TRACING LITERARY ARCHITECTURE: SPATIAL IN-BETWEENNESS IN VIRGINIA WOOLF'S *BETWEEN THE ACTS* (1941)

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ABSTRACT

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This thesis aims to analyze Virginia Woolf's final novel *Between the Acts*, published posthumously in 1941, by tracing its literary representation of architecture. Accordingly, it follows the spatial movement in the novel by recreating in-between spaces as private/ public, indoor/ outdoor, and associated with femininity/ masculinity. While doing this, it discusses the novel in relation to the issue of domesticity and within the context of country houses during the interwar years, corresponding to the so-called "romantic modern" period in Britain.

Keywords: spatial narrative, domesticity, privacy and publicity in space, femininity and masculinity in space, early twentieth century Britain.

ÖZ

EDEBİ MİMARLIĞIN İZİNDE:
VIRGINIA WOOLF'UN *PERDE ARASI* (1941) ROMANINDAKİ
MEKANSAL ARADA KALMIŞLIK

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Yüksek Lisans, Mimarlık Tarihi Bölümü

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Bu tez, Virginia Woolf'un, ölümünden sonra, 1941 yılında yayınlanan son romanı *Perde Arası*'nı, mimarlığın edebiyattaki temsiliyeti üzerinden analiz etmeyi amaçlar. Buna göre, bu çalışma, arada kalmış mahrem/kamusal, iç/dış, dişil/eril mekanları yeniden yaratarak, romandaki mekansal hareketi takip eder. Bunu yaparken romanı, İngiltere'de, "romantik-modern" dönem olarak da anılan, iki dünya savaşı arası dönemde kır evleri bağlamı içinde evsellik kavramıyla ilişkili olarak tartışır.

Anahtar Kelimeler: mekansal anlatı, domestisite, mekanda mahremiyet ve kamusallık, mekanda feminenlik ve maskülenlik, erken yirminci yüzyıl İngiltere'si.

To the loving memory of
my grandma and my granddad,

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INTRODUCTION

Who was I then? Adeline Virginia Stephen, the second daughter of Leslie and Julia Prinsep Stephen, born on 25th January 1882, descended from a great many people, some famous, others obscure; born into a large connection, born not of rich parents but well-to-do parents, born into a very communicative, literate, letter writing, visiting, articulate, late nineteenth century world.[1]

Born in 1882, Virginia Woolf lived at 22 Hyde Park Gate in Kensington, London until the age of twenty two. It was her family's long-standing house, which would later seemed to Woolf as "crowded with scenes of family life, grotesque, comic and tragic; with the violent emotions of youth, revolt, despair, intoxicating happiness immense boredom."[2] When she moved to Bloomsbury at the same age with her sister and brother, her new life began, both as an individual and a writer.

Comprised of the English intellectuals, art critics, authors, philosophers and artists, the Bloomsbury Group –or the Bloomsbury Set-[3] emerged during the first half of the

[1] Woolf, Virginia. "A Sketch of the Past" in *Moments of Being*, New York: Harcourt Brace Jovanovich, 1976, 65. Woolf's unfinished memoir "A Sketch of the Past" was written in 1939, later edited and posthumously published by her husband, Leonard Woolf. She wrote her memoir as a break from writing the biography of English artist and art critic Roger Fry, who was one of the most important figures of Bloomsbury Group, and mainly expressed her feelings about her past, her parents, childhood and the act of writing a memoir.

[2] Harris, Alexandra. *Virginia Woolf*, New York: Thames and Hudson, 2011, 13.

[3] As Jane Goldman explains, Bloomsbury was almost equivalent with "the avant-garde art, formalist aesthetics, libertine sexuality, radical thinking, rational philosophy, and progressive anti-imperialist and feminist politics, conscientious objection during the Great War, and antifascism in the 1930s." See Goldman, Jane. "Contexts" in *The Cambridge Introduction to Virginia Woolf*, Cambridge: Cambridge University Press, 2006, 32. For the detailed research on Bloomsbury Group see the sources; *The Bloomsbury Group: A Collection of Memoirs, Commentary and Criticism* (1975) and *A Bloomsbury Group Reader* (1993), *Victorian Bloomsbury* (1987), *Edwardian Bloomsbury* (1994) and

twentieth century with the group members, post-impressionist painter Duncan Grant, economist John Maynard Keynes, literary journalist Desmond MacCarthy, biographer Lytton Strachey, art critic Clive Bell, post-impressionist painter Roger Fry, fiction writer E. M. Forster, essayist and writer Leonard Woolf and Virginia Woolf (Fig.1.1).

Figure 1.1 As one of the rare photographs showing the small circle of Bloomsbury Group members together, it documents the three of the group members together, from the right as Vanessa Bell, Duncan Grant and Lytton Strachey.
Source: [data base online] http://www.biographile.com/make-your-lives-extraordinary-5-influential-literary-cliques/39755/ [Accessed: 16.08.2015]

Their most significant criticism was directed towards the domineering masculine presence in the British home of the nineteenth century, since they were all raised up in that domestic environment. As Virginia Woolf mentioned in her later essays and diaries in detail, their house at Hyde Park Gate was structured according to the figure

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Georgian Bloomsbury (2003) by Rosenbaum, S. P., *Bloomsbury and France* (2000) by Caws, Mary Ann and Bird, Sarah, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (2000) by Banfield, Ann.

of the father, Leslie Stephen, and his spatial requirements.[4] The Bloomsbury's alternative approach to crossing the limits of this domestic environment in accordance with modernist ideals focused on the gender roles in home and aimed to reshape the products of art and architecture.

The house was the focus not only of artistic and architectural products, but also of literary creations. As one of the prominent figures of the group, Virginia Woolf also dealt with this issue, in her last novel *Between the Acts*,[5] published shortly after her death in 1941 by Leonard Woolf [6] (Fig.1.2a, 1.2b). In her diary, she gave clues about the content of her work[7]:

[4] For a detailed discussion of the lives of the family members at Hyde Park Gate, see Chapter 3, 3.1: "Drawing Room and Dining Room: Domestic and Conventional versus Modern."

[5] *Between the Acts*, as her last novel, has never been as popular as the author's other novels, such as *Mrs. Dalloway* (1925), To the Lighthouse (1927) or *Orlando* (1928). Although Leonard Woolf published the novel shortly after his wife's death, either because of the general perception about the novel's incompleteness or the fragmented entity of her language prevented the novel to be understood well when it appeared in 1941.

[6] According to her diary notes, she finished the book on 26th of February, 1941 and gave it to her husband, Leonard Woolf to read: "My 'higher life' is almost entirely the Elizabethan play. Finished *Pointz Hall*, the *Pageant*: the *Play* –finally *Between the Acts* this morning." As Leonard wrote later in his preface to *A Writer's Diary* (1954), "when she died, she left 26 volumes of diary, written in this kind of book in her own hand." See Woolf, Virginia. *Diary of Virginia Woolf*, ed. Anne Olivier Bell, Volume 5, 1936-1941, Harmondsworth: Penguin Books, 1985, 332-356.

[7] Virginia Woolf, who lived between 1882 and 1941, began writing professionally with a journalistic piece about Haworth for the *Times Literary Supplement* when she was eighteen. During the interwar years, she was one of the active figures in literary and intellectual circles. Her first book, *The Voyage Out* was published in 1915 and followed by *Night and Day* (1919), *Jacob's Room* (1922), *Mrs. Dalloway* (1925), *To the Lighthouse* (1927), *Orlando* (1928), *The Waves* (1931) and *The Years* (1937). Lastly, *Between the Acts*, as her final novel, came out posthumously in 1941. Beside all her published books throughout her career, Woolf spoke regularly at colleges and universities, wrote moving essays and self-published a long list of short stories.

