THE FUNCTION OF RHYME IN VIRGINIA WOOLF'S PROSE

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B.A., The University of British Columbia, 1981

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF
MASTER OF ARTS

in

THE FACULTY OF GRADUATE STUDIES
Department of English

We accept this thesis as conforming

to the required standard

THE UNIVERSITY OF BRITISH COLUMBIA

April 1984

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Abstract

Through the close examination of rhyme (where rhyme is considered to mean alliteration, assonance, homoeoteleuton or the echo of word-endings, and ploce or the verbatim repetition of an entire word) in three of Woolf's novels—Jacob's Room (1922), To the Lighthouse (1927), and Between the Acts (1941)—this thesis is attempting to provide an insight into the structural composition of Woolf's prose. It looks at the mechanics involved in writing the novels—as specifically seen in Woolf's use of rhyme techniques. The thesis yields positive proof that Woolf selected the words in her texts with consideration not just for their meaning, but for their sound: the way these sounds are arranged helps to highlight and draw attention to various sections and themes within the novels. In other words, Woolf does not use rhyme merely to ornament her novels, but rather, employs it as one of many devices to help convey to the reader impressions and sensations about her characters and their surroundings.
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Acknowledgement

I would like to thank Dr. Lee Johnson, Associate Professor, Department of English, U.B.C., for his assistance and advice in the content and production of this thesis.

I am also grateful to Dr. J. Hulcoop and Mr. A. Busza, also of the Department of English, U.B.C., for the time they have spent in reviewing the thesis in its various stages of development, and to Dr. John Gregg for his support and encouragement throughout.
Introduction

Why consider the use of rhyme in Virginia Woolf's novels and essays? She was, after all, a prose writer, and the question of any so-called "lyrical" passages in her work might be relegated to considerations of style. Why examine rhyme, other than perhaps to give it a small chapter in a varied collection of critical essays? Like the sixteenth, seventeenth and eighteenth century prose writers, Woolf felt that rhyme was a device applicable not only to verse, but to prose. She proved that rhyme and prose need not be separated, but could be woven together to create a unified literary fabric containing the best of both forms.

For Woolf, "rhyme" meant something much more complex than the end-rhyme at the end of a line of verse, a form of rhyme which "requires . . . a perfect vowel echo (where a consonant is involved)."\(^1\) It also meant homoeoteleuton—the repetition of word suffixes (including end-rhyme)—alliteration, assonance, and plece—the verbatim repetition of a word or phrase. This thesis will attempt to demonstrate why Woolf interpreted rhyme as broadly as she did, and the way in which she used it in her novels and essays.

Before studying rhyme in Woolf's prose, we must consider the evolution of rhyme in the English language, and thus the context in which she developed her own definition of rhyme.

Classical verse did not utilize rhyme as we know it today,
but the classical rhetoricians do speak briefly of its equivalent. Aristotle (384-322 B.C.) describes homoeoteleuton, and suggests, although does not expressly state, "that rime is a kind of antithesis. It brings, as it were, two contrasting ideas under the control of one sound. In this harmonization of the opposites lies the artistic effect and the power of rime."² In fact, as will be seen later in the discussion, Woolf frequently used rhyme to show the dissimilarities between two apparently similar images or ideas. Quintilian (A.D. 35-100) adds little to Aristotle's remarks. In Book IX of his Institutio Oratoria he defines rhyme or "verbal resemblances" more exactly than did Aristotle:

There are some four different forms of play upon verbal resemblances. The first occurs when we select some word which is not very unlike another . . . the words selected will be of equal length and will have similar terminations as in 'non verbis, sed armis' . . . . The second form occurs when clauses conclude alike, the same syllables being placed at the end of each; this correspondence in the ending of two or more sentences is called homoeoteleuton.³

Like Aristotle, Quintilian does not give his opinions on this type of rhyme—he simply includes it as one of many rhetorical devices. Any group of words which conclude with the "same syllables," including tense indicators such as the pair, "running" and "sitting," employ homoeoteleuton. In European poetry, and in English poetry from the Elizabethan period onwards, end-rhyme gradually replaced homoeoteleuton.

When we move forward in history to the late sixteenth cen-
tury, we find a vehement debate revolving around the actual value of rhyme. In his **Defence of Poesie**, Sir Philip Sidney vindicates "poesie" in general, but mentions rhyme specifically in a few contexts. He judges it favourably: "verse far exceedeth Prose, in the knitting up of the memorie, the reason is manifest, the words (besides their delight, which hathe a great affinitie to memorie) being so set as one cannot be lost, but the whole woorke fails: which accusing it selfe, calleth the remembrance back to it selfe, and so most strongly confirmeth it."\(^4\) Sidney uses "rime" and "measured verse" interchangeably. Although he is in full favour of the use of rhyme, "being best for memorie . . . it must be in jest that any man can speak against it,"\(^5\) he does qualify this enthusiasm slightly in his concluding paragraph by wishing that none of his readers, even the dull ones, "be rimed to death as is said to be done in Ireland."\(^6\) The **Defence of Poesie**, then, does not recommend rhyme merely for its own sake as an ornament, but stresses that its value lies in its ability to link our thoughts together, which thereby helps us remember relationships or statements which we might otherwise forget.

In 1589, Sidney's contemporary, George Puttenham, produced **The Arte of English Poesie**. Although it deals with more aspects of poetry than does Sidney's **Defence**, and includes a long list of rhetorical terms, it contains views on rhyme similar to those held by Sidney. Puttenham states that "for wanting the currant-nesse of the Greeke and Latine feete, in stead thereof we make
in th'ends of our verses a certaine tunable sound: which anon after with another verse reasonably distant we accord together in the last fall or cadence: the eare taking pleasure to heare the like tune reported, and to feele his returne." Both Sidney and Puttenham see rhyme as mainly a mnemonic device, but where Sidney stresses its ability to combine two opposing ideas, Puttenham sees it either as purely ornamental, or as accentuating the structure of the stanza "by marshalling the meetres, and limiting their distaunces having regard to the rime or concorde how they go and returne." Nonetheless, the two do agree on the vulgarity of poor rhyme, as is shown by the Puttenham remark: "there can not be in a maker [poet] a fowler fault, then . . . by untrue orthographie to wrench his words to helpe his rime. . . . [He who does this is] not halfe his crafts maister." 

Following close behind Puttenham and Sidney were Thomas Campion and Samuel Daniel. The first of these was one of the few willing to take a stand against the general consensus which favoured rhyme. In his Observations, Campion repeats the definition: "By rime is understoode that which ends in the like sound," but goes on to denounce it, claiming that poesie should be carefully constructed from iambes, trochees, spondees and other "numbers" or types of feet, and "that the help of rime were not only in them superflous, but also absurd." Samuel Daniel defends the cause of rhyme as well as he can against Campion, but he does not offer any new arguments for rhyme, merely restating Sidney's and Puttenham's opinions, that rhyme consists
"of an agreeing sound in the last silables of severall verses, giving both to the Eare an Eccho of a delightfull report & to the Memorie a deeper impression of what is delivered therein." 

Before considering the contributions to the study of rhyme by Virginia Woolf's contemporaries, it is important to discuss the development of rhyme in prose in English literature. Until the eighteenth century, many eminent poets also wrote admirable prose: Sir Philip Sidney, John Donne, John Milton, John Dryden and Alexander Pope alternated between the two forms. That they did so suggests that the distinction between verse and prose, especially during the sixteenth to the eighteenth centuries, was not as acute as it later proved to be. Many of the techniques which were employed in verse were also employed in prose. In other words, by utilizing rhyme in her own prose, Virginia Woolf was not creating a new genre peculiar to the twentieth century, but was, in part, reviving a practice which was not uncommon over a century before. Three essayists from the sixteenth and seventeenth centuries exemplify, for the purpose of this thesis, that earlier practice. The first, John Lyly, an Elizabethan essayist, demonstrated verse techniques in his prose. The opening paragraph of Euphues: The Anatomy of Wit (1578) begins thus:

There dwelt in Athens a young gentleman of great patrimony and of so comely a personage that it was doubted whether he were more bound to Nature for the lineaments of his person or to Fortune for the increase of his possessions. But Nature, impatient of comparisons, and as it were disdaining a companion or copartner in her working, added to
this comeliness of his body such a sharp capacity of mind that not only she proved Fortune counterfeit but was half of that opinion that she herself was only current. This young gallant, of more wit than wrath, and yet of more wrath than wisdom, seeing himself inferior to none in such pleasant conceits thought himself superior to all in honest conditions, insomuch that he deemed himself so apt to all things that he gave himself almost to nothing but practicing of those things commonly which are incident to these sharp wits--fine phrases, smooth quipping, merry taunting, using jesting without mean, and abusing mirth without measure. 13

This passage contains an example of "a like tune"--one of the devices discussed by Sidney, Puttenham and Campion--namely, "companion" and "opinion." However, it also employs many of the rhetorical devices Puttenham lists in Book III of his Arte of English Poesie including homoeoteleuton: "quipping," "taunting," "jesting," and alliteration on the "p's," "c's," and "w's." The passage also uses ploce, an "iteration of one word, but with some little intermission by inserting one or two words betweene."14 In this paragraph, then, repeated sounds of many types are prominent, and while they primarily serve an ornamental purpose, they also underline the description of the hero as a carefree and witty young rake.

John Donne provides another example. In 1623 he wrote a series of essays called Devotions Upon Emergent Occasions. Chapter XVII of the Devotions begin:

Perchance hee for whom this Bell tolls, may be so ill, as that he knowes not it tolls for him; And perchance I may thinke my selfe so much better than I am, as that they who are about mee, and see my state, may have caused it to toll for mee,
and I know not that. The Church is Catholike, universal, so are all her Actions; All that she does, belongs to all. When she baptizes a child, that action concerns me; for that child is thereby connected to that Head which is my Head too, and engraven into that body, whereof I am a member. And when she buries a Man, that action concerns me: All mankind is of one Author, and is one volume.15

As with Lyly's essay, Donne's Devotion, is structured with homo-eoteleuton and with alliteration. However, in contrast to Lyly's Euphues, Donne utilizes ploce, not for ornament, but to organize his argument. Many of Donne's sentences are quite long because they attempt to explain complex thoughts or relationships. His repetition of "Head" and "child" in this passage establishes a connection between the narrator, the child and the Head, which is the church. The repetition of "that" establishes a sense of sequence: "that action" is linked with "that child," "that head" and "that body." In the last sentence of this passage, the "that action" pattern begins again. Thus, ploce does not necessarily repeat only those words which are relevant to the theme of the essay; when "Head" and "child" and "that" are repeated, the meaning of these words is separate and distinct from, albeit closely tied to, the structural function which they perform.

Later in the seventeenth century, in 1658, Sir Thomas Browne wrote Hydriotaphia, Urn-Burial. In the penultimate paragraph of the fifth chapter, he says:

Pious spirits who passed their days in raptures of futurity made little more of this world than the
The rhetorical devices, *homoeoteleuton*, alliteration, assonance, and *ploce*, inherent in the whole essay, occur in many of the individual paragraphs. Browne combines the uses that Lyly and Donne made of them. He embellishes and ornaments his ideas as Lyly does, but he also structures his argument in a manner similar to Donne. However, whereas Donne uses *ploce* over a few sentences to direct the reader's attention to his argument, Browne uses it less pointedly. He uses *ploce* to assist in structuring the ideas in the essay as a whole, while also employing *homoeoteleuton* and alliteration to accentuate the argument within the paragraph: that is, the suffix "tion" on the words following "Christian" serves to emphasize words which together constitute a list of all the experiences leading to "anticipation," whereas other words which do not appear to be involved in rhyme, like "glory," "ashes" and "pious" are repeated from the earlier part of the essay and so provide a connecting link throughout the essay.

With the close of the eighteenth century, there came a gradual separation of prose and poetry; the boundaries between them became sharper and more difficult to cross. In fact, with only a few exceptions in the form of James Beattie's *Theory of*
Language (1783), J.S. Schultze's A Defence of Poetry (1802) and Shelley's unfinished A Defence of Poetry (1840), the discussion surrounding not only the use, but the value of rhyme lay more or less undisturbed for many years, despite its narrow but brilliant use by the Augustans. However, when Woolf was completing her early novels and short-fictions in the 1920's, another wave of critics was emerging who were reevaluating the implications of rhyme. In 1919, John Livingston Lowes tried to look at rhyme more scientifically than his predecessors had done, but he also came to define rhyme more broadly, including in his definition other rhetorical forms. He says that rhyme "is one of the binding elements in both the production and the perception of structural unity. . . . Creative energy in its highest exercise is magnificently architectonic, and it imposes upon the lyric impulse an ordered sequence and an organic unity." He does not expect homoeoteleuton alone to provide the "binding elements" but also considers alliteration to be rhyme, "that is to say, it is initial, as contrasted with end-rhyme." In his Convention and Revolt, Lowes expressed a sentiment which was probably not unique to himself, as it has as its basis the sense of intellectual searching which occurred in the post-Victorian, early twentieth century. He makes the connection between poetry and prose, calling the borderland between them "the great uncharted region in the realm of letters . . . for centuries the Debatable Ground, the no Man's Land of Literature, claimed now by one side, now by the other, and
securely held by neither." As we have seen, however, the two forms, far from being "uncharted," were very closely related prior to the "centuries" during which they became separated. In attempting to bridge the "No Man's Land" between them, Woolf was, on the one hand, returning to the traditions of Sidney, Donne and Dryden; on the other, she was modifying those traditions to include her own psychological novels.

