's Chinese peasants. Beneath the conflicts, and also through them, an economic and cultural leveling process is taking place. It is still a long way to a common life of mankind on earth, but the goal begins to be visible. And it is most concretely visible now in the unprejudiced, precise, interior and exterior representation of the random moment in the lives of different people. So the complicated process of dissolution which led to fragmentation of the exterior action,

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to reflection of consciousness, and to stratification of time seems to be tending toward a very simple solution. Perhaps it will be too simple to please those who, despite all its dangers and catastrophes, admire and love our epoch for the sake of its abundance of life and the incomparable historical vantage point which it affords. But they are few in number, and probably they will not live to see much more than the first forewarnings of the approaching unification and simplification.

EPILOGUE

THE subject of this book, the interpretation of reality through literary representation or "imitation," has occupied me for a long time. My original starting point was Plato's discussion in book 10 of the *Republic*—mimesis ranking third after truth—in conjunction with Dante's assertion that in the *Commedia* he presented true reality. As I studied the various methods of interpreting human events in the literature of Europe, I found my interest becoming more precise and focused. Some guiding ideas began to crystallize, and these I sought to pursue.

The first of these ideas concerns the doctrine of the ancients regarding the several levels of literary representation—a doctrine which was taken up again by every later classicistic movement. I came to understand that modern realism in the form it reached in France in the early nineteenth century is, as an aesthetic phenomenon, characterized by complete emancipation from that doctrine. This emancipation is more complete, and more significant for later literary forms of the imitation of life, than the mixture of *le sublime* with *le grotesque* proclaimed by the contemporary romanticists. When Stendhal and Balzac took random individuals from daily life in their dependence upon current historical circumstances and made them the subjects of serious, problematic, and even tragic representation, they broke with the classical rule of distinct levels of style, for according to this rule, everyday practical reality could find a place in literature only within the frame of a low or intermediate kind of style, that is to say, as either grotesquely comic or pleasant, light, colorful, and elegant entertainment. They thus completed a development which had long been in preparation (since the time of the novel of manners and the *comédie larmoyante* of the eighteenth century, and more pronouncedly since the *Sturm und Drang* and early romanticism). And they opened the way for modern realism, which has ever since developed in increasingly rich forms, in keeping with the constantly changing and expanding reality of modern life.

Looking at the problem in this fashion, I came to realize that the revolution early in the nineteenth century against the classical doctrine of levels of style could not possibly have been the first of its kind. The barriers which the romanticists and the contemporary realists tore down had been erected only toward the end of the sixteenth century and during the seventeenth by the advocates of a rigorous imitation of antique literature. Before that time, both during the Middle Ages

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and on through the Renaissance, a serious realism had existed. It had been possible in literature as well as in the visual arts to represent the most everyday phenomena of reality in a serious and significant context. The doctrine of the levels of style had no absolute validity. However different medieval and modern realism may be, they are at one in this basic attitude. And it had long been clear to me how this medieval conception of art had evolved, and when and how the first break with the classical theory had come about. It was the story of Christ, with its ruthless mixture of everyday reality and the highest and most sublime tragedy, which had conquered the classical rule of styles.

But if one compares the two breaks with the doctrine of stylistic levels, one cannot but see at once that they came about under completely different conditions and yielded completely different results. The view of reality expressed in the Christian works of late antiquity and the Middle Ages differs completely from that of modern realism. It is very difficult to formulate the specific character of the older Christian view in such a way that the essential points are brought out and all of the pertinent phenomena are included. A solution which struck me as on the whole satisfactory resulted from an investigation of the semantic history of the word *figura*. For this reason I use the term *figural* to identify the conception of reality in late antiquity and the Christian Middle Ages. What I mean by it is repeatedly explained in this book (for example, pp. 73ff.); a detailed presentation is to be found in my essay on *figura* (which has been reprinted in my *Neue Dante-Studien, Istanbul Schriften* No. 5, Istanbul 1944, now Berne). In this conception, an occurrence on earth signifies not only itself but at the same time another, which it predicts or confirms, without prejudice to the power of its concrete reality here and now. The connection between occurrences is not regarded as primarily a chronological or causal development but as a oneness within the divine plan, of which all occurrences are parts and reflections. Their direct earthly connection is of secondary importance, and often their interpretation can altogether dispense with any knowledge of it.