Figure 1.2a, 1.2b *Between the Acts* and many other book covers of Virginia Woolf's books. They were published by Hogarth Press and designed by Virginia Woolf's sister, artist Vanessa (Stephen) Bell, as one of the prominent figures of the Bloomsbury Group.
Source: Left; [data base online] http://theredlist.com/wiki-2-24-525-770-942-view-1930s-4-profile-virginia-woolf.html [Accessed: 16.08.2015]
Right; [data base online]
https://alportcollection.wordpress.com/2012/12/03/sister-acts/woolf-various-covers-montage/ [Accessed: 16.08.2015]

> Oh I made up a little of P.H. (Pointz Hall) at 37, and think I have tapped something perhaps –a new combination of the raw and lyrical; how to slide over.[8]
>
> (…) Scraps, orts and fragments, as I said in P.H. which is now bubbling – I am playing with words; and think I owe some dexterity to finger exercise here- but the scraps.[9]

[8] Woolf, 1985, 259.

[9] Ibid., 290.

Although the novel mainly depicts a single June day of the Oliver family in 1939, none of its members is in the role of the main character. As this study aims to show, it is *Pointz Hall*, the country house of the family that plays in this role.

Just before the Second World War broke out, in the afternoon of that particular day, the annual pageant on the history of England is organized to be performed on the terrace of the country house. As Jane Goldman explains the plot:

> *Between the Acts* comprises a sequence of scenes from an English village on a summer's evening in the Oliver family house, *Pointz Hall*, and the following day, on which the annual pageant takes place. Many of the villagers participate in this satirical romp, in various kinds of theatrical tableaux, through the history of England, under the direction of the eccentric Miss La Trobe.[10]

The characters are the owner of the house, Bartholomew Oliver, a retired army officer, Mrs. Swithin (Lucy), his sister who is also living in the house, his son Giles Oliver, who has a job in the city and Giles's wife, thirty-nine years old Isa, with her two children. Bartholomew Oliver is portrayed as the masculine character throughout the narrative and his sister, Mrs. Swithin is depicted with her more conservative entity. The supporting characters are Mrs. Manresa, William Dodge and Miss La Trobe, introduced to the reader on the course of the day; Mrs. Manresa and her friend William Dodge as the rather unexpected visitors and Miss La Trobe as the author and director of the pageant. While Giles Oliver is attracted to Mrs. Manresa, his wife Isa Oliver has a romantic affair with the gentleman farmer, Mr. Haines as understood at the very beginning of the novel. William Dodge is portrayed as a homosexual character, and later he is depicted as emotionally close to Isa Oliver. Miss La Trobe, on the other hand, is portrayed in a masculine character. In addition to them, Amy and Mabel are introduced as nurses, Grace and Candish as servants, and Mrs. Sands as the cook. Although there are many actors and actresses in the pageant, some of them are mentioned by their names such as Albert, the village idiot, Eliza Clark, the shopkeeper who plays Elizabeth I in the pageant and Mabel Hopkins.

[10] Goldman, "Woolf's Fictions" in *The Cambridge Introduction to Virginia Woolf*, Cambridge: Cambridge University Press, 2006, 83.

Throughout her literary career, Woolf never positioned herself out of the circumstances of her time. Without any doubt, she was in the worst situation of her lifetime in the writing process of *Between the Acts*, while her county was in war and under the German air attacks. In this regard, the title of her book referred not only to the intervals in the pageant but also to the timeframe between the two world wars.[11] Such an atmosphere also led her to deal with the issue of "Englishness" and with her country's values in the novel, as discussed by many literary critics:

> This is a novel passionately concerned with the English language. Woolf had tried, in 1937, to imagine what 'pure' language might be. (…) Her own idea of language was quite different. She imagined 'Mother English' as a loose woman, whose words kept eloping, and mating together unsuitably, royal words with commoners. In *Between the Acts* Mother English is unstoppable. Every word engenders another, leaving everyone irredeemably sidetracked.[12]

Similarly, her decision of representing a traditional English pageant can be interpreted within this context. Considering that the pageants "enact[ed] the history of the villages,"[13] Woolf created a set for her imaginary village to have its own pageant which, significantly, was staged by one of the female characters, Miss La Trobe. While writing her novel *Monk's House* in Rodmell, Woolf actively participated in the local theatricals organized by the Workers' Educational Association and the Women's Institute. So, her involvement in such public organizations enabled her to display her reformist ideas regarding traditional conceptions of "home" in her novel. Furthermore, she was also requested to write a pageant for Rodmell, which she declined. In this regard, the pageant in *Between the Acts* has been interpreted by some critics as Woolf's play for Rodmell that she never wrote.

---

[11] Joannou, Maroula. "The People's War" in *Women's Writing, Englishness and National and Cultural Identity: The Mobile Women and The Migrant Voice, 1938-1962*, Houndsmills, Basingstoke: Palgrave Macmillan, , 2012, 22.

[12] Harris, Alexandra. "From Purity to A Pageant" in *Romantic Moderns: English Writers, Artists and the Imagination from Virginia Woolf to John Piper*, London: Thames & Hudson, 2010, 110.

[13] Joannou, 2012, 19.

In addition to her sensitivity of using pure English[14] and writing a traditional pageant –but by playing with both of these features, *Between the Acts* is different from Woolf's other works in terms of its spatial structure. As Alexandra Harris argues, Woolf built the novel as a house, room by room. Although she changed the chapter titles which initially had referred to the spaces of the house –as the library, the terrace etc. - today, the reader can still feel the novel moving between the rooms, taking stock of the surroundings, looking out of the window.[15]

Starting her life at 22 Hyde Park Gate with her Victorian family, she later resided at 46 Gordon Square in Bloomsbury with her brother and sister, shortly after her father died. Their previous life in 22 Hyde Park Gate had always carried the stamps of the domineering Victorian traits in terms of designated gender roles:

> While Julia was supporting the panoply of family life, or out on exhausting rounds of visiting, Leslie Stephen was in his study at the top of the house. Here he wrote books that made him a major figure of nineteenth century culture: literary criticism, philosophy, history, biography.[16]

[14] According to Woolf's diary notes, together with her fondness for pure English, she continued to read from English literature classics in a more questioning way at the same period. In her 13th April, 1939 note she wrote: "I read about 100 pages of Dickens yesterday, and see something vague about drama and fiction: how the emphasis, the caricature of these innumerable scenes, forever forming character, descend from the stage. (...) Everything laid on the bale, nothing to engender in solitude. That's why it's so rapid and attractive: nothing to make one put the book down and think." See Woolf, 1985, 215. What is rather striking here is that despite her fondness for pure English, she uses a fragmented language throughout the novel. It is possible to suggest that this characteristic matches to the spirit of the village community in the in the narrative which is close to the war and is dispersed in every way.

[15] Harris, Alexandra. "House Building" in *Romantic Moderns: English Writers, Artists and the Imagination from Virginia Woolf to John Piper*, London: Thames & Hudson, 2010, 261.

[16] Harris, 2011, 16.

Hence, the absence of their father meant a new space of their lives. Their next settlement at 46 Gordon Square, had a prominent role in the Bloomsbury Group's artistic and literary production, including Virginia's as well. After she married Leonard Woolf, and after she had another house in the same neighborhood, 52 Tavistock Square, she continued her productive life (Fig.1.3a, 1.3b). It was also the house where Virginia and Leonard Woolf spent together the longest period of their lives, from 1924 to 1939.

However, due to the air attacks during World War II which demolished most of the houses in the area, they had to move to their last house at 37 Mecklenburgh Square in which they lived only a short period of time, between 1939 and 1940 (Fig.1.4a, 1.4b).

Figure 1.3a Woolf's memorial was erected in Tavistock Square Gardens by Virginia Woolf Society of Great Britain in 2004.
Source: [Taken by the author, May 2015.]