Lowes' views were expanded in 1921 by Selincourt in his essay, "Rhyme in English Poetry." Although the essay crisply states that "true rhyme in English requires . . . a perfect vowel echo (where a consonant is involved)" it also agrees with Lowes that "alliteration and rhyme are clearly members of the same genus." Like Lowes, Selincourt is able to move from the restricted view of rhyme to make a remark which proves as much a prediction as a statement: "prose should be a perfect medium for rhyme because it has no structural fetters, but of course, these fetters provide the direction almost all artists need to work under." Woolf undertakes to meet Selincourt's challenge: she attempts to overcome the lack of "fetters" by utilizing rhyme in her prose.

Woolf herself occasionally comments on rhyme and poetry in essays which ostensibly have nothing to do with rhyme. In "The Elizabethan Lumber Room" for instance, she notes that "Rhyme and metre helped the poets to keep the tumult of their perceptions in order. But the [Elizabethan] prose writer, without these restrictions, accumulated clauses, petered out in
interminable catalogues, tripped and stumbled over the convolutions of his own rich draperies." At times, Woolf appears to mock her contemporary critics by describing and practising the extreme flexibility of the language—a flexibility which the critics can only discuss in theoretical terms. In "On Not Knowing Greek," Woolf compares English and Greek, and finds the former the clear victor: "We can never hope to get the whole fling of a sentence in Greek as we do in English. We cannot hear it, now dissonant, now harmonious, tossing sound from line to line across a page. We cannot pick up infallibly one by one all those minute signals by which a phrase is made to hint, to turn, to live" (CR, p. 36).

Virginia Woolf included rhyme in her prose to enhance the development of unlikely relationships between people or objects within her novels. In order to compare characters and their relationships, she had to set up echoes and reminders wherever possible. End-rhyme and alliteration, had she used those two alone, may have produced a tedious novel or essay. Thus, Woolf used a variety of the different rhyming devices available to her to produce this echoing effect. She used end-rhyme and alliteration certainly, but she also used assonance, *homoeoteleuton*, and when she wanted every reader to identify and appreciate the connection between one passage and another, *ploce*. The distinction between *ploce*, the verbatim repetition of a word or phrase for a structural purpose—that is, to connect two or more sections of a novel or essay—and the use of repetition to
re-emphasize an idea or image for the purpose of developing themes and symbolic allusions, is easily blurred. Perhaps it would be wrong to try to separate these two linguistic entities completely: although the continual recurrence of a word or phrase serves a structural function, that word or phrase is often closely related to the thematic substance of the novel or essay. Nevertheless, the objective of this thesis is to examine the structural composition of three of Woolf's novels—as specifically seen in her development of rhyme techniques, including her use of place as opposed to thematic repetition—and to relate that structure to the themes and symbols of those novels. In this thesis, concern with themes and symbols is secondary to the concern with structure. In The Echoes Enslaved, Allen McLaurin says that the repetition of the word "smell" in Flush "illustrates the difference between sensation and language." This thesis will try to concentrate on "language" first, and then compare "language" to "sensation."

The study will centre on three novels selected to represent Woolf's career: her third—Jacob's Room (1922), the last—Between the Acts (1941), and the most highly acclaimed—To The Lighthouse (1927). I begin with Jacob's Room because in this novel, as Guiguet notes, she tries to suppress "all that she called the 'scaffolding,' facts, actions, events precisely situated in space and time, forming an itinerary and a chronology without gaps or breaks, a continuous milieu whose continuity is in our habits of thought." Woolf herself calls
Jacob's Room "a necessary step, for me, in working free." 26

This is not to say that she had not successfully experimented with her prose style earlier. Three remarkable short fictions, "Kew Gardens," "The Mark on the Wall," and "An Unwritten Novel" were all published and had received generally favourable reviews before Woolf began writing Jacob's Room. In "The Mark on the Wall" for instance, she questions:

And what is knowledge? What are our learned men save the descendants of witches and hermits who crouched in caves and in woods brewing herbs, interrogating shrew-mice and writing down the language of the stars? And the less we honour them as our superstitions dwindle and our respect for beauty and health of mind increases...Yes, one could imagine a very pleasant world. A quiet, spacious world, with the flowers so red and blue in the open fields. A world without professors or specialists or house-keepers with the profiles of policemen, a world which one could slice with one's thoughts as a fish slices the water with his fin, grazing the stems of the water-lilies, hanging suspended over nests of white sea eggs... 27

This passage utilizes alliteration, assonance, homoeotelen-euton and ploce. The first three devices focus on heightening and developing the images within the passage, within a few sentences. The latter underlines the parallel arrangement of the argument: "what is knowledge? What are our learned men" and "one could slice ... as a fish slices." Furthermore, ploce connects this passage with other parts of the essay. "Fish" is repeated one page later; "flowers" three pages previously; "house-keeper" four pages before. The repetition of a word recalls its past usage and circumstances and so helps to unify
disparate sections of the essay.

"The Mark on the Wall," "Kew Gardens" and "An Unwritten Novel" have no plot--each of them consists of a series of sensory impressions. They begin, tentatively, to explore the possibilities of including rhyme as a part of the structural framework of the essay. They generate, as Woolf notes in her diary in January 1920, "some idea of a new form for a new novel. Suppose one thing should open out of another . . . not only for 10 pages but 200 or so--doesn't that get closer and yet keep form and speed, and enclose everything, everything?" (AWD, p. 23). The idea germinating in January 1920 became, twenty-two months later, the popular, critically acclaimed Jacob's Room, and completely matured at the end of her writing career with Between the Acts.
Jacob's Room was published in 1922. The two novels which preceded it, *The Voyage Out* (1915) and *Night and Day* (1919) conformed "in structure and external pretensions to the traditions of fiction writing which the nineteenth century had bequeathed to the twentieth."¹ In these first two novels, "it is clear that Virginia Woolf had not yet discovered a technique which would enable her to write a novel in which luminous halo and actual story would be coextensive."² In her third novel, *Jacob's Room*, Woolf radically changed course. Her style, which now demonstrated that "luminous halo and actual story" could be coextensive, attracted considerable praise from her publisher, her husband and many critics. *Jacob's Room*, said her publisher, is "extraordinarily distinguished and beautiful........You have, of course, your own method, and it is not easy to tell how many readers it will have" (AWD, p. 51). With this "method," the importance of the plot began to recede, while sensations and images and themes became more prominent. Ralph Freedman includes *Jacob's Room* in his list of "lyrical novels," saying that it is to be approached in "the way an onlooker regards a picture: he sees complex details in juxtaposition and experiences them as a whole."³ The eye can focus on much of a painting at once, whereas reading is a step-by-step process. In order that the reader might see *Jacob's Room* as "a picture," Woolf had to recall and to foreshadow images and sensations and themes, which
she did with rhyme, in its several, various forms.

This study will concentrate upon four of the rhyme forms: alliteration, homoeoteleuton, assonance and ploce. The first three devices are subtle forms of rhyme; they can connect several lines, a paragraph or two, or even several pages. However, the most obvious form of rhyme, ploce, or verbatim repetition, is so evident that it connects several sections of a novel.

What roles do the more subtle forms of rhyme in fact play in Jacob's Room? Do they merely strengthen the ploce or do they perform separate functions in themselves? Alliteration, for instance, is used fairly regularly throughout the novel. It makes its appearance early when Mrs. Flanders, sitting on a hill, looks on the town below her, and imagines it when it is busy. In the space of two paragraphs, she sees "goats . . . [who] cantered their carriages through the crowds," "purple bonnets . . . [on] pink, querulous faces on pillows" and thinks of going to the Aquarium "where the sallow blinds, the stale smell of spirits of salt . . . remained in the mind." Betty Flanders sees in her imagination what is not in front of her in reality. In her thoughts she transforms the tranquil scene below her into one of bustling activity. Woolf uses alliteration to convey the vividness of this imaginary scene to the reader.

Later in the novel, Woolf again uses alliteration in the description of a holiday scene--Jacob's sailing expedition along the Cornish coast with Timmy Durrant. In an interlude between a description of the voyage itself and the arrival of the men
at the Durrant's home, Woolf interweaves two alliterated sounds together. The interwoven sounds are both glottals—the difference is that one sound is voiced ("g") and one unvoiced ("c"). Thus, although the two sounds are distinct, they do have enough in common to give the impression of a continuing sound. The narrator describes the Cornish coastline where the "white Cornish cottages are built on the edge of the cliff; the garden grows gorse more readily than cabbages; and for hedge, some primeval man has piled granite boulders" (50). The pattern begins with alliterated "c's," is interrupted by a series of "g's," then is followed by one "c" and finally one "g." The interweaving has the effect of emphasizing in the actual sounds those interrelationships which are suggested by the meaning of the words. The intrusive "g's"—the "gorse" and the "granite" are constantly threatening, in their wildness, to overtake civilization as it is represented by the "Cornish cottages" and the "cabbages." The narrator's observation of the cottages is made from close range. As the resident Mrs. Pascoe, for instance, or as the passing tourists see them, their harshness amidst the granite boulders, inhospitable gorse, and cold winds is all too apparent. A few pages earlier, however, Jacob and Timmy have seen the cottages from their sailboat. From the water, these same cottages "wore an extraordinary look of calm, of sunny peace, as if wisdom and piety had descended upon the dwellers there" (46). The alliteration of the second description of the Cornish cottages draws attention to them, and therefore to the disparity
in the two descriptions. The view from the sea is different from that on land not just because of the distance between the boat and the cottages. It is different in an effort to describe the elation and enjoyment which the two young men are experiencing from the voyage. Woolf shows their pleasure not by attempting to list their emotions, but by describing their attitudes. That they can see the cottages and cabbage fields rising "to heaven in a kind of ecstasy" (46) when Mrs. Pascoe knows that they "grow gorse more readily than cabbages" implies that their spirits are also soaring. Indeed, the voyage is one which Jacob never forgets; he meets Timmy's sister, Clara Durrant, at the end of the cruise, and recalls both the voyage and Clara on his Grecian trip.

Virginia Woolf's most common use of alliteration in Jacob's Room is for emphasis, to heighten or strengthen an image. In Cambridge, for instance, when Professor Huxtable removes his glasses, "the whole flesh of his face then fell into folds as if props were removed" (37). In Greece, Jacob walks on the hills, "composed, commanding, contemptuous" (140). In these examples, the later adjectives are enhanced by the alliteration, the "head-rhyme" in the word before it. Another image early in the novel is also purposely thrust into prominence by alliteration--Jacob's reading material. It includes a "Greek dictionary with the petals of poppies pressed to silk between the pages" (36). The other books are simply listed: the Greek dictionary is singled out by the pressed flowers it contains and by the way those flowers are described. Of all of Jacob's books, the
Greek dictionary is the most symbolic. Poppies are flowers of remembrance, remembrance especially of those killed in war. To press the flowers is to kill them, but the act of squeezing out their life juices is the act which preserves, at least two-dimensionally, their shape and colour for years to come (as this novel is trying to preserve recollections of Jacob after he is dead). Greece holds an allure for Jacob throughout his short life: he studies Greek in school, he discusses the Greeks with his school acquaintances, he looks like a Grecian statue, and when he has a hundred pounds left to him in a will, he visits Greece. However, when he is in Greece, the talk of war intensifies, and after returning to England he joins the forces, and is killed sometime afterwards. Thus, the Greek dictionary and the poppies become tangible reminders of his presence after he is dead.

The previous examples show alliteration performing a variety of functions related to the heightening or strengthening of an image. Homoeoteleuton, the repetition of word endings, serves different purposes. Unlike other rhyme forms, it is rarely used for any ornamental purposes. It is more often used to assist in creating or to emphasize a parallel structure. Within a paragraph describing Jacob as Captain Barfoot sees him, Virginia Woolf says, "either we are cold, or we are sentimental. Either we are young or growing old" (69). In these lines, the "either . . . cold, either . . . old" rhyme strengthens the bond between the lines by strengthening the parallel structure of the ideas
within those lines. Later in the novel, Woolf describes the museum: "stone lies solid over the British Museum, as bone lies cool over the visions and heat of the brain" (105). Once again, in order to intensify the metaphor she uses homoeoteleuton to underline the parallelism, to organize clearly and cohesively our perceptions of the correspondence she is trying to establish between the monolithic pillars of the British Museum and the frail skull shielding the brain.