These three closely related ideas, which gave the original problem form, though at the same time they narrowed its scope, are the base upon which the entire study is built. Naturally it involves a variety of other motifs and problems inherent in the abundance of historical phenomena which had to be treated. But most of these are in some way related to the ideas mentioned, and at any rate those ideas form the constant point of reference.

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As for the methods employed, they have been discussed in an earlier context (p. 548). A systematic and complete history of realism would not only have been impossible, it would not have served my purpose. For the guiding ideas had delimited the subject matter in a very specific way. I was no longer concerned with realism in general, the question was to what degree and in what manner realistic subjects were treated seriously, problematically, or tragically. As a result, merely comic works, works which indubitably remained within the realm of the low style, were excluded. They could at most be referred to occasionally as contrasting illustrations, in the same sense in which completely unrealistic works in the elevated style were to be mentioned from time to time. The category of "realistic works of serious style and character" has never been treated or even conceived as such. I have not seen fit to analyze it theoretically and to describe it systematically. To do that would have necessitated an arduous and, from the reader's point of view, a tiresome search for definitions at the very beginning of my study. (Not even the term "realistic" is unambiguous.) And it is most probable that I could not have managed without an unusual and clumsy terminology. The procedure I have employed—that of citing for every epoch a number of texts and using these as test cases for my ideas—takes the reader directly into the subject and makes him sense what is at issue long before he is expected to cope with anything theoretical.

The method of textual interpretation gives the interpreter a certain leeway. He can choose and emphasize as he pleases. It must naturally be possible to find what he claims in the text. My interpretations are no doubt guided by a specific purpose. Yet this purpose assumed form only as I went along, playing as it were with my texts, and for long stretches of my way I have been guided only by the texts themselves. Furthermore, the great majority of the texts were chosen at random, on the basis of accidental acquaintance and personal preference rather than in view of a definite purpose. Studies of this kind do not deal with laws but with trends and tendencies, which cross and complement one another in the most varied ways. I was by no means interested merely in presenting what would serve my purpose in the narrowest sense; on the contrary, it was my endeavor to accommodate multiplex data and to make my formulations correspondingly elastic.

The individual chapters treat individual epochs, in some cases comparatively short ones, as little as half a century, in others much longer. There are frequent gaps—that is to say, periods which have not

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been treated at all: antiquity for example, which I use only by way of introduction, or the early Middle Ages, from which but too little has been preserved. Additional chapters could have been inserted later to deal with English, German, and Spanish texts. I should have liked to treat the *siglo de oro* more extensively; I should especially have liked to add a special chapter on German realism of the seventeenth century. But the difficulties were too great. As it was, I had to deal with texts ranging over three thousand years, and I was often obliged to go beyond the confines of my own field, that of the romance literatures. I may also mention that the book was written during the war and at Istanbul, where the libraries are not well equipped for European studies. International communications were impeded; I had to dispense with almost all periodicals, with almost all the more recent investigations, and in some cases with reliable critical editions of my texts. Hence it is possible and even probable that I overlooked things which I ought to have considered and that I occasionally assert something which modern research has disproved or modified. I trust that these probable errors include none which affect the core of my argument. The lack of technical literature and periodicals may also serve to explain that my book has no notes. Aside from the texts, I quote comparatively little, and that little it was easy to include in the body of the book. On the other hand it is quite possible that the book owes its existence to just this lack of a rich and specialized library. If it had been possible for me to acquaint myself with all the work that has been done on so many subjects, I might never have reached the point of writing.

With this I have said all that I thought the reader would wish me to explain. Nothing now remains but to find him—to find the reader, that is. I hope that my study will reach its readers—both my friends of former years, if they are still alive, as well as all the others for whom it was intended. And may it contribute to bringing together again those whose love for our western history has serenely persevered.