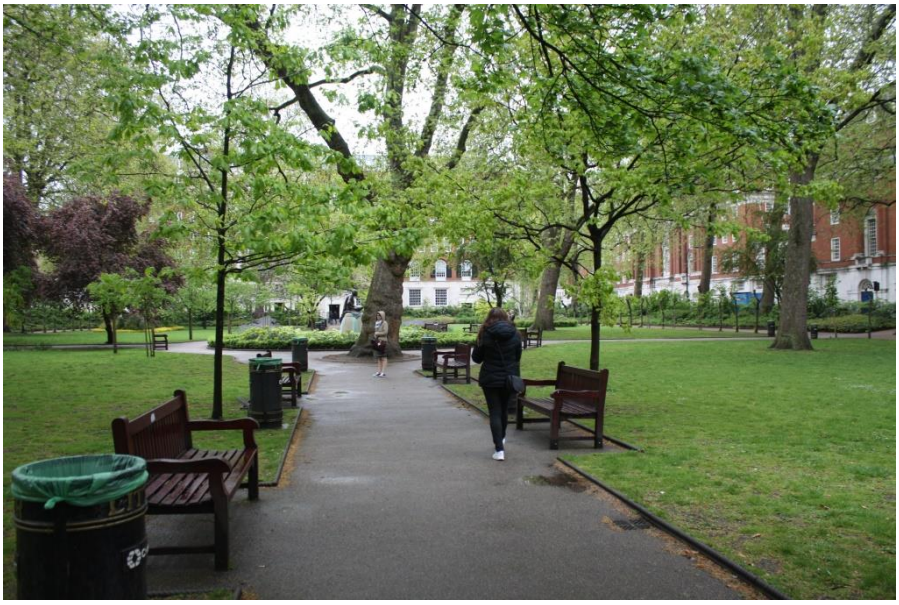

Figure 1.3b Tavistock Square Gardens, London.
Source: [Taken by the author, May 2015.]

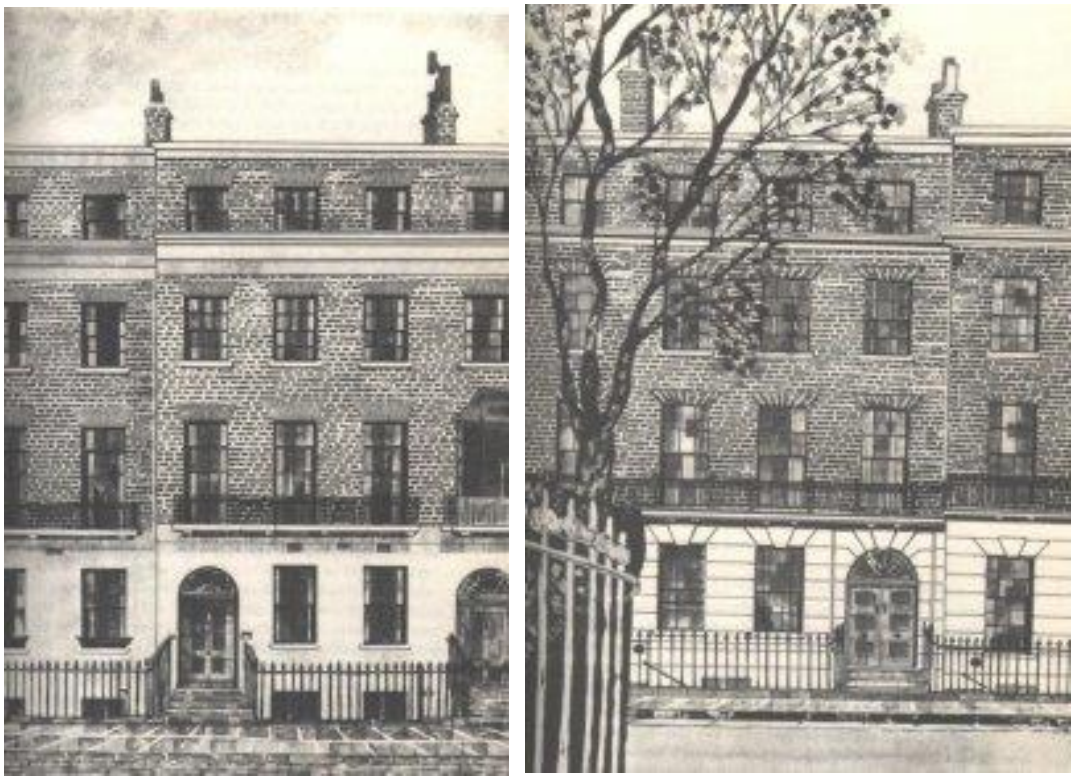

Figure 1.4a, 1.4b Two of Woolf's settlements in London, bombed and destroyed at the time of London's Blitz. Left, 52 Tavistock Square; right, 37 Mecklenburgh Sqaure
Source: [data base online] www.uah.edu/woolf/bloomsbury%20walk.doc
[Accessed: 16.08.2015]

So, it did not take very long for the Woolfs to move to their county retreat *Monk's House* in Rodmell, Sussex, after their last settlement in London had been damaged badly. It is possible to follow the impacts of this destructive atmosphere in her diary notes, in her essays, and in her last novel, *Between the Acts*:

> 37 Mecklenburg Square existed till September.
>
> Then bombed. We went up every other week and sleet there.
>
> We had Mable.
>
> Roger was published on 25th of June.
>
> The raids on London began in September.
>
> France collapsed in June.
>
> Raids here began in September.
>
> There was the fear of invasion.
>
> We were victorious over the Italians.
>
> The Greeks were successful in Albania.
>
> Herbert Fisher died.
>
> Ray Strachey died.
>
> Humbert Wolfe died.
>
> Hilda Matheson died.
>
> Judith and Leslie stayed here for August.
>
> Ann stayed with us.
>
> Mabel left in October.
>
> Louie takes on the house.
>
> We go up only for the day.
>
> Leonard arranges the vegetable growing.
>
> Gives 12 WEA lectures.
>
> I am Treasurer of the W I.

Morgan asked me to stand for L.L. Committee. I refused.[17]

Between the Acts has been studied extensively as a topic of literary criticism. There are some scholars, such as Alex Zwerdling (1977) and Sallie Sears (1983), who interpret the novel as predominantly tragic; and some others, such as Marilyn Zorn (1956) and Melba Cuddy-Keane (1990) who emphasize the comic treats of the novel.[18] According to Melba Cuddy-Keane, in Woolf's last novel, "politics and genre are fully integrated in her use of comic modes to subvert and overthrow prevailing assumptions about the role of leaders and the nature of groups."[19]

There are plenty of literary critics which mainly focus on the pageant and what it uncovers, and the others which mainly deal with the relations between the characters. According to Patricia Cramer, Woolf contrasts "the patriarchal with matriarchal configurations in order to provide a model for an alternative 'family of origins' – centered on women's values rather than on violent, dominating men."[20] As similar to this point of view, Eileen Barrett approaches the title "Between the Acts" as a medium which enables the reader to notice that "the feminist plot is hidden between the lines and between the acts."[21] Differently from her gendered based critique, she also deals with the objects and their possible meanings: the vase in the dining room "contains the essence of emptiness and silence as though space and time were interchangeable"[22] and the mirrors, at the end of the pageant, search for the truth when they were turned to the audience to look their own images. According to Joshua D. Esty who focuses on Woolf's English pageant play, she -like many other

[17] Woolf, 1985, 338.

[18] Oboza, Alina. *This odd mix up: Intersectional Spaces in Virginia Woolf's Between the Acts*, Master Thesis in English Literature, University of Tromsø, 2010.