While homoeoteleuton helps to produce parallel structure throughout most of Jacob's Room, it is used in one other way in the novel. At the Durrants' party, Clara and Jacob listen to Elsbeth Siddons singing. Her song is from Shakespeare: "Who is Silvia? what is she?/ That all our swains commend her? . . . Then to Silvia let us sing/ That Silvia is excelling/ She excels each mortal thing/ Upon the dull earth dwelling/ To her let us garlands bring" (85). The Durrants' party, at which Elsbeth sings, foreshadows Mrs. Dalloway's party and Mrs. Ramsay's dinner. Like Mrs. Dalloway and Mrs. Ramsay, Clara Durrant is the focal point of the party in that it is she who tries, through snippets of conversation and introductions, to bring the guests together. They recognize Clara's social graces, and although one old guest, Mr. Salvin, finds that "Clara lacks her mother's spirit. Clara is a little pale," (83) others comment that she "looks charming" (82) and ask "who could resist her?" (84). Although Clara bustles about introducing people, Woolf does not describe Clara's own impressions of the party, with
one exception—she is absorbed by Elsbeth's song. The "Silvia" of whom Elsbeth sings and Clara Durrant are comparable figures. "What is she?" could be asked as easily about Clara as Silvia. All the favourable comments about Clara, including the marriage proposal prior to the party (82), suggest that "all our swains commend" not just Silvia but Clara too. Most of the song is advice to the swains: "to Silvia let us sing... To her let us garlands bring." Jacob listens to the music, applauds it, then asks Clara to go with him "to have something to eat" (86). This is his garland, his present to her. He is shy and embarrassed when with Clara, despite his experiences with Florinda, but has overcome his awkwardness enough to approach her socially. She is waylaid by Mr. Pilcher; Jacob considers himself deserted ("so Clara left him" [86]) and they never do become reunited.

Woolf's insertion of Shakespeare's song in this novel gives the reader an opportunity to compare the traditional use of homoeoteleuton, in this case end-rhyme, with Woolf's own use of it. Shakespeare's rhyme scheme is very formal: ababa, whereas Woolf's rhyme follows no set rules; she uses it where she feels it is most suitable and effective. Shakespeare's rhyme conforms to Sir Philip Sidney's and George Puttenham's conceptions of it; it is aesthetically pleasing because of the echo of the sounds at the ends of the lines, and it provides some of the structure of the verse by concluding alternating lines alike, and thus "binding" the lines together. Woolf, on the other hand, while occasionally using homoeoteleuton to help structure metaphors
or directions of thought, is not restricted to the stanzaic pattern. She can, if she wishes, have only one rhyming pair in a paragraph, which is more unexpected, and therefore perhaps more satisfying, than a group of formally arranged end-rhymes in a stanza.

Assonance is not quite so obvious as homoeoteleuton. Perhaps because of this, Woolf felt able to use it more freely than she did homoeoteleuton. Like homoeoteleuton, she sometimes uses it to help to organize a phrase or sentence or paragraph; however, it is not so much the structure of the paragraph or sentence which is being organized, but rather, the thoughts in a paragraph, or the items on a list. Jacob's room in Cambridge, for instance, is a confusing jumble of flags in a jar, pipes, photographs and cards. However, "on the table lay paper ruled with a red margin--an essay" (36). The assonance in this phrase gives the essay a semblance of neatness, of stability amidst the untidiness of the rest of the room.

More frequently than for organizational purposes, however, Woolf uses assonance to mimic action, and consequently makes that action lively and emphatic. When Jacob is on a train, "the carriage was thick with cigar smoke which floated round the globe," (132) and when he visits the Acropolis at night with Sandra Wentworth Williams, "the clouds solidified . . . the trailing veils stayed and accumulated" (155). The smoke and the clouds both linger--linger in form as well as in meaning--because one's reading speed decreases to repeat
and absorb the respective vowel sounds. The most prolonged example of assonance occurs as Woolf describes Sopwith and the undergraduates. They talk "as if everything could be talked--the soul itself slipped through the lips in thin silver disks which dissolve in young men's minds like silver, like moonlight" (38). The assonance heightens the sense of the soul as wispy, ethereal, unattainable. The soul is so wispy, in fact, that it seems it might be uncovered if there is enough talk and analysis, but it can also disappear and "dissolve" when it appears just within reach.

Alliteration, assonance and homoeoteleuton are not uncommon in Jacob's Room, but by far the most frequently used and important rhyming device is ploce, the verbatim repetition of a word or a phrase. Woolf wrote Jacob's Room in episodes, in "a series of perspectives in which he [Jacob] can be discovered." The episodes had to have some relationship to one another so that they could be read as a complete novel rather than as a series of loosely connected short fictions, such as those comprising A Haunted House. The episodes are not related to one another through a complex plot, for as David Daiches stresses, "in Jacob's Room experience is not patterned by plot; plot is simply the by-product of the record of the flow of experience." Instead, "Virginia Woolf built a strong structure to create the aesthetic whole that her theory of the novel required." Part of the "strong structure" is her use of ploce which can serve several different functions. However, most examples of ploce
can be divided into two categories: that of using intervening sentences, paragraphs, or even a few pages, to alter the meaning of a repeated word or words, and that of providing links between sections of the book. The latter category usually links thirty pages or less, but can conjoin the first with the last section of the novel. For instance, when Jacob is still a young boy, Woolf describes his mother being observed by Mrs. Cranch who is "beating her mat against the wall" (14). When in Cambridge, Jacob envisions Turkey, where the women "beat linen on the stones" (42). Finally, at the close of the novel, when Jacob is off fighting in the war, Mrs. Flanders is disturbed by a "dull sound, as if nocturnal women were beating great carpets" (171, 172). The connection is obviously there between the first and last pages; "beat" is repeated in each example, and the image brought to mind—that of the dull, repetitive movement of the women cleaning—is sustained throughout. Between the first, specific example of Mrs. Cranch and the last example of the "nocturnal women" the image expands from the particular to the universal. So, too, the reader sees Jacob's life move from the specific to the general. When Jacob is little, he has a specific identity—the second of Betty Flanders' three sons, living in Harrogate in Yorkshire. At Cambridge, he is less an individual than one of many young men involved in growing up and getting an education both in and out of the lecture halls. By the close of the novel, he is no longer one of a select group—he is merely part of the distant, nameless, tragic machinery of war.
The first and last sections of <i>Jacob's Room</i> are also linked by the repeated calling of Jacob's name. His brother, Archer, shouts "'Ja--cob! Ja--cob!'" (6) three times in the novel's first two pages. His shout serves continually to refocus the reader's attention on Jacob—the subject of his cry—away from himself, Archer, and away from their mother, Betty Flanders, with whom the novel opens. Thus, although the opening description is of Mrs. Flanders, Archer's cry points to Jacob, the real subject of the novel. At the close of the book, Betty Flanders is once more present. She is with Richard Bonamy sorting through Jacob's belongings after his death. Bonamy stands alone by the window and calls "'Jacob! Jacob!'" (173). Because Jacob is dead, the cry is unanswered, and so has a loneliness about it, a desolation which echoes the "extraordinary sadness" (6) with which Archer calls out over the sand and rocks of the seashore. These despondent voices frame the fragments of Jacob's life which are the substance of the book, thus implying that Jacob's demise leaves an unfilled gap in the lives of his friends and his mother. Although Woolf states that "it is no use trying to sum people up" (28), the end of the novel echoes its beginning, so that the reader is invited to do just that—to try to review Jacob's life and gain an overall impression of the young man.

The repeated words and phrases which join the beginning of the novel to its end are balanced by many shorter bonds in the body of the text. For instance, Woolf begins on page twenty-
nine to describe the light of Cambridge. "Does Cambridge burn not only into the night, but into the day?" (29) she asks. Eight pages later, she goes on to say that "if any light burns above Cambridge, it must be from three . . . rooms" (37). 

"The light burning there--the light of Cambridge" (39, 40, 44) occurs three times more in the next seven pages, and then the image ends. Throughout these pages Woolf is launching a critical attack on the archaic, stifling Cambridge traditions and on the Cambridge lifestyle. Bernard Blackstone states that "the life of Cambridge . . . has not quite the same sacrosanct quality for Virginia Woolf that it has for Leslie Stephen or E.M. Forster. She loves Cambridge, but she is a woman, an outsider; she can compare and criticise." Much of her criticism centres around the exclusion of women from formal post-secondary education. She describes Jacob's narrow attitude towards women attending a service at King's College Chapel: "No one would think of bringing a dog into church. For though a dog is all very well on a gravel path . . . a dog destroys the service completely. So do these women" (30). Despite Woolf's resentment at being excluded from Cambridge, she still acknowledges the value of the education provided by its Colleges. Her views on Cambridge can be summarized through her conclusions about Professor Huxtable: "strange paralysis and constriction--marvelous illumination" (38). The "light of Cambridge" reference arises five times in fifteen pages, and so it unifies those pages by simulating the rays of light (ambiguous and selective
though they be) reaching out and touching the undergraduates.

As has been shown, place can provide a connection between various sections of the book. However, its other function, one of a less structural nature—that of inserting a page or paragraph between a given word or phrase to show how it can become altered in meaning—must also be studied. For instance, when Jacob and Timmy Durrant are sailing, they see the Scilly Isles "lying like mountain-tops almost a-wash in precisely the right place" (44). This same phrase is repeated one page later. Its first occurrence immediately brings to mind a peaceful, idyllic, untroubled setting. The page between the first and second use of the phrase explains that the two men are becoming bored with one another, the food is poor, and Jacob has become sulky. Thus, by the second "mountain-tops almost a-wash" the idyllic setting has become uncomfortable and tarnished. Woolf takes one full page to show why the Scilly Isles are not as flawless as they at first appear. She takes less than a paragraph to show Mrs. Pascoe "alone in the house" (50) in two different moods. With the first "alone" she is bored—"the summer's day may be wearing heavy" (50). With the second "alone" she is lonely—"the Weslyan minister came along and took the younger boy [her young son]" (50).

Several times throughout the novel, words or phrases are repeated immediately after one another. Woolf allows the situation to determine the function of this curious yet obvious rhyme form. For instance, while Jacob and three of his friends are dining at Mr. Plumer's home, we are told that "Rhoda had
inherited her father's cold grey eyes. Cold grey eyes George Plumer had, but in them was an abstract light" (32). The surrounding information shows that "cold grey eyes" can differ from one another. George Plumer has "an abstract light," an ambition, a vision or a personality which Rhoda has not inherited with her physical resemblance to him. On the other hand, while in Greece, Jacob sees a statue which reminds him of Sandra Wentworth Williams. Because of the likeness, "he looked at her, then looked away. He looked at her, then looked away" (147). Unlike the Plumer's cold eyes, there is no added information to alter the meaning of these identical sentences. Here the immediate repetition emphasizes the compulsion Jacob feels to find in an inanimate statue something which reminds him of the woman with whom he is falling in love.

Among its other functions, Woolf uses place to define location—specifically, the location of Jacob's room in Cambridge. She begins a paragraph by describing the noise which can be heard in the Great Court from the waiters at Trinity, "shuffling china plates like cards" (36). She then tries to explain the whereabouts of Jacob's room in Trinity, and concludes the paragraph by remarking that even from Jacob's window, "you hear the plates" (36). Much more vivid than the cliché, "a stone's throw," the sound of the plates serves the same function—that of giving the reader a spatial awareness of Jacob's living quarters.

In another interesting paragraph, Woolf uses place to
enhance her portrayal of Erasmus Cowan who "holds up in his snug little mirror the image of Virgil" (39). He sees himself, at the outset of the paragraph, as "Virgil's representative among us," which becomes, by the end of the paragraph, "the representative of Virgil." In a reference to the light emanating from Cambridge, Woolf says of Cowan that "such is the fabric through which the light must shine, if shine it can--the light of all these languages" (39). Cowan sees himself as a mirror image of Virgil, and Woolf describes him that way, to the extent of inverting the word order in repeated phrases to mimic this mirror image. The reader, however, knows that the light cannot possibly shine through such an instructor as Cowan who simply repeats what he knows rather than explaining or expanding upon his knowledge.

One of the more fascinating treatments of rhyme in Jacob's Room belongs to those paragraphs or pages which mix the various rhyme forms together. Betty Flanders, for instance, as she writes to Jacob, is representative of mothers who "scribble over the fire with their feet on the fender, when tea's cleared away, and can never, never say, whatever it may be—probably this—Don't go with bad women, do be a good boy; wear your thick shirts; and come back, come back to me" (87). These few lines contain ploce, alliteration, homoeoteleuton, and assonance. The effect is startlingly like the chant associated with a nursery rhyme. Like a nursery rhyme, the wish that these lines express is a simple one, and appears innocent and well-meaning.
These lines are, however, an example of Mrs. Flanders' constant,
niggling interference in Jacob's affairs. Mitchell Leaska
states that "although her words are few and widely scattered,
her shadowy presence is somehow felt on almost every page. Part
of the reason may be that when she does occupy our attention,
what she says or does is rendered with such force and determin­
ation." Woolf usually describes Betty Flanders' "force and
determination" obliquely, making it all the more intrusive since
it interrupts the current thought or thread of conversation.
For instance, while Jacob is at Clara Durrant's party, we dis­
cover from a remark by Miss Eliot that he was called away from
his earlier holiday at the Durrants' because "'you had to go to
join your mother, I remember, at Harrogate'" (85). Later, when
Jacob takes Florinda ("Mrs. Flanders would have flounced upon
her" [88]) to his room, Mrs. Flanders' presence is felt by a
recent letter from her on the hall table (88). Thus, Betty
Flanders, "scribbling over the fire" is stifling Jacob with her
possessiveness and selfishness rather than supporting and guid­
ing him. The child-like tone of the chant, "never, never say
... and come back, come back to me" (87) reflects her need to
influence Jacob rather than to encourage him.

How, then, should we assess the role of rhyme in the entir­
ety of Jacob's Room? The critics have neither wholehearted
condemnation nor unstinted praise for the novel, nor can they
agree upon its specific faults. In Time and Timelessness in
Virginia Woolf, Jill Morris claims that "lack of unity is
actually the greatest weakness of the book." Her view is countered by Mitchell Leaska who says that "regardless of whatever defects it may have—and there appear on close reading to be very few—Jacob's Room has the unmistakable imprint of original and fastidious design... a design of carefully counterpoised pictures, sounds, rhythms." Jane Novak considers Jacob's Room from the technical angle and decides that "to a high degree Woolf's technical goals were achieved. In Jacob's Room she did imitate the free movement of the mind, the eye, and the feelings." On the other hand, Novak states that despite the novel's continuity, "it fails to generate expectation or sustained emotion." Jean Guiguet endorses this criticism, but adds, "the kind of uneasiness, insecurity and frustration it leaves with the reader, may perhaps be faults in relation to absolute standards in the art of fiction. But in relation to what the author had set out to express, it must be acknowledged that these characteristics are qualities." Ralph Freedman also distinguishes between Woolf's novels, and novels in general: the "thematic resolution—ineconclusive only at the level of dramatic plot—is delivered in the... impressionistic manner Mrs. Woolf had admired in Chekhov." Guiguet, furthermore, praises Woolf's experiment with the structure of the novel: Jacob's Room "may claim a distinguished place immediately after the work of Joyce and Proust, in the series of novels which attempted to free the genre from the forms that had been determined for it by the great writers of the nineteenth century."
This study has revealed that alliteration can heighten an image or focus upon the juxtaposition of two different descriptions of one scene. Homoeoteleuton, which can take the form of end-rhyme, usually helps to underline the parallel nature of two apparently disparate ideas or objects. Like homoeoteleuton, assonance draws attention to significant ideas in a paragraph or items on a list, but can also mimic action. Although these three rhyme forms serve different functions, and do not depend upon one another or upon *ploce* to operate effectively, all have one thing in common. They are all, in a sense, short-term rhymes. With alliteration, for example, several words in a sentence or over a few sentences begin with the same sound. However, there are only thirty or forty initial sounds in the English language, so that although in a given paragraph a significant number of words may begin with "d," we do not think that a word five paragraphs later is significant just because it also begins with "d." The same reasoning applies to assonance and homoeoteleuton. These two devices are like alliteration in that if only part of the word is repeated several pages later, its earlier occurrence will have been forgotten. This does not diminish the value or impact which alliteration, assonance, and homoeoteleuton have on individual paragraphs and pages in *Jacob's Room*: the paragraphs make up the fragments which comprise the description of Jacob and his surroundings. Nevertheless, although 'plot' does not give the novel its coherence, symbols and themes which span the separate fragments do.
Part of the function of *ploce* is to reintroduce the themes and symbols, which is why it justifies serious consideration in this novel. Furthermore, although alliteration, assonance, and *homoeoteleuton* can only operate effectively over the span of a few sentences or perhaps over several paragraphs, and are independent of *ploce*, the novel needs all of these rhyme devices if it is to have the "fastidious design" which Leaska commends. In other words, while she does not follow set rules, Woolf employs alliteration, assonance and *homoeoteleuton* to draw attention to a word or phrase so that, if she wishes, she can repeat or allude to it later in the novel. She has done this in her descriptions of the professors at Cambridge who form part of the basis for her attack on "the light of Cambridge," and in the description of Jacob's and Timmy Durrant's voyage—a trip which Jacob recalls at intervals throughout the novel. Thus, while the novel is episodic by nature, its structure is such that it can well be considered a coherent, unified whole.
To the Lighthouse

Virginia Woolf completed the rough draft of To the Lighthouse in the autumn of 1926. Prior to its completion, she noted in her diary that "the lyric portions of To the Lighthouse are collected in the 10-year lapse and don't interfere with the text so much as usual" (AWD, p. 100). After the book was published she became "anxious about 'Time Passes.' Think the whole thing may be pronounced soft, shallow, insipid, sentimental" (AWD, p. 107). Since this study is concerned with Woolf's use of rhyme, it may be expected from these remarks that the bulk of this chapter should concentrate on the "Time Passes" section of the novel. In fact, although there is proportionately more rhyme in "Time Passes" than in "The Window" or "The Lighthouse" sections, these other sections also contain considerable alliteration, assonance, homoeoteleuton and ploce.

The rhyming devices in To the Lighthouse are the same as those in Jacob's Room, and are often used for similar purposes, but are used more selectively and with more restraint than in the earlier novel. There is, for example, only slightly more alliteration in To the Lighthouse than in the considerably shorter Jacob's Room. The basic function of alliteration is to emphasize an image, concept, or personality trait. Mr. Ramsay, for instance, likens his studies to the alphabet: he has reached "Q," but "A shutter, like the leathern eyelid of a lizard, flickered over the intensity of his gaze and obscured the letter R." ¹
The alliterated "l's" "flicker" over the phrase in an imitation of the metaphorical lizard's eye which flickers across Mr. Ramsay's mind, obscuring his vision with a "flash of darkness" (40). In the paragraphs which explain Mr. Ramsay's studies, Woolf dwells upon the letter "Q" and his aspirations to reach "R." Not only is Woolf using the simile of the lizard's eyelid to describe his inability to proceed to "R," she also ends two successive paragraphs with "R," and begins the following two paragraphs with the word "Qualities":

'Then R ...' He braced himself. He clenched himself.
Qualities which would have saved a ship's company . . . ." (40)

and:

On to R, once more. R--
Qualities that in a desolate expedi-
tion . . . ."(41)

By beginning two paragraphs with "Qualities," Woolf shows Mr. Ramsay unalterably stuck at "Q." He is composed of "Qualities" which he cannot consciously dismiss in order to achieve his academic goal of "R."

Woolf also uses alliteration to draw attention to images or metaphors which she may wish subsequently to repeat. For example, Lily Briscoe likens her own fascination with Mrs. Ramsay to that of a single bee for its hive: "like a bee, drawn by some sweetness or sharpness in the air intangible to touch or taste, one haunted the dome-shaped hive, ranged the wastes of the air
... and then haunted the hives with their murmurs and stirrings; the hives which were people" (60). The alliterated "s's," "t's" and "h's" accentuate this metaphor, and in doing so, prepare the reader for its reintroduction later in the novel at Mrs. Ramsay's dinner party. Prior to dinner, Rose Ramsay has arranged fruit in a bowl. During the meal, Augustus Carmichael "plunged in, broke off a bloom there, a tassel here, and returned, after feasting, to his hive" (112). Mr. Carmichael has previously avoided Mrs. Ramsay, and she resents his barely submerged hostility towards her. While Mrs. Ramsay could be compared to a hive--the centre of activity, attempting to bring others together in matters as far apart as conversation during dinner and matchmaking--Mr. Carmichael is neither vigorous nor sociable. However, he is a poet with a busy introspective mind, and after reaching out and eating some of the fruit, returns to the "hive" of his own thoughts. Mrs. Ramsay and Mr. Carmichael being likened to a "hive" implies that, despite their disagreements, they do have something in common. In fact, Woolf states this directly. Both Carmichael and Mrs. Ramsay look at the bowl of fruit. He eats some; she doesn't: "That was his way of looking, different from hers. But looking together united them" (112).

At her dinner, Mrs. Ramsay and Mr. Carmichael share a moment of sympathy; so do Minta Doyle and Mr. Ramsay. Minta teases Mr. Ramsay, and he responds in kind, seeming again a young man, not worn by "his fame and failure, but again as she [Mrs. Ramsay]
had first known him, gaunt but gallant; helping her out of a boat, she remembered" (114). By alliterating the "f's" and "g's" Woolf heightens what his wife considers his assets: "gaunt but gallant" and his weaknesses: "fame and failure." Consequently, later in "The Lighthouse" section, Lily Briscoe remembers that "his manner to Minta [was] so gallant, almost gay" (194). Mrs. Ramsay associates his gallantry with his helping her out of a boat. This fleeting recollection of their courtship would be insignificant were it not that Lily also mentions it in the third section, after Mrs. Ramsay is dead. She recalls how Mr. Ramsay "stretched out his hand and raised her [Mrs. Ramsay] from her chair . . . as if he had once bent in the same way and raised her from a boat" (225). Therefore, although Lily has no knowledge of Mrs. Ramsay's thoughts during the dinner, she is nevertheless, albeit quite unconsciously, keeping Mrs. Ramsay's memory alive through her interpretation of Mr. Ramsay's actions.

In To the Lighthouse, alliteration is mainly used to emphasize images or metaphors, some of which will be repeated later in the novel. On the other hand, homoeoteleuton, the repetition of word suffixes, including rhyme in its conventional sense, is more frequently employed to underline and to help create a parallel structure in a thought pattern or throughout several images or objects in a paragraph. Mrs. Ramsay, for instance, thinks of the books given to her by various admirers, "inscribed by the hand of the poet himself: 'For her whose wishes must be obeyed' ... 'The happier Helen of our day' ...
disgraceful to say, she had never read them" (32). The ends of the two inscriptions "obeyed" and "day" rhyme with one another, and with part of her comment, "say." Woolf includes the inscription from these books ostensibly to show that Mrs. Ramsay is well thought of not only in the narrow circle of family and acquaintances in a cottage on the Hebrides, but has been known and praised by the famous and talented as well. The inscriptions rhyme with one another because they are serving the same purpose—to summarize the poets' conclusions about Mrs. Ramsay. However, both inscriptions are ambiguous. The first seems to praise Mrs. Ramsay for having the beauty to seduce others to obey her. In fact, the line implies that the poet was subjected to that wilfulness complained of by another woman: "wishing to dominate, wishing to interfere, making people do what she wished—that was the charge against her" (67). The second could be seen to eulogize Mrs. Ramsay by taking her out of the Cambridge-Hebridean setting, and likening her to the women of classical mythology. Mrs. Ramsay is not just a beautiful woman: she resembles Helen of Troy. However, because of her beauty, Helen of Troy dominated many men, including her husband Menelaus. The first phrase of Mrs. Ramsay's comment on the inscriptions rhymes with them: "disgraceful to say." The close of the sentence, "she had never read them" does not rhyme. "Them" does not in any way rhyme with "obeyed," "day" and "say." The last phrase is almost anti-climactic. The reader is forced to reject the classical allusion and return to the imperfect, earthly setting. Mrs. Ramsay may inspire poets, but she lightly and
perhaps cruelly dismisses them by never reading the volumes which they have dedicated to her.