[19] Cuddy-Keane, Melba. "The Politics of Comic Modes in Virginia Woolf's Between the Acts", *PMLA*, Vol. 105, No. 2 (1990), 273.

[20] Cramer, Patricia. "Virginia Woolf's Matriarchal Family of Origins in *Between the Acts*", *Twentieth Century Literature*, Vol. 39, No.2 (1993), 167.

[21] Barrett, Eileen. "Matriarchal Myth on a Patriarchal Stage: Virginia Woolf's Between the Acts", *Twentieth Century Literature*, Vol. 33, No. 1 (1987), 18.

[22] Ibid., 20.

intellectuals of the 1930s-, "seems interested in trying to reclaim English tradition from the imperial British state." [23] For Christopher Ames, since the pageant in *Between the Acts* is staged in three parts, "the most stinging parody is reserved for the Victorian age –precisely because that era is still associated with the parents of the audience and thus with that official seriousness that the carnival spirit lampoons."[24] Lastly, Alex Zwerdling and Mohammad Chowdhury seem to have a similar point of view. While Zwerdling claims that "the war for Woolf meant the conflict between individuals as well as the nations,"[25] Chowdury explains that "the dissociation of ideas, attitudes and actions introduce combination through diversion within spatial space, which at the same time, proposes a new trend in Woolf's last novel. Her objective of creating newness comes to existence through the battle of sexes and the search of a disjunctive self, which are overt here, unlike in her other novels."[26] Furthermore, apart from Alina Oboza, who focuses on the domestic and national space in the novel, there is a general lack of interest in this literature, in the spatial discourse of the novel.

Although, some of Virginia Woolf's novels, essays, and short stories such as *Mrs. Dalloway* (1925) or *A Room of One's Own* (1929), have been extensively analyzed in terms of their spatial organization, *Between the Acts*, has never been studied spatially in the field of architectural history. To examine the narrative spatially, this study first looks for the sources which are related to the history of English country houses such as *The Gentleman's House* (1972) by Robert Kerr, *English Architecture A Concise History* (1979) by David Watkin, *Life in the English Country House: A Social and Architectural History* (1980) by Mark Girouard, *The Design of the English Country House, 1620-1920* (1985) by John Harris, *Edwin Lutyens: Country Houses* (2001) by

[23] Esty, Joshua D. "Amnesia in the Fields: Late Modernism, Late Imperialism, and The English Pageant-Play", *ELH*, Vol. 69, No. 1 (2002), 259.

[24] Ames, Christopher. "Carnivalesque Comedy in Between the Acts", *Twentieth Century Literature*, Vol. 44, No. 4 (1998), 399.

[25] Zwerdling, Alex. "'Between the Acts' and the Coming of War", *A Forum on Fiction*, Vol. 10, No. 3 (1977), 222.

[26] Chowdhury, Mohammad. "The Extent of Dissociation in Virginia Woolf's Between the Acts", *Stamford Journal of English*, Volume 7 (2012), 32.

Gavin Stamp and *Redefining Hospitality: The Leisured World of the 1650s English Country House* (2009) by Kimberley Skelton. In addition to this, the modern house and the modern interior in the early twentieth century are examined to elaborate the discussion on the "domestic space", "private and public" and "femininity and masculinity in space." In this group sources there are *Privacy Publicity: Modern Architecture as Mass Media* (1994) and *Domesticity at War* (2007) by Beatriz Colomina, *Not At Home: The Suppression of Domesticity in Modern Art and Architecture* (1996) and *Bloomsbury Rooms: Modernism, Subculture, and Domesticity* (2004) by Christopher Reed, *Women and The Making of The Modern House: A Social and Architectural History* (1998) by Alice T. Friedman, *Architecture and Modernity: A Critique* (1999) by Hilde Heynen, *The Construction of Identity: Virginia Woolf's City* (2000) by Barbara Penner, *Gender Space Architecture: An Interdisciplinary Introduction* (2000) by Jane Rendell, Barbara Penner, Iain Borden, *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture* (2005) by Hilde Heynen and Gülsüm Baydar, *Modernism and the Architecture of Private Life* (2005) by Victoria Rosner, *Housing and Dwelling Perspectives on Modern Domestic Architecture* (2007) by Barbara M. Lane, *The Emergence of the Interior: Architecture, Modernity, Domesticity* (2007) by Charles Rice.

By doing so, differently from many of the literary critics, who deal with the implied meanings of the novel according to the upcoming international war, the unspoken relations between the characters, their past and unknown future, Woolf's perspective on the familiar customs, of the traditional pageant play; this thesis aims to investigate how all external variables have shaped the spatial existence of the main character of the novel, *Pointz Hall*. While doing this, it tries to analyze the spatial movement in the narrative by following the settings, characters and the events that take place mainly in these spaces. Thus, such an excursion exposes the character of the *Pointz Hall*, which emerges as neither familiar nor unconventional, in other words, with its in-between character.

This study is an attempt to intersect architecture with literature by focusing on Virginia Woolf's *Between the Acts*. This intersection presents plenty of new

discussions in spatial terms as well and enables this thesis to look at its topic within the frame of architectural history. Accordingly, it examines its topic in three concentric circles. Firstly, the novel, lying at the center, is discussed through a literary and spatial analysis that refers to the themes of domestic/modern, private/public, indoor/outdoor, and femininity/masculinity. Secondly, Woolf's literary and artistic background encircles this discussion. Especially, the aims and questions of the intellectual Bloomsbury group, of which she then became a member, provide a basis to approach *Pointz Hall* from the perspective of "home." Thirdly, historical and spatial context of the country houses in England circumscribes the others by constructing a background for Woolf's imaginary country house. Then, the history of modern house and modern interior space in the early twentieth century forms the last circle. Through the intersection of these circles, this study explores the transformation of historical country houses in the early twentieth century Britain (Fig.1.5).

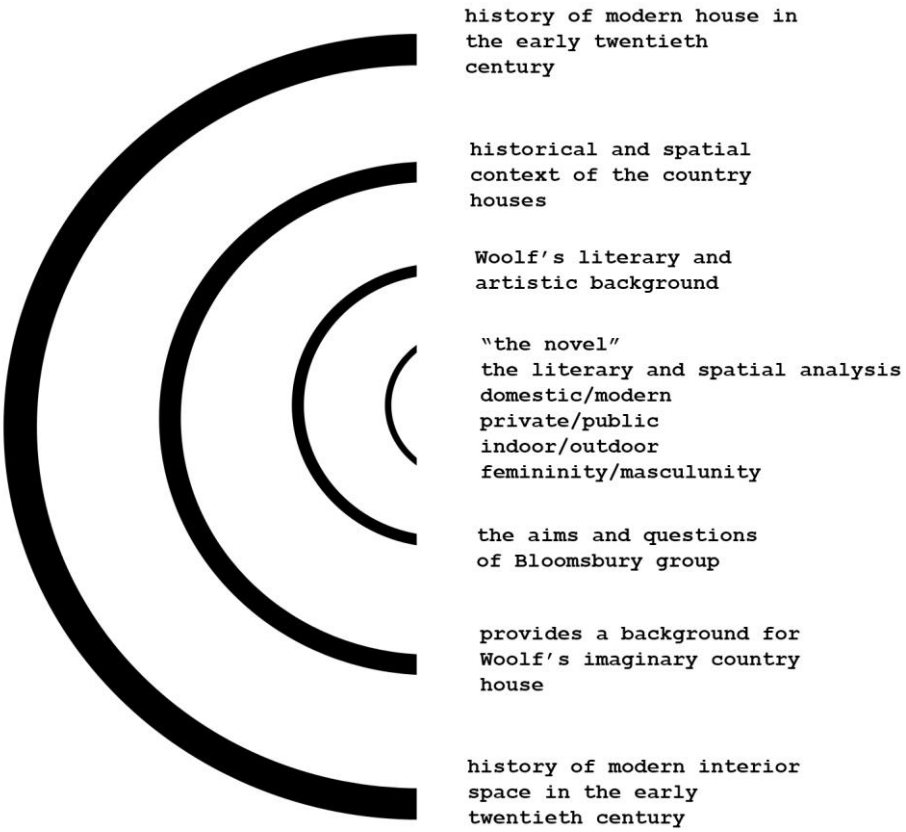

Figure 1.5 The circles of the discussion.
Source: (Produced by the author.)