In each of the novels studied, Virginia Woolf includes several verses which make use of a particular type of *homooeoteleuton*—end-rhyme. In *Jacob's Room*, one of the verses is a song from Shakespeare. In *Between the Acts*, they will include popular tunes and nursery rhymes. In *To the Lighthouse* Woolf selects one of the verses from a Grimm's fairy tale. Mrs. Ramsay reads to James: "'Flounder, flounder, in the sea/ Come, I pray thee, here to me;/ For my wife, good Ilsabil,/ Wills not as I'd have her will'" (66). It is natural that the motherly Mrs. Ramsay should be reading a simple story to her six-year old son. However, while she is reading, we are told that "she and James shared the same tastes and were comfortable together" (65). This may hint, if delicately, that Mrs. Ramsay is in some ways almost child-like, not particularly intelligent, and that Mr. Ramsay's charge that "women are always like that; the vagueness of their minds is hopeless .... It had been so with her--his wife" (190) has, at least in regard to Mrs. Ramsay, some substance to it. Why has Virginia Woolf chosen the Grimm tale, "The Fisherman and His Wife" as James' bedtime story? The wife in this tale tyrannizes her husband, insisting that he demand more and more titles and riches from the enchanted flounder. The husband, against his better judgement, always does as he is told, and this inevitably ends in disaster for both. Virginia Woolf had more than two hundred Grimm tales to choose from, many
on such innocuous themes as crop rotation and spouse selection. She may have chosen the one about the dominating wife to underline further the readers' suspicions that Mrs. Ramsay is not as humble and demure as she at first appears. Later in the novel, after Cam has been scared by the skull "branching at her" in the nursery, Mrs. Ramsay soothes her by winding her shawl around the skull, then telling the girl that it now looks "like a beautiful mountain . . . with flowers and bells ringing and birds singing" (132). Just as Woolf uses alliteration to convey the vividness of the seaside resort scene imagined by Mrs. Flanders early in *Jacob's Room*, so she uses **homoeoteleuton** in this novel to intensify Mrs. Ramsay's idyllic and peaceful pictures--pictures which act as a kind of visual lullaby to help her children go to sleep. When she is not reciting nursery rhymes and fairy tales for her children's benefits, Mrs. Ramsay often appears to be creating her own fantasies. Her "mania for marriage" (199), for instance, seems insatiable. No sooner has she pressed Paul and Minta into getting engaged than she unilaterally decides "William must marry Lily" (120). Her decision is based on her assertion that "they have so much in common" (120). In this case, however, the "so much in common" amounts to Lily's being "so fond of flowers. They are both cold and aloof and rather self-sufficing" (120). In other words, they have very little in common, but Mrs. Ramsay will use any excuse to force her friends into marriage. Her determination can have disastrous consequences. In "The Lighthouse," Lily describes the woeful state of the Rayleys' lives
and concludes, "the marriage had turned out rather badly" (196). As for Mrs. Ramsay's plans for Lily and William Bankes, Lily "had only escaped by the skin of her teeth" (200). Mrs. Ramsay is aware of the influence she wields over others and the implications of that power: "she was, she reflected . . . making Minta marry Paul Rayley . . . she was driven on, too quickly she knew, almost as if it were an escape for her too; to say that people must marry; people must have children" (70). Nevertheless, her obsession overcomes her better judgement; she creates for herself a happy fantasy world similar to that which she creates for her children. In fact, much of To the Lighthouse is in the fairy tale genre. "Time Passes," with its general description of the changes to the cottage and in the Ramsay family over ten years, resembles the one-hundred-year sleep featured in fairy tales such as Rip Van Winkle and Sleeping Beauty. When the ten years have elapsed and the spell is broken with the Ramsays' return to the cottage, the section ends with "Awake" (163). This single word jars the reader out of the almost hypnotic rhythms of "Time Passes."

To the Lighthouse contains much more homoeoteleuton than Jacob's Room; it also includes more assonance. However, the role of assonance is much the same as in the earlier novel. Assonance helps to impose order upon scattered objects or emotions. Mr. Ramsay, an insecure man, needs constant reassurance from his wife. He can be reassured by the mere sight of her sitting with their young son, James. She is a stable and
comforting object amidst the turmoil of Mr. Ramsay's thoughts. On one occasion, while wandering about the garden talking to himself, "he broke off, turned, sighed, raised his eyes, sought the figure of his wife . . . filled his pipe" (52). The assonated "I" sounds mean that all of Mr. Ramsay's actions have something in common. They are joined and put into order by the repeated "I's." Similarly, in "Time Passes," part ten begins: "peace had come. Messages of peace breathed from the sea to the shore" (162). The assonated "ee" sounds repeat the "ee" in "peace" and so emphasize that all is in harmony. Order has been restored. Interestingly, the restoration of peace can only be accomplished with the return of human life to the house. When Mrs. McNab and Mrs. Bast and her son go to the house to clean it and to tend the garden, there is a "half-heard melody . . . on the verge of harmonizing but . . . never fully harmonized" (161). Thus, simply visiting the house is not enough to restore peace to it. It must be lived in, and so when Lily, Mr. Carmichael, Mrs. Beckwith and the remaining Ramsays stay in the house, "then indeed peace had come" (162).

In *Jacob's Room*, place is commonly used to reintroduce themes which span the fragments, the glimpses into Jacob's life. *To the Lighthouse*, on the other hand, is not written in episodes, although it is divided into three distinct sections. In this later novel, place serves not so much to show the recurrence of objects or themes, but to show how a specific theme undergoes changes as it is viewed first by one character
and then by another. For instance, when Mr. Ramsay and Charles Tansley dash James' hopes about a possible trip to the lighthouse the following day, Mrs. Ramsay is annoyed because she knows "he will remember that all his life" (72). Later in the evening when she is sitting alone, she chants to herself, "children don't forget, children don't forget" (73). Once more, as the children prepare for bed, she knows "he would never forget" the incident (133). Ten years later, Mr. Ramsay fulfills his wife's desire by taking the children to the lighthouse. On the way, James recalls: "'it will rain,' he remembered his father saying. 'You won't be able to go to the Lighthouse'" (211). Mrs. Ramsay's prophecy has come true. Mr. Ramsay was initially right—it did rain, and the expedition was cancelled. However, Mrs. Ramsay has the last word: James always remembers the unpleasantness of the incident.

In "The Lighthouse" section, many words or phrases are repeated over several pages. In each instance, Woolf gives the reader more information about the particular object or sensation in order to change our perception of it, even if only slightly. The reader begins "The Lighthouse" section with certain preconceptions but must change them by the end of the novel. As Lily begins to paint her picture, for example, her thoughts naturally turn to its subject, Mrs. Ramsay, and the latter's name is emphasized at several points throughout the section. When "'Mrs. Ramsay! Mrs. Ramsay!'" (183) first appears, Lily is recalling Mrs. Ramsay's attempts to make "life stand still here," to make "of the moment something permanent" (183)
in the same way that she herself is giving her greater permanence by finishing the portrait. As Lily continues to paint, she begins to miss Mrs. Ramsay: "if they shouted loud enough Mrs. Ramsay would return. 'Mrs. Ramsay!' she said aloud, 'Mrs. Ramsay!' The tears ran down her face" (205). Lily is not so much weeping because Mrs. Ramsay is dead as she is because the memory reminds her of her own mortality, and in turn, the mortality of us all: "'you' and 'I' and 'she' pass and vanish" (204). As the novel approaches its end, the portrait is almost finished. Lily sees a "wave of white" in the window. "'Mrs. Ramsay! Mrs. Ramsay!' she cried, feeling the old horror come back--to want and want and not to have. Could she inflict that still?" (229). Lily still feels the loss of Mrs. Ramsay, but her anguish lessens to "ordinary experience" like "the chair . . . the table" (230). By the novel's close, Lily sees Mrs. Ramsay in a new perspective. The thought of her still arouses in Lily an image of someone of "perfect goodness," (230) but with the completion of the painting, she is also able to see Mrs. Ramsay as complementary to Mr. Ramsay. 2 His weaknesses are hidden by her strengths. So, too, Mrs. Ramsay's weaknesses--her exaggerations, her wilfulness--are compensated for by Mr. Ramsay's strengths--his strict adherence to truth, and his admiration for her great beauty.

Ploce has a much narrower function than providing a means of altering the perceptions of the characters--it can itemize objects in a series. For example, Lily looks at Mrs. Ramsay
and wonders at her appearance: "Was it wisdom? Was it knowledge? Was it, once more, the deceptiveness of beauty?" (59). Mrs. Ramsay herself contemplates the success of her dinner and hopes that her guests and family will "come back to this night; this moon; this wind; this house; and to her too" (130). In both of these examples, the iterated words list a series, in apparently arbitrary fashion. However, it is always the last item on the list which is designed to linger longest with the reader. Hence, we are left believing that Lily decides that the quality most appropriate for Mrs. Ramsay is the "deceptiveness of beauty," and that years after the dinner the guests will return to the house, and to Mrs. Ramsay too, which of course, they do.

Rarely, Virginia Woolf uses *place* simply to reinforce a particular statement or fact. Three times in six lines, Lily reminds herself that Mrs. Ramsay has died: "it was all Mrs. Ramsay's doing. She was dead. Here was Lily, at forty-four, wasting her time ... playing at painting ... and it was all Mrs. Ramsay's fault. She was dead. The step where she used to sit was empty. She was dead" (170). This repetition of the unpleasant fact indicates that Lily is unwilling to come to terms with Mrs. Ramsay's death. Lily herself claims that the repetition is her attempt "to bring up some feeling she had not got" (170). She finds that "feeling," and the rest of "The Lighthouse" describes her progress through the various stages of bereavement.

Occasionally in *Jacob's Room*, Virginia Woolf uses a word
or phrase and then immediately repeats it. In To the Lighthouse she employs this very obvious form of place more frequently than in the earlier novel and for a more uniform purpose. This "immediate repetition" usually stresses the disunited, the out-of-place. When Lily Briscoe is working on her first portrait of Mrs. Ramsay, William Bankes is admiring Mrs. Ramsay, and Lily "felt herself praised" (56). She looks again at the portrait only to find that "it was bad, it was bad, it was infinitely bad" (56). Lily feels that she is the object of Mr. Bankes rapture as well as Mrs. Ramsay. Only her painting, which suddenly appears to her to be "infinitely bad," is out of place in the peaceful, comfortable setting.

In To the Lighthouse, again as in Jacob's Room, place, with the aid of additional information, changes the meaning of a particular statement. When Mrs. Ramsay is knitting the stocking for the lighthouse keeper's boy, she measures it against James' leg, and decides that it is too short. The narrator then says, "never did anybody look so sad" (34). This is an unusual observation; knitting is not a heart-rending task. The rest of the paragraph describes how "in the darkness . . . [in] the depths, perhaps a tear formed; a tear fell" (34). Finally: "never did anybody look so sad" (34). The paragraph inserted between the repeated statement gives it significant, psychological proportions. Mrs. Ramsay's sadness seems to dwell within her; she gives no outward indication of grief. The narrator guesses at the reason for such sadness—is it "nothing but looks" or is it
"love foiled" (34)?—and concludes that Mrs. Ramsay "knew without having learnt" (34). She has not, in other words, the dark, Romantic past which the narrator envisions for her. In another example, Mr. Ramsay is annoyed that his wife hopes, irrationally, that the next day may be fine. He swears at her and she bends her head "to let the pelt of jagged hail . . . bespatter her unrebuked" (38). Mr. Ramsay, humbled by her silence, regrets his anger and offers to ask the coastguard for their forecast. Then follows, "There was nobody whom she reverenced as she reverenced him" (38). It is noteworthy that Mrs. Ramsay "reverences" Mr. Ramsay only after he has tacitly admitted his error in swearing at her, and has offered to talk to the coastguard. The paragraph which follows this statement is one which begins as though she did indeed feel chastised by her husband's criticism. She demurely tells her husband that she is "quite ready to take his word for it" that it will rain (38). However, Mrs. Ramsay follows this statement with a self-deluding pattern of thought:

she often felt that she was nothing but a sponge sopped full of human emotions. Then he said, Damn you. He said, It must rain. He said, It won't rain; and instantly a Heaven of security opened before her. There was nobody she reverenced more. (38)

Mr. Ramsay has not said, "It won't rain." He has regretted his anger, but has not retracted his initial prophecy. Nevertheless, Mrs. Ramsay has convinced herself that he has done so, assumes that he now agrees with her, and is content. Only at this point does she "reverence" her husband. Thus, although it initially
appears that Mrs. Ramsay is almost masochistic to worship the man who has just sworn at her, the paragraph intervening between the repeated "she reverenced" shows that she idolizes her husband because she believes that he has given in to her point-of-view, has come around to her way of thinking.

One of Virginia Woolf's more interesting uses of rhyme involves a combination of two or more rhyme forms. The result of this combination of rhyme is often to ritualize the actions it describes. For instance, as Mrs. McNab and Mrs. Bast clean the Ramsays' summer home, "some rusty laborious birth seemed to be taking place, as the women, stooping, rising, groaning, singing, slapped and slammed, upstairs now now down in the cellars" (159). The alliteration, homoeoteleuton and ploce give the women's movements a rhythmical repetition which calls to mind the image of the women beating their carpets in Jacob's Room. Similarly, just prior to Mrs. Ramsay's dinner the gong sounds, announcing solemnly, authoritatively, that all those scattered about, in attics, in bedrooms, on little perches of their own, reading, writing, putting the last smooth to their hair, or fastening dresses, must leave all that, and the little odds and ends on their washing-tables and dressing-tables, and the novels on the bed-tables, and the diaries which were so private, and assemble in the dining-room for dinner. (95)

Although this passage has no references to "laborious birth" or to "stooping" and "rising," which give the rhythmical movements of the women cleaning in the previous example almost primitive connotations, it does have an air of ritual about it.
The repeated word-endings and the repeated words echo one another and so imitate the sound of the gong. The sentence closes with finality: "assemble in the dining-room for dinner." The alliterated "d's" are the last echoes of the sounding of the gong—the implication being that the conclusion of the gong's sound and the arrival of everyone at the table must coincide. At this particular dinner, Paul Rayley and Minta Doyle do not obey the gong, do not appear on time for dinner, and because they break the ritual, Mrs. Ramsay is "uneasy" and "unable to settle to things" (112).

Because To the Lighthouse does not have as many separate sections as Jacob's Room, and because characters' and situations' actions and reactions in the story are all interdependent, To the Lighthouse does not need much rhyme to relate themes throughout the book. This is not to say that To the Lighthouse does not have a considerable quantity of the different rhyme forms—it does. In both it and Jacob's Room; alliteration, assonance, and homoeoteleuton help to structure, organize and pattern the individual sentences or paragraphs in each episode. However, while in Jacob's Room place is one of the forces which assists in linking the episodes together, in To the Lighthouse, the function of place is less significant. It is the vehicle for showing how characters' perceptions change, but is no longer as necessary for helping to provide the obvious—and in Jacob's Room the essential--links between the book's separate sections.

Between the Acts, Virginia Woolf's last novel, combines the
assets of both Jacob's Room and To the Lighthouse; its narrative is continuous—more so even than To the Lighthouse—and yet it alternates between scenes in the pageant and glimpses of the audience watching the pageant. This alternation allows the various rhyme-forms to provide, as they did in Jacob's Room, an active, obvious role. However, Between the Acts takes the uses of rhyme in Jacob's Room and To the Lighthouse further. The last novel incorporates rhyme as a theme— one of its characters consciously uses rhyme in her thoughts, while another writes rhyme into her pageant. With Between the Acts, rhyme as one of Woolf's devices to help structure the novel, and rhyme as one of the novel's thematic concerns, become almost inextricably entwined.
Between the Acts

On November 23, 1940, after completing the first draft of her last novel, *Between the Acts*, Virginia Woolf wrote in her diary, "I am a little triumphant about the book. I think it's an interesting attempt at a new method. I think its more quintessential than the others. More milk skimmed off. A richer pat, certainly fresher than that misery *The Years*" (AWD, p. 359).

As with her other novels, critics have, in the intervening years, both praised and criticized the book for a variety of reasons. Perhaps the most perceptive general comment on *Between the Acts* comes from Northrop Frye, who calls it Virginia Woolf's "most profound book" because it has "a sense of contrast between the course of a whole civilization and the tiny flashes of significant moments which reveal its meaning."¹

In order to achieve the "sense of contrast," Woolf uses the various forms of rhyme to create images, and to compare the similarities and differences between various characters in the novel (such as those between Isa Oliver and Miss La Trobe, or between Isa and Giles Oliver) so that the reader can then contrast the images and the characters to the "course of civilization" as it is depicted by Miss La Trobe's "History of England" pageant and by Mrs. Swithin's book, *Outline of History*. While the rhyme forms in general create or heighten images or themes or help to show the differences and similarities between characters, as with the past novels each form of rhyme performs its
own tasks.

In *Between the Acts*, Woolf changes the proportion of rhyme forms from those in the earlier novels. A shorter book by about thirty pages than *Jacob's Room*, it contains almost as much *ploce*, certainly more *homoeoteleuton*, but almost eliminates alliteration and assonance. As in *To the Lighthouse*, the various types of rhyme occur together much more often in this last novel than in *Jacob's Room* in which each type is usually separate.

The following discussion will first briefly consider alliteration in *Between the Acts*. In *Jacob's Room* and *To the Lighthouse*, alliteration emphasizes or heightens images, as well as performing a variety of less important, more individual and specific functions. What does its near elimination in *Between the Acts* signify? Are the functions that it performs in *Jacob's Room* and *To the Lighthouse* now considered less necessary, or are they transferred to *homoeoteleuton* and *ploce*? The answer includes a little of both. Where Woolf wants to create sound patterns with words, she now uses *homoeoteleuton* almost exclusively. On the occasions when she wishes simply to emphasize or heighten an image or portrayal, which is less frequent than in the earlier novels, she still employs alliteration. For instance, when "Old Flimsy" Swithin goes to nail a placard on the barn door, the pageant volunteers chuckle among themselves at the sight of her, "with a wisp of white hair flying, [and] knobbed shoes as if she had claws corned like a canary's."^2

In *Jacob's Room*, and to some extent in *To the Lighthouse*, 
alliteration as a rhyming device is customarily used alone. However, *To the Lighthouse* also occasionally uses alliteration to emphasize images or metaphors in preparation for their being repeated later in the novel. This latter function becomes more developed in *Between the Acts* where alliteration most commonly assists *plece, homoeoteleuton*, or assonance. Further, in *Between the Acts*, two words are generally alliterated, instead of the conventional three or more. For instance, we see Mrs. Swithin "caressing her cross" (122, 142, 149) several times throughout the book. The two-word alliteration strengthens the image in preparation for its repetition throughout the novel. In another example, Isa Oliver makes her entrance into a room full of people "like a swan swimming its way" (8). The alliterated "s's" in "swan swimming," draws attention to the unusual simile. Hence, later in the same section, when Isa sees herself and the gentleman farmer, Rupert Haines, "like two swans [floating] down stream" (8), the reader instantly recalls the "swan" in its earlier context. Alliteration works in conjunction with *plece* so that two portions of one small section of the novel have become linked together. A similar trend continues for the entire book.

In contrast to alliteration which has dwindled considerably in *Between the Acts* from the two earlier novels, *homoeoteleuton* has increased substantially. In *Jacob's Room* and *To the Lighthouse* *homoeoteleuton* serves two basic purposes: it draws attention to parallel structure and it contrasts the traditional use
of end-rhyme in poetry with the fluid, flexibility of homoeoteleuton in prose. In Between the Acts, the role of homoeoteleuton, and specifically end-rhyme, is complicated by the fact that the village pageant contains homoeoteleuton and that it is being watched by Isa Oliver, who considers herself a poet, and who tries, wherever possible, to make up end-rhymes. Both the pageant and the plot itself use nursery rhymes, while the omniscient narrator includes homoeoteleuton in her commentary on the whole. Furthermore, in several places, the nature and value of end-rhyme is commented upon. In other words, rhym e becomes a theme in Between the Acts.

In an early introduction to Isa, or Mrs. Giles Oliver, we find that she keeps samples of her poetry "in the book bound like an account book in case Giles suspected" (15). Throughout the rest of the novel we are given snippets of poetical thoughts which, were she not watching the pageant, would no doubt be added to the little notebook. She intones:

To what dark antre of the unvisited earth, or wind-brushed forest, shall we go now? Or spin from star to star and dance in the maze of the moon? (40)

or:

Where do I wander? Down what draughty tunnels:
Where the eyeless wind blows? And there grows nothing for the eye. No rose. To issue where?
In some harvestless dim field where no evening lets fall her mantle; nor sun rises. (109)

When critics mention Isa's poetizing at all, and many do not,
they tend to regard her as "the melancholic poet" or to remark upon her "fluent poetic fancy . . . suggestive, symbolic, lyrical." These critics do not seem to understand her for what she is obviously intended to be: one who enjoys art, who tries to practice some form of art, and yet who has no natural gift for it. The novel takes place on a June day in 1939; yet Isa is trying to imitate some of the dark, moody poetry of the Romantics. Her verses are full of rhetorical questions and obscure symbolism. Of course, we cannot expect, in the twenty-four hour time period of the novel, to be shown how her personality develops through a dramatic change in her poetry. Why, then, does Woolf include Isa's strained and stilted poetry? Woolf is using Isa to draw specific attention to her own use of rhyme throughout the novel. For instance, very early in the book, Woolf shows Isa standing at her mirror in her bedroom humming to herself:

'Where we know not, where we go not, neither know nor care . . . . Flying, rushing through the ambient, incandescent, summer silent...' The rhyme was 'air.' She put down her brush. She took up the telephone . . . . 'There to lose what binds us here,' she murmured. 'Soles. Filleted. In time for lunch please,' she said aloud. 'With a feather, a blue feather ... flying mounting through the air ... there to lose what binds us here ...' (15)

Woolf has Isa move freely and very consciously back and forth from verse to prose as she herself does for much of the rest of the novel including those parts in which Isa is not present. In having Isa expressly state, "The rhyme was 'air,'" Woolf is
drawing her reader's attention to her own deliberate intent to use rhyme. Furthermore, by conferring the trait of rhyming upon Isa, Woolf both invites comparison between Isa's rhymes and her own stylistic use of rhyme, while also interweaving rhyme as a thematic instrument with rhyme as a stylistic technique.

Miss La Trobe writes the village pageant which provides the central focus of the novel. She and Isa are counterparts: Isa wants to be an artist and feels herself becoming separated from her family, especially her husband; Miss La Trobe is a genuine, if eccentric artist, whose behaviour ostracizes her from all society. In her pageant, although much of the dialogue is written in verse, Miss La Trobe uses homoeoteleuton skilfully yet sparingly. While other actors' speeches do to some extent contain homoeoteleuton, alliteration and assonance within the lines, only the introductory speaker, "the child England," and the policeman use homoeoteleuton consistently and evenly throughout their speeches. The child pipes:

Gentles and simples, I address you all
Come hither for our festival
This is a pageant, all may see
Drawn from our island history. (58)

Later in the pageant, the policeman announces:

I take under my protection and direction the purity and security of all Her Majesty's minions;
in all parts of her dominions; insist that they obey the laws of God and Man. (113)

The child who plays the young English nation is only "a small
girl" (57). In order to help her to remember her lines, Miss La Trobe writes the child's introduction to the pageant in verse with an aabb rhyme scheme (which is only partially successful as the girl still needs several promptings). The policeman, on the other hand, traditionally symbolizes public order, and so Miss La Trobe imbues his lines with homoeoteleuton to give his speech the same orderliness and stability which he represents in his role in the village society.

Homoeoteleuton is associated with other characters in the novel. Woolf uses it in one of her descriptions of old Mr. Bart Oliver. Early in the novel, he is sitting in the library drowsing. He

was not dead, only dreaming; drowsily, seeing as in a glass, its lustre spotted, himself a young man helmeted; and a cascade falling. But no water; and the hills, like grey stuff pleated; and in the sand a hoop of ribs; a bullock maggot-eaten in the sun; and in the shadow of the rock, savages; and in his hand a gun. (17)

"Bullock" and "rock," "sand" and "hand," "sun" and "gun" all rhyme with one another; this example of homoeoteleuton operates as an associative device. When Mr. Oliver becomes drowsy and begins to fall into a dream-like state, Woolf uses homoeoteleuton to indicate to the reader that he is dreaming. She portrays his dream by mimicking the way in which some dreams develop: one word is associated with another which helps to create a scene or series of events in the dreamer's subconscious. (Woolf's intensification of Bart Oliver's dream is reminiscent of her
use of homoeoteleuton in To the Lighthouse to draw attention to Mrs. Ramsay's transformation of the boar's skull into a "landscape" for her daughter, Cam.) Unlike ploce, rhyming pairs are an imperfect reflection of one another; "hand" and "sand" recall one another in sound and yet are not similar in meaning. Just as rhyming pairs recall one another, we can see this dream as an imperfect recollection of Mr. Oliver's adventurous life as a younger man--imperfect because Woolf describes him recalling only that which he wants to see, not necessarily every scene and event that he actually experienced.

While Woolf employs homoeoteleuton to describe the thoughts and characteristics of individuals in the novel, she weaves nursery rhymes and popular tunes throughout the pageant and its intermissions. Nursery rhymes and popular tunes often use end-rhyme to help make them easily remembered. Virginia Woolf includes them because they are closely associated with the book's theme of rhymes and rhyming. In Between the Acts these nursery rhymes and popular tunes are usually set to a musical score. The intermissions are supposed to give the audience (and the actors) a break from the concentration required to participate in, and understand the pageant. Thus, it is logical that Miss La Trobe would choose a simple melody with simple words to give a signal to the audience that they no longer had to concentrate on the stage, but could wander off for tea, or stretch their legs. If there were no sounds emanating from the stage during the intermission, the result would be a loss of continuity. Why, then,
does she particularly select "the pompous popular tune," "Armed against fate/ The valiant Rhoderick/ Armed and valiant/ Bold and blatant/ Firm elatant" (59, 70)? The pageant occurs in June of 1939--a time following the Munich agreement when England was arming itself in preparation for almost inevitable war with Germany. This tune reflects the pride which England had in its armed forces. When Woolf wrote Between the Acts in 1940, she was being ironic in her choice of this tune because France had been defeated and Britain's forces were in disarray. Miss La Trobe uses the popular tune to signal an intermission; she uses a nursery rhyme to call the audience back to their seats or to indicate a pause separating parts of the program. The nursery rhyme, "The King is in his counting house/ Counting out his money,/ The Queen is in her parlour/ Eating bread and honey ..." (88), causes the audience to "sink down peacefully . . . [Miss La Trobe] watched them fold their hands and compose their faces" (88). This nursery rhyme is used early in the pageant where it works in a similar fashion to the tune of "valiant Rhoderick." The orderliness and simplicity of the rhyme and the music direct the audience to prepare themselves for the next act. The same nursery rhyme is also used twice in Miss La Trobe's vision of "ourselves" (126-28) where it divides "present time" into three parts: one, present time in the "natural" sense, as it is represented by the cows, the swallows and the cloud-burst framing the empty stage; two, present time in the symbolic sense, when men and women of all races build the wall which is the League of
Nations, and three, the most specific present time--"ourselves" which can be shown no more explicitly than by reflecting the audience in mirrors held up by the actors and actresses on stage. Allen McLaurin says that the mirrors, the "reflecting fragments [are] the form which Virginia Woolf chose for Between the Acts itself, with its mixture of poetry, narrative and drama." Of all of the nursery rhymes available to her, why did Miss La Trobe choose this one with which to recover the audience's attention or to signal an interlude? It is probably a symbolic choice; Giles Oliver, the stockbroker, spends his weeks "counting out his money" while his wife, bored and unfulfilled, spends her life indoors, if not exactly "eating bread and honey," certainly equally unproductively trying to compose poetry.