Thus, the first chapter focuses on the *Pointz Hall,* by investigating its position as an eighteenth century country house as well as by placing it within the period when Woolf wrote the novel. It analyzes the similarities and the differences of *Pointz Hall* with/from a traditional English county house and reveals its transformation in relation to the past and present lives of the Oliver family. Then it suggests a map for reading the novel by following the spatial movement of the narrative.

The second chapter deals with the indoor spaces and their relation to *Pointz Hall*. The bedrooms, the library, the drawing room and the dining room are examined by problematizing binary oppositions between indoor and outdoor; private and public; and femininity of masculinity in those spaces. Accordingly, it analyzes the in-between position of the *Pointz Hall*, as neither a traditional county house nor an early twentieth century modern dwelling.

The third chapter covers the outdoor spaces and their relations to *Pointz Hall*, as the terrace, the garden and the barn by recreating, similarly, in-between spaces of private/ public, indoor/outdoor, and femininity/masculinity. Both through the spaces and the characters, which are located inside and outside of *Pointz Hall*, this study problematizes again the binary oppositions between the inhabitant and the visitor; insider and outsider; and visible and invisible.

Lastly, the fourth chapter examines Woolf's *Monk's House* where she completed her novel, in terms of her identity both as the creator of *Pointz Hall* and the occupant of *Monk's House*. While it concludes the discussions related to the spatial in-betweenness, such as domestic and modern, private and public, and femininity and masculinity in space, it suggests an alternative way to read all of them by covering *Monk's House*, the eighteenth century cottage, where *Between the Acts* was finalized.

CHAPTER II

SPATIAL STRUCTURE OF THE TEXT: CYCLE OF SCENES / CYCLE OF ACTS

Tuesday 11 April, 1938

But I wanted –how violently- how persistently, pressingly compulsorily I can't say –to write this book; & have a quiet composed feeling; as if I had said my say: take it or leave it; I'm quit of that; free for fresh adventures –at the age of 56. Last night I began making up again: Summers night: a complete whole: that's my idea.[27]

2.1. *Pointz Hall*: An English Country House as the Centre of the Narrative

On 11th of April 1938, Virginia Woolf mentioned about her idea of writing a book which would be her last, in her diary that she regularly kept throughout her life, for the first time. In that note, she went on to explain its scope and basic setting in these words:

> Yet in spite of that here I am sketching out a new book; only don't please impose that huge burden on me again, I implore. Let it be random and tentative; something I can blow of a morning. (…)But to amuse myself, let me note: why not Poynzet Hall: a centre: all lit. discussed in connection with real little incongruous living humour; & anything that comes into my head; but "I" rejected: "We" substituted: to whom at the end there shall be an invocation? "We"… composed of many different things. (…)And English country house, a scenic old house and a terrace where nursemaids walk. People passing and a perpetual variety and change from intensity to prose.[28]

[27] This is Virginia Woolf's first reference to her book *Between the Acts* in her Diary Volume 5, the first page of the first draft, dated 2 April 1938 and headed as "Summer Night". See Woolf, 1985, 133.

[28] Ibid., 135.

She decided to weave the narrative of her novel through a series of scenes set in and around of an English county house, named initially *Poynzet Hall,* then *Poyntz Hall,* and finally *Pointz Hall*. The house also gave the original title of the book as *Poynzet Hall* which she changed as *Between the Acts* only at the last moment, while revising the novel until her death in March 1941.[29]

Woolf wrote her novel in one of the toughest periods of her lifetime while World War II was going and her country was on the edge of invasion (Fig.2.1.1). The war forced Virginia and her husband Leonard Woolf[30], to move from 37 Mecklenburgh Square House in London to *Monk's House* in Rodmell, East Sussex. So, it was the *Monk's House* where she completed *Between the Acts* in her writing lodge, placed at the garden of the house.[31]

As their country was undergoing such a difficult period[32] (Fig.2.1.2a, 2.1.2b), Woolf was writing her novel in a pessimistic mood. In her May 20th, 1938 diary note she wrote:

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[29] According to Mîna Urgan, Woolf thought different names for her last book. While her initial idea was *Poynzet Hall* which symbolized the Britain, *The Next War* was also one of her alternatives which referred to the war at the door. See Urgan, Mîna. *Virginia Woolf*, İstanbul: Yapı Kredi Yayınları, 2012, 210.

[30] Leonard Woolf, who was two years elder than Virginia Woolf, had first met with Virginia in 1901 in the rooms of her brother Thoby at Cambridge. After his education there, he unwillingly entered Colonial Social Service and served in Ceylon for seven years. It was an experience of his lifetime which gave him a way to be a passionate anti-imperialist. On his return to England, he became active on the left during his all life. Starting by 1911, he began to write according to both his lifetime experiences and national/international politics. Due to his publications and additionally his Jewish heritage, he was taken to Nazi's black list. When their Mecklenburgh Square House was bombed in 1940, Virginia Woolf was then able to save her diaries from the wreckage. See Goldman, Jane. *The Cambridge Introduction to Virginia Woolf*, Cambridge: Cambridge University Press, 2006, 14.

[31] Woolf's life in Rodmell is explained further in Chapter 5. Although the Woolfs later made their suicide plan in case of a Nazi attack in their *Monk's House*, according to her diaries dated July 31, 1939 she anticipated that Charleston, her sister Vanessa Bell's (and Duncan Grant's) farm house, would become the regular family home in case of war. This possibility led Vanessa to make varied alterations and improvements in the house. See Woolf, 1985, 228.

[32] She stated that her country was in war in her 31th of August 1940 diary note in these words: "Now we are in the war. England is being attacked. I got this feeling for the first time completely yesterday. The feeling of pressure, danger horror." Ibid., 313.

> Time & again I have meant to write down my expectations, dreads& and so on, waiting the publication on –I think June 2nd- of 3 Gs (Three Guineas)- but haven't, because what with living in the solid world of Roger, & then (again this morning) in the airy world of Poyntz Hall I feel extremely little. And don't want to rouse feeling. What I'm afraid of is the taunt Charm & emptiness. The book I wrote with such violent feelings to relieve that immense pressure will not dimple the surface. That is my fear.[33]

Figure 2.1.1 View along the River Thames in London on 7 September 1940.
Source: [data base online] http://charlesmccain.com/tag/charlesmccain-com [Accessed: 05.07.2015]

Though Virginia Woolf had even been blamed for being a traitor[34] during the Great War due to her novel *Night and Day* (1919), this time she did not hesitate at all to depict this 'airy world of *Pointz Hall*' in *Between the Acts*. Woolf's pastoral representation of Englishness in wartime in *Between the Acts* demonstrates a move from her radical pacifism of the 1930s towards the politically charged approach.[35]

[33] Woolf, 1985, 141.

[34] According to the notes of Marina MacKay, almost a year after the Armistice, Katherine Mansfield wrote a letter to her husband John Middleton Murry that Virginia Woolf's new novel *Night and Day* (1919) was 'lie in the soul'. See MacKay, 2007, 6.

[35] Ibid., 18.

Figure 2.1.2a Office workers are making their way to their home after a heavy air raid on London.
Source: [data base online] http://charlesmccain.com/tag/charlesmccain-com [Accessed: 05.07.2015]

Figure 2.1.2b View from St Paul's on January 3, 1941, showing the destruction to the streets after the air attacks.
Source: [data base online] http://www.dailymail.co.uk/news/article-1342305/The-Blitzs-iconic-image-On-70th-anniversary-The-Mail-tells-story-picture-St-Pauls.html [Accessed: 05.07.2015]

For Woolf, 1940 was the year with full of wartime depression[36] and it reshaped her daily life as it did so many people's, in Britain. In one of her notes which date back to 19th December in 1940 she depicted a day to show what changed truly in their daily routines:

> 1940 is undoubtedly coming to an end. The shortest day comes this week: then the days draw out. It would be interesting if I could take today, Thursday, and say exactly how the war changes it. It changes it when I order dinner. Our ration of margarine is so small that I cannot think of any pudding save milk pudding. We have no sugar to make sugar puddings: no pastry, unless I buy it ready made. The shops do not fill till midday. Things are bought fast. In the afternoon they are often gone. Meat ration diminishes this week. Milk is so cut that we have to consider even the cats saucer. I spent an hour making butter from our skim of cream. Petrol changes the day too. Nessa (Vanessa) can only come here when she goes to Lewes shopping. All prices rise steadily. The screw is much increased since the summer. We buy no clothes but make do with the old. These are inconveniences rather than hardships. We do not go hungry or cold. But luxury is nipped off and hospitality. It takes thought and trouble to feed one extra. The post is the most obvious inconvenience perhaps. It takes two days to get a London letter: four to get a parcel. Turkeys impossible. The pinch is said to be worse than last war. If it increases much we shall be hungry, I suppose. Economy on Mabel means less variety in food, more dusting and Leonard tidying. I bicycle to Lewes instead of driving. Then the black out that's half an hour daily drudgery. We cannot use dining room after dark. These mornings Leonard breakfasts in the parlour by electric light. We dip into our great jars for pickled eggs and pretend they do not taste differently. We are of course marooned here by the bombs in London.[37]

Although *Pointz Hall* stands as the main scene of the narrative, Woolf prefers the reader to be informed about this country house between the lines. She never gives its exact location, construction time or the plan setting of the house, but from the

[36] While giving the details of *Pointz Hall* and her writing process in her diary, she clearly demonstrated the expectation of the war for Britain. Like the Olivers in *Between the Acts*, Woolfs were alerted as well, because of the anticipated war. She wrote in her 30th of August, 1939 note that: "Not war yet. Parliament met yesterday. Negotiations. We are firm. A pause. Leonard and I discussing the broadcast are up and down. Very black then less so. Leonard pessimistic more than I am this morning. He thinks that Hitler is making up his mind to spring. Raging voices began again last night in German. Last years mad voice heard again, as if he were lashing himself up." See Woolf, 1985, 232.

[37] Woolf, 1985, 344.

beginning to the end, she provides the reader with some clues to comprehend the entire story as if it was part of an intuitive activity.

Pointz Hall, as an English country house, can be examined within the historical context of this conventional country house building type.[38] The initial meaning of the country houses shifted in time, starting in the World War I and continuing during the Great Depression, in accordance with the dynamic social and cultural conditions of the period. Particularly, until the nineteenth century, they appeared as an everlasting working system on their individual estates.[39] Thus, country houses existed in time, in which they were remembered as the "power houses"[40], and also at the time in which they were designed or transformed with simpler notions.

This "power" came from the possession of a land in the first place. Land-owners were people who not only ran their lands by the agency of their tenants, but also wanted to reveal their power physically. From the Middle Ages until the nineteenth century, people who had money and better living conditions, were keen to invest a country house as an evidence of their wealth.[41] As Mark Girouard remarks:

> Land provided the fuel; a country house was the engine which made it effective. It achieved this in a number of ways. It was the headquarters from which land was administered and power organized. It was a show-case, in which to exhibit and entertain supporters and good connections. It was an image-maker, which projected an aura of glamour, mystery or success around its owner.

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[38] Interestingly enough, modernist writers of the era such as E.M. Foster, Ford Madox Ford, D.H. Lawrence and Virginia Woolf chose to depict rural places, especially country houses in their renowned novels, though they were living in rapidly industrialized Britain. As Marina MacKay explains while English modernism is identified with metropolitan, it betrays its own attitude at the same time by searching for rootedness in every dimension by placing English countryside and inheritance of a house into the center of most of its canonical novels. For a detailed information see, MacKay, Marina. Modernism and World War II, Cambridge: Cambridge University Press, 2007, 9.

[39] Harris, John. *The Design of the English Country House, 1620-1920*, London: Trefoil Books, 1985, 9.

[40] "Power house" definition was used especially in the sources where country house is explained in a way beyond a grand building, but also an organization which operates the land that the house settled in. See Harris, 1985, 9.

[41] Girouard, Mark. *Life in the English Country House*, New Haven: Yale University Press, 1980, 3.

Although this power was mostly supported by having a land, there were still some other alternatives to own it. Relations with some rooted families or even marriages with a member of them might also ensure such a power, and even provided to establish a dynasty by being part of nobility. As another option, trading or being part of some commercial activities might turn back as money and power. However, until the nineteenth century, merchants corresponded to a dominating class when compared with landowners in England. It was the landowners who ran the country and most of them were settled down in the country rather than in the towns.[42]

Hence, their houses were considered not simply houses in which affluent people lived but "power houses," the centers of activity from which the ruling class of England administrated their estates, their countries, and ultimately, the country as a whole.[43]

As distinct from these early representatives of the country house proprietresses and from the rooted families which came to see the pageant in *Between the Acts*, Woolf composes relatively a young family with its only hundred and twenty years old history, and with no connections with the old ones including intermarriages. So, *Pointz Hall* had not been built for the Olivers initially; they bought it in the early nineteenth century:

> The Olivers, who had bought the place something over a century ago, had no connection with the Warings, the Elveys, the Mannerings or the Burnets; the old families who had all intermarried, and lay in their deaths intertwisted, like the ivy roots, beneath the churchyard wall.
>
> Only something over a hundred and twenty years the Olivers had been there. Still, on going up the principal staircase--there was another, a mere ladder at the back for the servants--there was a portrait. A length of yellow brocade was visible half-way up; and, as one reached the top, a small powdered face, a great head-dress slung with pearls, came into view; an ancestress of sorts. Six or seven bedrooms opened out of the corridor. The butler had been a soldier; had married a lady's maid; and,

[42] Girouard, 1980, 2.

[43] Harris, John. Review of "Life in the English Country House: A Social and Architectural History", *Journal of Society of Architectural Historians*, Vol. 38, No.2 (1979), 197-198.

> under a glass case there was a watch that had stopped a bullet on the field of Waterloo.[44]

In fact, Woolf seems to reject all the accustomed links between inheritance and the house. She stresses the money to keep the country house up, but it is not inherited money; it comes from the salary of Giles Oliver from his job as a stockbroker in London.