The actors in the pageant occasionally refer specifically to rhyme; their comments help clarify our thoughts on its use in the novel as a whole. When Sir Spaniel Lilyliver visits Lady Harpy Harraden in the Restoration comedy, Where there's a Will there's a Way, for example, he begins his discourse by singing, "What favour could fair Chloe ask that Damon would not get her?" (91). He then breaks off, and says, "A done with rhymes. Rhymes are still-a-bed. Let's speak prose. What can Asphodilla ask of her plain servant Lilyliver?" (91-92). Lilyliver sees rhyme somewhat as Isa Oliver does--as the elevation of common thoughts from the specific instant to a general, symbolic plane. He does not use homoeoteleuton for emphasis or to impose order upon his speech. For him, "rhyme" means removing an ordinary, everyday happening
from its surroundings, and placing it in Arcadia with all the relevant classical allusions. By referring specifically to "rhyme," he draws our attention to his use of it, which echoes that of Spenser, Raleigh or Marlowe: that is, of the sixteenth century—the period which Miss La Trobe is imitating in her parody of a Restoration comedy. She has Lilyliver begin his speech in the style of the sixteenth-century poets, but he makes the switch from verse to prose early in the skit. He does this not only to prevent the action of the pageant from deteriorating into dull generalizations, but also because prose is more appropriate for the Restoration period when the elaborate, ornate styles of the sixteenth and early seventeenth centuries were replaced by "a concise . . . prose style suitable to . . . clear communication." In the Restoration comedies, which Miss La Trobe is parodying, this "communication" consists largely of a satirical criticism of elegant society and its exaggerated concern with manners.

Later in the novel, as the pageant comes to a close, and all the actors hold up mirrors to reflect "ouselves," a voice "megalophonic, anonymous, loudspeaking" (130) booms from the bushes beyond the stage to say, "Before we part, ladies and gentlemen . . . let's talk in words of one syllable, without larding, stuffing or cant. Let's break the rhythm and forget the rhyme. And calmly consider ourselves" (130). The implication of this statement is that rhyme is not compressable to words "of one syllable" and in its complexity may turn out to be merely "lard-
"ing" or "stuffing." The pageant's narrator decides to eliminate rhyme altogether in order to try, using unembellished prose, to get to the essence of the issue (the issue, in this case, being whether and how the "orts, scraps, end fragments like ourselves" [131] can build a strong League of Nations). Nevertheless, even after consciously deciding to eliminate rhyme, the anonymous narrator ruefully observes that she is returning to it:

Do I escape my own reprobation, simulating indignation, in the bush, among the leaves? There's a rhyme to suggest, in spite of protestation and the desire for immolation, I too have had some, what's called, education ... " (131)

By returning to rhyme when describing herself, the narrator may be tacitly admitting that she, like rhyme itself, is no more than "larding, stuffing or cant." Because her rhyme "suggest[s] to the audience her "education," the narrator is, "in spite of "protestation" proud of her education, as Mr. M is proud of his bungalow, and Mr. H of his "sixpenny fame" (130). The narrator's "indignation" is only "simulated" because she, like her fellow villagers is guilty of pride--and knows it. Thus, she cannot escape her own "reprobation." The narrator, an "ort" or "scrap" no better or worse than members of the audience, concludes her apparent denunciation with a positive conclusion: "there's something to be said; for our kindness to the cat; note too in today's paper 'Dearly loved by his wife'" (131). Love, as it is manifested in common almost unnoticed acts of kindness, the narrator implies, will be the villagers' (and perhaps the world's)
salvation.

Homoeoteleuton is a dominating force in Between the Acts. However, assonance, which figures relatively prominently in the two earlier novels, is used much less frequently in Between the Acts. It rarely appears on its own, but when it does, it has the same functions that it does in Jacob's Room and in To the Lighthouse: to organize items in a series or to mimic action. Both functions occur in one example. As the pageant concludes, the audience begins to comprehend its meaning: "Like quicksilver sliding, filings magnetized, the distracted united" (131). Miss La Trobe has used the pageant to show that all must unite in their efforts to create a better understanding between nations. The assonance mimics the movements of the spectators' thoughts. Despite their varying beliefs and viewpoints, the audience, like iron fragments swivelling towards the magnet, begin to share Miss La Trobe's vision of a unified humanity.

Although there is a substantial increase in the use of homoeoteleuton in Between the Acts from the earlier novels, it still fails to form strong ties between the several sections of the novel. Homoeoteleuton involves only the last few letters of each word, and many letters and syllables intervene between a word in the first section and its rhyming companion in the fifth -- too great a space to draw any definite conclusions about the author's intentions. The only form of rhyme in prose which can satisfactorily connect the first with the fifth, ninth, or even the last section of the novel is verbatim repetition, or ploce.
In Woolf's last novel, as in *To the Lighthouse*, place is used within a section, during a few sections, and throughout the whole novel. The book is structurally unified thanks in part to it. In *Jacob's Room* and *To the Lighthouse*, place serves two functions: it provides links through several sections of the book, and it also shows how a particular word or phrase can alter its meaning. These functions are not changed in *Between the Acts* but are greatly improved upon.

All three novels contain many examples of a word or phrase being used and then repeated only one or two paragraphs later. This usually indicates that the reader is to note the change of meaning in that particular word or phrase. For instance, Mrs. Swithin is in the library with her brother, Bart, and with Isa. When Isa looks at the old lady, she thinks that "her gaze was fixed because she saw God there, God on his throne" (21). Several paragraphs later, however, when Bart looks at her, he thinks that "she would have been . . . a very clever woman, had she fixed her gaze" (21). The repeated phrase shows Isa and her father-in-law in disagreement—he sees his sister as a shallow scatterbrain while Isa thinks Mrs. Swithin is somehow otherworldly and admires her for it. Similarly, when Giles Oliver returns home from the city, he sees that there is company, and so changes his clothes for lunch. In one paragraph, the word "change" is repeated five times. It begins simply enough: "he had gone to his room to change" (37). We are then told that convention demands that "he must change" (37). Although the world news threatens to jar him from his habits, "yet he changed"
He then blames his aunt, Lucy Swithin, for making him feel guilty that he does not want to comply with tradition and concludes by blaming his wife, for whom he "changed," became a stockbroker instead of a farmer. By the close of the paragraph, "change" no longer means a simple change of clothing. The five instances of "change" show that Giles is rebelling against tradition, is dissatisfied with the change in his career and, in his unhappiness, has changed his attitude towards his wife. The variation of meaning in a word which itself means some kind of transformation implies evolution of a sort; evolution is one of the underlying themes of the novel. Thus, in this paragraph, Woolf is subtly comparing Giles' transitions with those of the iguanadons in the rhododendron forests (10).

Virginia Woolf's use of *place* to illustrate different shades of meaning in a word or phrase within the short span of a single paragraph is used effectively in all three novels in this study. The three novels also repeat words or phrases throughout the text, joining several sections of the novel together; In Between the Acts, some phrases are repeated up to ten times. For instance, early in the novel, "wild" innocently appears in the form of "wild purple orchis" (12). Later, it is Bart's dog which has "wild yellow eyes" (17). Finally, Mrs. Manresa, the intruder at the pageant, prides herself on being "the wild child of Nature" (33, 35, 39, 43, 59, 74, 124). While this little epithet which precedes Mrs. Manresa's name may remind the reader of her most dominant characteristics, it also serves to emphasize the under-
lying theme of the primitive origins inherent in each character.

In *Jacob's Room*, the immediate repetition of a word or phrase is used occasionally, but rather indeterminately. It appears more often and more predictably in *Between the Acts*. Allen McLaurin calls Woolf's immediate repetition "triple melody" and says she uses it to "enforce her perception of repetition"—a perception which, according to McLaurin, both "gives assurance and is an assertion of humanity" while is at the same time "empty and mechanical, a true reflection of the machine." In the library, for instance, "the tortoiseshell butterfly beat on the pane of the window; beat, beat, beat; repeating that if no human being came, never, never, never, never, the books would be mouldy . . . and the tortoiseshell butterfly dead on the pane" (16). Here the repeated "beat" and "never" reproduce the sight and sound of the butterfly's futile attempts to escape (while the word "pane" invites the reader to consider the homophone "pain" in association with the butterfly's plight). Later, a large alabaster vase in the hallway at Pointz Hall stands "empty, empty, empty; silent, silent, silent" (30). The repeated words emphasize the stillness of the air, the lack of movement, and therefore the lack of sound inside the vase. Both of these examples give "an assertion of humanity" in only a negative way—the lack of a human presence signals the butterfly's death, while the alabaster vase is empty because no one has disturbed the still air inside it.

One of Woolf's more remarkable experiments with rhyme is her
attempt to combine all of the rhyme forms within the length of a few sentences. In *Jacob's Room* these attempts are few, and only of limited success. In *To the Lighthouse*, however, the combined rhyme forms often provide a rhythmical chant, as they do in *Between the Acts*. For example, assonance, alliteration, homoeoteleuton and ploce are all combined as the omniscient narrator draws attention to family conventions within the Oliver household:

Their voices impetuously, impatiently, protestingly came across the hall saying: 'The train's late'; saying: 'Keep it hot'; saying: 'We won't no Candish, we won't wait.' (30)

The repetition of "saying," the alliterated "w's," the "late" and "wait" rhyme, and the assonance of the "ā" and "ō" sounds, all make the instructions to Candish sound like a chant. The voices are not startled or surprised or worried. They are "impatient" and "protesting" voices. Giles has been late before—his lateness is a surprise to no one. Hence Candish's employers do not fuss over Giles' lateness, but merely announce, simply, "The train's late . . . we won't wait." In an even more concise example of the combination of rhyme forms, Isa Oliver describes the antagonism between her husband and William Dodge: "somewhere, this cloud, this crust, this doubt, this dust . . . would be clear" (47). (Isa, who is usually very conscious of rhymes in her thoughts or speech, does not recognize the lucidity and beauty contained in this short description of the two men: "she waited for a rhyme, [but] it failed her" [47].) In this line, eight
words incorporate all of the forms of rhyme. "This" is repeated, "cloud" and "doubt" use assonance, "crust" and "dust" rhyme, and the "c's" and "d's" are alliterated. The eight words, while not connected to any other part of the novel, are so closely woven together that they demonstrate the antithesis and yet the link between two men who will spend essentially the entire afternoon together (both belonging to a group which has eaten lunch together and which will watch the pageant together) despite their mutual animosity.

How can we as readers assess rhyme in the entirety of *Between the Acts*? Early in the novel it becomes obvious that rhyme as a structural device and rhyme as a thematic instrument are juxtaposed so closely that they become almost inseparable. Woolf draws the reader's attention to her conscious use of rhyme frequently throughout the book. By leaving some of her rhymes, including her nursery rhymes, incomplete, or unfinished, Woolf invites the reader to complete them. Isa supplies the first solution to her own unfinished rhyme: "The rhyme was 'air!'" (15). Later in the book, Woolf describes how Lucy Swithin's words are "like the first peal of a chime of bells. As the first peals, you hear the second, as the second peals, you hear the third" (19). The metaphor of the chiming bells suggests that the reader is to watch for echoes, for second and third peals as they occur throughout the novel. By consciously looking for rhyme, the reader becomes a participant in the book, a member of the audience watching the drama of the novel unfold. (To
enhance our understanding of the novel as a drama, as a longer version of Miss La Trobe's pageant, Woolf concludes the book with "the curtain rose. They spoke".