Furthermore, there are also differences between traditional country houses and *Pointz Hall*, with regard to their sizes and splendors. Traditional examples reflected the vision and fantasy of their owners, while demonstrating at what level the owners wanted to show their families power.[45] Then what was expected from architects was to show this "power" not only by building glamorous houses and places for living in, but also by revealing particular ways of life or suggesting new life styles for the owners. (Fig.2.1.3a, 2.1.3b)

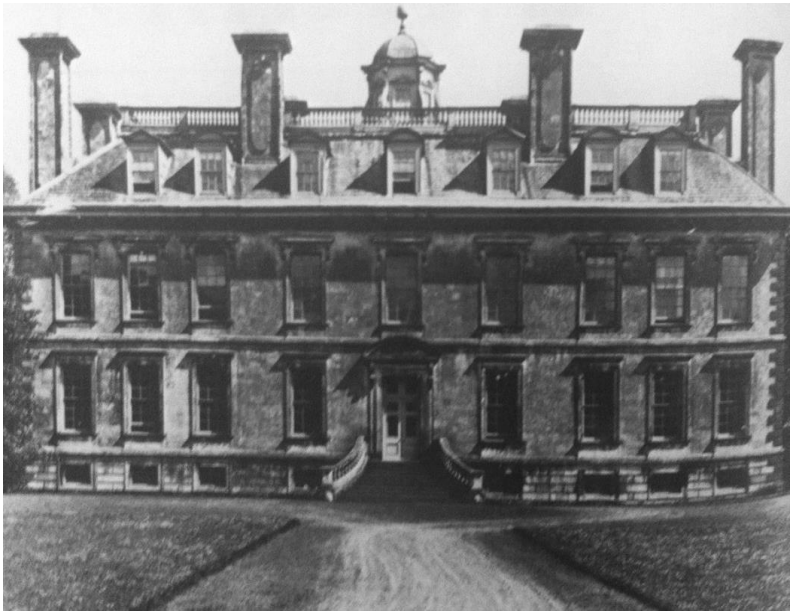

Figure 2.1.3a, Photos from Coleshill House, Berkshire (Sir Roger Pratt, c. 1650-62) Source: Girouard, Mark. *Life in the English Country House*, New Haven: Yale University Press, 1980, 69-70.

[44] Woolf, Virginia. *Between the Acts*, London: Penguin Books, 1992, 7.

[45] Girouard, 1980, 3.

In this respect, *Pointz Hall*, as a country house, is different from the large-scale, glittering nineteenth century examples, as revealed at the very beginning of the novel with a passage which might be considered the only one that indicates the physical condition of the house:

> Pointz Hall was seen in the light of an early summer morning to be a middle-sized house. It did not rank among the houses that are mentioned in guide books. It was too homely.[46]

These building also started to be known through their ability to be adapted to different conditions and to change their forms according to the expectations which arouse in time. As Girouard discusses, one of the most obvious and crucial change in country houses between the fifteenth and the twentieth centuries was that first they were designed for one community but then they started to be designed for two:

Figure 2.1.3b Photos from Coleshill House, Berkshire (Sir Roger Pratt, c. 1650-62)
Source: Girouard, Mark. *Life in the English Country House*, New Haven: Yale University Press, 1980, 69-70.

[46] Woolf, 1992, 7.

> In the Middle Ages (and indeed up till the early eighteenth century) when someone talked about his family he meant everyone living under his roof, including servants; by the nineteenth century he meant his wife and children. The early type can be epitomized by the great hall, in which the whole household ate together with its guests, and the later by the green baize door, dividing the servants' wing from the very different world of the gentry. By 1900 the gentry end of the house was made up of a complicated series of morning room, dining room, billiard room, smoking room and conservatory, designed for weekend parties drawn from all over the country. It accommodated a far more complex social life than had been found in the Middle Ages. [47]

This radical change in the understanding of country-life directly showed the influences on the physical organization of a country house. "Family", now with its recent meaning, considered privacy in a more distinctive way in terms of separating its members from the servants. Hence, this tendency of separation found its response in the plan organization and in the emergence of the "servants' wing."[48]

Especially in the nineteenth century, technological advance and related spatial organization were more observable in the servants' wing than any part of the house. Since the servants and the family lived together but separately, privacy was one of the crucial values for both of the sides. As Robert Kerr claims:

> The idea which underlies all is simply this. The family constitutes one community, the servants another. Whatever may be to their mutual regard and confidence as dwellers under the same roof, each class is entitled to shut its door upon other, and be alone... On both sides this privacy is highly valued.[49]

By the nineteenth century, with the effects of the technological improvements which arouse at the servants' wing[50], Victorian upper classes were keen to look up-to-date,

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[47] Girouard, 1980, 10.

[48] Country houses were keen to be open to the surrounding landscape with their main rooms placed on the ground floor. This means that servants' rooms, which generally exist underneath these rooms were to be placed underground. So, "servants' wing" emerged to avoid this position and to establish better connections with the main rooms. See Girouard, 1980, 219.

[49] Kerr, Robert. *The Gentleman's House*, New York: Johnson Reprint, 1972, 285.

[50] The country houses started to have central heating and the electric light. Especially the new country houses had running water on every floor and an ample supply of water-closets. For the detailed information about the technological improvements see Girouard, 1980, 276.

but their modernity tended to be under pressure by traditional values as well.[51] It was a time when all system was settled down for country-life.

In *Pointz Hall*, the house is represented as having a wing, although the other symmetrical part of the wing have never been completed:

> For by some lucky chance a wall had been built continuing the house, it might be with the intention of adding another wing, on the raised ground in the sun. But funds were lacking; the plan was abandoned, and the wall remained, nothing but a wall.[52]

Additionally, when it is compared to the traditional servant's wings and the servants' life in the traditional country houses, *Pointz Hall* reveals its modesty considering a small group of servants that it has:

> But this whitish house with the grey roof, and the wing thrown out at right angles, lying unfortunately low on the meadow with a fringe of trees on the bank above it so that smoke curled up to the nests of the rooks, was a desirable house to live in. Driving past, people said to each other: "I wonder if that'll ever come into the market." And to the chauffeur: "Who lives there?"[53]

While the *Pointz Hall* shelters two sided lives; including the major actors as the Oliver family members and the servants as the secondary actors; regarding the spatial organization, the existence of these two different groups of users is reflected in the principal staircase and a mere ladder at the back.

Exemplifying the transformations that country houses underwent in time, *Pointz Hall* had previously a chapel like the others in the village, which turned into a larder:

> For the house before the Reformation, like so many houses in that neighborhood, had a chapel; and the chapel had become a larder, changing, like the cat's name, as religion changed.[54]

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[51] Girouard, 1980, 274.

[52] Woolf, 1992, 33.

[53] Ibid., 7.

[54] Woolf, 1992, 22. With the establishment of the Protestant Church of England, private chapels fell into disuse. During the subsequent persecution priests were sometimes hidden by recusant families.

It seems that the *Pointz Hall* was subjected to another transformation which was abandoned because of inadequate funds:

> But funds were lacking; the plan was abandoned, and the wall remained, nothing but a wall. Later, another generation had planted fruit trees, which in time had spread their arms widely across the red orange weathered brick.[55]

In the twentieth century, country houses started to be used also by new families, who did not have to be rooted and also by the people who could keep up with the newborn, industrialized world. They chose either buying or building a house for themselves, and as Girouard explains, "to be a captain of industry and the owner of a country house became an entirely acceptable combination"[56] for this century.

In *Between the Acts*, the audience of the pageant are the villagers and the members of the old families, the owners of other country houses in the area. Although the narrative specifies these families namely as Dyces of Denton; the Wickhams of Owlswick[57] it never points out these places physically in terms of their relations to the country houses owned by these families. As the readers, we only know that the town did not emerge with new country house constructions and it saved its population, as we can understand from a passage referring to a "Guide Book" which is actually a fictional[58] source created by her:

> The Guide Book still told the truth. 1833 was true in 1939. No house had been built; no town had sprung up. Hogben's Folly was still eminent; the very flat, field-parcelled land had changed only in this--the tractor had to some extent superseded the plough.[59]

Though the town does not have any new constructions, it is still demanded by new families to live in:

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[55] Woolf, 1992, 33.

[56] Girouard, 1980, 301.

[57] Woolf, 1992, 47.

[58] It is indicated at the notes in novel that "Figgis's Guide Book: fictional". See Woolf, 1992, 136.

[59] Ibid., 34.