By its very nature, the study of rhyme implies a search for unity, for similarities. Whether through alliteration, assonance or homoeoteleuton, we single out rhymed words because they have something, be it initial, medial, or final sounds, in common. In To the Lighthouse, Mrs. Ramsay's view of life, then the Ramsays' lives without her, are synthesized by Lily Briscoe's completion of Mrs. Ramsay's portrait and by Mr. Ramsay's reaching the lighthouse with his children. Between the Acts, on the other hand, does not end with this same sense of synthesis. Instead, it suggests possible relationships between many of the characters. The thematic and structural functions of rhyme have permeated the novel to the end. Through Miss La Trobe, Woolf searches for similarities, for something in common between the characters. Lucy Swithin both understands Miss La Trobe's search and believes that she has been successful: "all is harmony, could we hear it. And we shall" (122). Against the backdrop of the "pompous popular tune" glorifying England's armed forces and the "twelve aeroplanes in perfect formation" (134) which fly over the assembled audience, Miss La Trobe is trying, with every resource available to her, to show her audience all the rhyme, the "harmony" which unites them. Miss La Trobe offers everything she can to repel the discordances, the disruption, the fragmentation of almost certain war.
Conclusion

Virginia Woolf's prose and, more specifically, the use of rhyme in her prose, does not "progress" in the sense of following a straight line or becoming better with each novel. Each work is to some extent a separate experiment and therefore uses rhyme in different ways and for different purposes. One of the ways to draw conclusions about Woolf's use of rhyme is to examine a passage in *The Common Reader (First Series)*. Published in 1925, the first of the two-volume set has as its purpose "to write down a few of the ideas and opinions which, insignificant in themselves, yet contribute to so mighty a result [the distribution of poetical honours]" (CR, p. 2). *The Common Reader* is, in other words, a critical work. To establish the "few ideas and opinions," Woolf had to select those authors and literary periods which best illustrate the aim of *The Common Reader*. This book is a collection of essays—it is not a novel, not fiction. Nonetheless, Woolf's style in *The Common Reader*—and this is especially true of her use of rhyme—does not differ significantly from that in the novels studied in this thesis.

In this book one passage in particular enables us to assess and summarize the novels. Consider the conclusion from "On Not Knowing Greek":

The Odyssey is merely a story of adventure, the instinctive story-telling of a sea-faring race. So we may begin it, reading quickly in the spirit of children wanting amusement to find out what happens next. But here is nothing
immature; here are full-grown people, crafty, subtle, and passionate. Nor is the world itself a small one, since the sea which separates island from island has to be crossed by little hand-made boats and is measured by the flight of sea-gulls. It is true that the islands are not thickly populated, and the people, though everything is made by hand, are not closely kept at work. They have had time to develop a very dignified, a very stately society, with an ancient tradition of manners behind it, which makes every relation at once orderly, natural, and full of reserve. Penelope crosses the room; Telemachus goes to bed; Nausicaa washes her linen; and their actions seem laden with beauty because they do not know that they are beautiful, have been born to their possessions, are no more self-conscious than children, and yet, all those thousands of years ago, in their little islands, know all that is to be known. With the sound of the sea in their ears, vines, meadows, rivulets about them, they are even more aware than we are of a ruthless fate. There is a sadness at the back of life which they do not attempt to mitigate. Entirely aware of their own standing in the shadow, and yet alive to every tremor and gleam of existence, there they endure, and it is to the Greeks that we turn when we are sick of the vagueness, of the confusion, of the Christianity and its consolations, of our own age. (CR, p. 38-39)

This concluding paragraph contains the forms of rhyme, performing a variety of functions which were found in the novels. It has, for instance, several examples of alliteration. The alliterated "s's" in "Nor is the world itself a small one, since the sea which separates island from island has to be crossed by little hand-made boats," perform what in Jacob's Room is alliteration's most important function—to emphasize or strengthen an image. Repeating each "s" sound slows down the reading process. The alliterated words are "separated" from one another by a non-alliterated word, thereby stressing the distance between them.
Thus, by both slowing the reader's speed and by extending the alliteration, Woolf creates in the structure of the sentence a division, which is echoed in the meaning: "the sea... separates."

In each novel, Woolf includes several samples of verse which, apart from having meanings relevant to the text, invite the reader to compare her use of homoeoteleuton to the more widely used end-rhyme. The concluding paragraph of "On Not Knowing Greek" does not contain a verse, but it does employ homoeoteleuton. The paragraph begins with "story-telling," "sea-faring," "reading," and "wanting." In all four of these words, the textual intent is that we associate the "ing" suffix with, in this case, the vibrant energetic activity of the ancient Greeks associated with adventure and pride in their ancestry, and, in this case, on the part of the reader an eagerness to delve into the story of Odysseus. Although Between the Acts is complicated by the fact that homoeoteleuton, in the name of "rhyme" is a thematic as well as stylistic concern, Jacob's Room and To the Lighthouse use homoeoteleuton for a more specific purpose. In these two earlier novels it most frequently emphasizes a parallel structure within a sentence or over a few sentences. It also serves this purpose to a lesser degree in the early part of the concluding paragraph of "On Not Knowing Greek"—we, the readers, are equally "reading quickly" and "wanting amusement."

This final paragraph contains not only alliteration and homoeoteleuton but ploce. In the three novels, ploce can connect
two or more sections of the book or can provide the mechanism by which a particular word or phrase may be given a different meaning or connotation. The former purpose cannot pertain to this individual paragraph, but it is worthy of note that Woolf does connect sections of even this short essay with *ploce*. For example, she begins the essay by stating that when reading Greek "we do not know how the words sounded, or where precisely we ought to laugh" (CR, p. 24). Towards the end of the essay she asks, "where are we to laugh in reading Greek?" (CR, p. 37), and finally, "Humour is the first of the gifts to perish in a foreign tongue, and when we turn from Greek to Elizabethan literature it seems . . . as if our great age were ushered in by a burst of laughter" (CR, p. 38). What the concluding paragraph alone does illustrate about *ploce*, however, is that it can signal the change of meaning in a word or phrase. "Island," for instance, first appears in "the sea which separates island from island." Later in the paragraph, the Greeks, "all those thousands of years ago, in their little islands, know all that is to be known." The information surrounding the first "island" indicates that we are to see the islands as isolated in the ocean, in their natural state, inhabited by men, sea-gulls and little else. The intervening sentences between the initial and the final appearance of "island" show that they are no longer to be considered as distant, dry patches in the ocean, but are the epicentre, not just of tradition, but of all knowledge and culture --the Greeks "know all that is to be known." *Ploce* is the vehi-
cle through which we see "island" changing from the natural to the highly civilized.

In this last paragraph, Woolf uses *place* in another way. She uses it as she has in *To the Lighthouse*—to itemize objects in a series, or ideas in a statement, which contributes to giving the sentence its parallel structure. As "On Not Knowing Greek" ends, Woolf states that "it is to the Greeks that we turn when we are sick of the vagueness, of the confusion, of the Christianity of our own age." Each "of" lists a different reason to be "sick." With the parallel structure, created in part through the repeated "of's," Woolf is suggesting a variety of reasons for turning to the Greeks—not insisting upon a single, all-encompassing answer, although by their placement at the end of the sentence (and of the essay) "Christianity and its consolations" and "our own age" take precedence over "vagueness" and "confusion."

The concluding paragraph from "On Not Knowing Greek" serves to do more than assist in the summary of the three novels. It suggests, because it is an essay, that we should compare Woolf's expository prose style with those of the sixteenth and seventeenth century essayists who also used rhyme in their prose. As the examples from Lyly, Donne and Browne quoted in the Introduction show, these essayists were generally concerned with persuading their readers to accept their moral or philosophical viewpoints. Donne, for instance, is intent in his *Devotions* upon describing his own stages of sickness and recovery in light of the part
God played in that recovery, in order to persuade his readers to appreciate God's power and pervasiveness. Similarly, Sir Thomas Browne in Hydriotaphia discusses the urn burial, death, and the role which Christianity plays in both life and death. Virginia Woolf, on the other hand, does not attempt to persuade her audience to accept Christianity or, in fact, any other single, restrictive belief or conclusion. As early as 1919, she states in her diary, "I . . . loathe any dominion of one over another; . . . any imposition of the will" (AWD, p. 10). In "On Not Knowing Greek" she compares the differences between the Greek and English culture through an examination of their respective literature. In the novels, she is intent on describing as accurately as she can, significant moments in one or several characters' lives. Woolf's novels are psychological in that they try to show how her heroes and heroines think, the contributing factors which influence their development as characters, and how others perceive them.

Both the sixteenth and seventeenth century essayists and Virginia Woolf show a devotion to accuracy and truth. However, for the former group truth comprises a moralistic conclusion whereas for Woolf it means the unbiased description of an individual complete with faults as well as virtues. The truth which Woolf and the essayists seek to express differs greatly; yet the methods which they choose to describe it are very similar. Donne, Lyly and Browne borrow alliteration, assonance, homoeoteleuton and ploce from the classical rhetoricians. However, where
these men also borrowed the intent of the rhetoricians—to develop an argument which persuades the audience to accept their point-of-view—Virginia Woolf put aside the didactic intent, and borrowed only part of the style.

Because Woolf adapted some of the stylistic techniques of the classical rhetoricians, and in turn those of the sixteenth and seventeenth century essayists, we must consider her attitude towards rhyme and language. Rhyme is, of course, only a small part of Woolf's unique style, and therefore its study does not answer all our questions about the meaning, the themes, or even the structure of her novels and essays. This detailed examination of her use of rhyme allows us, however, to draw some conclusions about Woolf's obsession with words, diction, and language as a whole. To begin with, we are able to say that Woolf does not use rhyme in her novels merely as a pretty and insubstantial ornament. In other words, unlike some of the sixteenth and seventeenth century essayists, such as John Lyly and to a lesser extent, Sir Thomas Browne, Woolf is not using rhyme to prove that she is "witty," that she can manipulate words to create intricate, convoluted patterns which overshadow rather than underscore the meaning of the text. Rather, as she uses it, rhyme is just one of the many devices which help convey to the reader impressions and sensations about her characters and their surroundings. Secondly, this study demonstrates how extraordinarily meticulous and conscientious Woolf is with the minute details of her language and style. Woolf took no word for granted.
The meaning, the connotation and the sound of every word and phrase give the impression of having been carefully probed prior to its inclusion in the text, and then utilized for its full effect. That Woolf is so particular with her words and word-choice indicates that her language is reduced and refined to its essence—that all superfluous or extraneous words have been excised from the final draft.

Rhyme is an integral part of Woolf's prose. In fact, while writing *The Waves* she noted decidedly in her diary: "Why admit anything to literature that is not poetry—by which I mean saturated? . . . . The poets succeeding by simplifying: practically everything is left out. I want to put practically everything in: yet to saturate" (*AWD*, p. 139). Woolf appreciated rhyme and applauded those who could employ it in their prose as she was doing. In the penultimate paragraph of "On Not Knowing Greek" she states: "there is always about Greek literature that which permeates an 'age' . . . . Thus we have . . . Plato daring extravagant flights of poetry in the midst of prose" (*CR*, p. 38). Virginia Woolf may have admired Plato's "daring," but she did not emulate his "extravagant flights of poetry." Words to her were too precious to be used with anything but economy and precision. She, too, used poetry "in the midst of prose" but expanded its function to help create and to strengthen images, to list objects and facts, and to assist in linking sections of her novels; in fact, to do whatever was necessary to "saturate" her essays and novels, always striving to make "this book
better than the others and get the most out of it" (AWD, p. 54).
Notes

Introduction


5 Sidney, [p. 37].

6 Sidney, [p. 65].


8 Puttenham, p. 69.

9 Puttenham, p. 67.


11 Campion, p. 35.


14 Puttenham, p. 168.


18 Lowes, p. 243.

19 Lowes, p. 269.


21 Selincourt, p. 11.

22 Selincourt, p. 27.

23 Virginia Woolf, *The Common Reader: First Series* (New York: Harcourt, Brace, Jovanovich, 1925), p. 44. All subsequent references to *The Common Reader* will be to this text and this edition and will be made in the body of the thesis preceded by the abbreviation CR.


Virginia Woolf, A Writer's Diary: Being Extracts from the Diary of Virginia Woolf, ed. Leonard Woolf (London: Hogarth Press, 1959), Saturday, October 14th, 1922, p. 52-53. All subsequent references to A Writer's Diary will be to this text and will be made in the body of the thesis preceded by the abbreviation AWD.


Jacob's Room


2 Daiches, p. 33.


4 Virginia Woolf, Jacob's Room (London: Hogarth Press, 1922; rpt. Triad/ Panther, 1976), p. 15. All subsequent references to this text will be to this edition and will be made in the body of the thesis.


6 Daiches, p. 61.


11 Leaska, p. 62.

12 Novak, p. 95.


15 Freedman, p. 213.

16 Guiguet, p. 227.

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**To The Lighthouse**

1 *Virginia Woolf, To the Lighthouse* (London: Hogarth Press, 1927; rpt. Penguin Books, 1975), p. 40. All subsequent references to this text will be to this edition and will be made in the body of the thesis.

Between the Acts


2 Virginia Woolf, Between the Acts (London: Hogarth Press, 1941; rpt. Penguin Books, 1953), p. 23. All subsequent references to this text will be to this edition and will be made in the body of the thesis.


7 McLaurin, pp. 124, 128.

Conclusion

1 See the quotation from Euphues: The Anatomy of Wit in the Introduction.
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