> The audience was assembling. They came streaming along the paths and spreading across the lawn. Some were old; some were in the prime of life.[60]

For most of the newly-owners, the reason behind still living in a country house was living with peace, tradition, beauty and dignity in a transforming world order, later defined as country-house romanticism by many historians. Moreover, some of the owners chose to live this romanticism in farm houses or cottages, with more simple living conditions, designed by some architects of the era such as Ballie Scott, Charles Voysey, and Edwin Lutyens.[61] As a property, to build or to buy a country house had a greater attraction than before since it was considered an investment as well.

As exemplified in Woolf's twentieth century village, -according to the author's surrogate estimations-, the building of a car factory and of an aerodrome in the neighborhood has enabled to attract more residents as a developing town:

> Among them, as Mr. Figgis might have observed, were representatives of our most respected families--the Dyces of Denton; the Wickhams of Owlswick; and so on. Some had been there for centuries, never selling an acre. On the other hand there were new-comers, the Manresas, bringing the old houses up to date, adding bathrooms. And a scatter of odds and ends, like Cobbet of Cobbs Corner, retired, it was understood, on a pension from a tea plantation. Not an asset. He did his own housework and dug in his garden. The building of a car factory and of an aerodrome in the neighborhood had attracted a number of unattached floating residents.[62]

[60] Woolf, 1992, 46.

[61] Especially between the 1890s and 1930s, Edwin Lutyens was one of the preferred architects who designed country houses for the people who wanted a new but reassuringly "traditional" house with the courts, outbuildings and terraces without suggesting any social hierarchy. This traditionalist approach in architecture was the norm in England until the 1940s. Architects, including Lutyens, considered their "traditionalism" as different from "revivalism", of the Victorian architects and they produced public and private buildings developed from early known styles such as Tudor and Georgian. As Watkin also implies here when it comes to the 1920s, England encountered with a new attitude in architecture, which was against the background of the traditionalist mainstream of English architecture. It was the Modern Movement, which was imported from Germany and France for use in the design of private houses for the clients. Watkin, David. *English Architecture A Concise History*, New York: Oxford University Press, 1979, 190-192.

[62] Woolf, 1992, 47.

Together with these developments, new county owners attributed particular importance.[63] "However romantic about the past,"[64] they chose to live with less formality, which as a life style, was enacted with more technological help and with fewer servants. The reason behind fewer servants was also agricultural depression which also forced the owners to reduce their households.[65]

Although the countryside in *Between the Acts* shows the pressures of industrialization and modernity in terms of the building of a car factory and of an aerodrome in the area, the novel's emphasis is on continuity rather than change. As revealed by the words "No house had been built; no town had sprung up,"[66] the village appears in front of the eyes of the reader as an unchanged neighborhood in England. Thus, it can be suggested that Woolf reflected the rising concerns about preserving rural England and its domestic architectural heritage in the first half of the twentieth century which also led to the establishment of some important organizations, such as National Trust (1895), Council for the Protection of Rural England (1926) and Pilgrim Trust (1930).[67]

Even though Woolf had such an approach to preserving the rural England village, she had an ambivalent attitude towards England and Englishness.[68] Although for the most her lifetime she disliked the idea of village and village life, she wrote "how I hated the village—which has now become familiar & and friendly" in a diary note dated back to 1940.[69] In addition to being a pacifist, she was against any type of

[63] Robert Kerr's *The Gentleman' House* (1864) and J. J. Stevenson's *House Architecture* (1880) put forward how this comfort became visible in terms of the plan setting of the country houses.

[64] Girouard, 1980, 47.

[65] Ibid., 308.

[66] Woolf, 1992, 34.

[67] Oboza, Alina, 2010, 17. For these organizations, see Watkin, David. *English Architecture A Concise History*, New York: Oxford University Press, 1979 and Mackay, Marina. *Modernism and World War II*. Cambridge: Cambridge UP, 2007.

[68] Ibid., 18.

[69] Woolf, 1985, 341.

Britain's war-enforced nationalism in this period. On the 3th of June 1940, she wrote in her diary:

> We have now been hard at it hero-making. The laughing, the heroic, Tommy –how can we be worthy of such a men?- every paper, every BBC rises to that dreary false cheery hero-making strain. Will they be grinding organs in 6 months? It's the emotional falsity; not all false; yet inspired by some eye to the main chance. So the politicians mate guns & tanks. No. It's the myth making stage of the war.[70]

The Second World War was seen as one of the pivotal events in the reformulation of Englishness and it reconstructed the English identity and its meanings for many writers, intellectuals and writers.[71] As discussed by Marolua Joannou, Englishness in *Between the Acts* is based on the rights of citizenship and blood ties, as opposed to the rights of citizenship acquired on the basis of residence.[72] It is interpreted as a racialized notion against the outsiders as revealed in the participation of the uninvited Mrs. Manresa into the scene in the novel who was born in Tasmania and whose uncle was a Colonial bishop. Additionally, the elements which are directly connected with violence in *Between the Acts*, are interpreted by most of the literary critics as the reflections of the atmosphere of the period.

Furthermore, starting in the second half of the eighteenth century agricultural advances and accessibility of the country houses, the country life was promoted.[73] This was a major shift when compared with previous centuries. There had not been enough encouragement of country life in the earlier centuries for many landowners,

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[70] Woolf, 1985, 292.

[71] Joannou, Maroula. "The People's War" in *Women's Writing, Englishness and National and Cultural Identity: The Mobile Women and The Migrant Voice, 1938-1962*, Houndsmills, Basingstoke: Palgrave Macmillan, 2012, 15.

[72] Ibid., 23.

[73] Building a new house with the incomers in Britain has a little scope just with the family's requirements. As Tony Chapman and Jeny Hockey note, the British experience was different from that of North America, much of Europe and Australia, for instance, where households had more control over the design of their homes. For detailed information see Chapman, Tony and Mezei Kathy. "The Ideal Home As It Is Imagined and As It Is Lived" in *Ideal Homes? Social Change and Domestic Life*, London: Routledge, 1999, 5.

making a visit to their country seats was something which had to be done.[74] The reason behind this attempt in the vitalization of country life was twofold. First, English agriculture provided landed classes to run their farms themselves without leasing to tenants and this improvement enabled them to plant, drain and run their farms which meant also to get almost double income. So, landowners stayed in the county for longer periods. Second, the country houses started to be more accessible than before with the improved network system of roads. By the end of the eighteenth century a network of turnpike roads with the coaches made country houses much more accessible.[75] Then, starting from the mid-nineteenth century the rail transportation had been improved according to the industrial developments.

In *Between the Acts*, the accessibility of the *Pointz Hall* is played out through the character of Giles Oliver, who works as a stockbroker in the city, although if he had a choice, he would rather be a farmer.[76] As he travels from the city to the village where *Pointz Hall* is located at the beginning of the novel, it becomes clear for the reader that the county is in more than a three-hour distance by a 1940s London train. So, despite its distant location to London, *Pointz Hall* is geographically at the centre of England:

> For as the train took over three hours to reach this remote village in the very heart of England, no one ventured so long a journey, without staving off possible mind-hunger, without buying a book on a bookstall.[77]

It is possible to make estimation about the location of the *Pointz Hall* by analyzing some of the names of the places. While the preparations for the annual pageant are

[74] Girouard, 1980, 218.

[75] As Girouard claims here, the majority of people living in country houses never travelled more than a few miles to their local country town. But there was one great exception -the families at the big houses. They had an annual migration from London to their country houses with the knowledge of new methods of transport, new forms of lighting, new furniture, new fashions and new forms of building which made them agents of civilization. Ibid., 218.

[76] Giles Oliver is reinterpreted by Mîna Urgan in her Virginia Woolf biography. For her, Mr. Oliver emulates Mr. Gaines, the gentleman-farmer differently than his stock-broker career in London. For a detailed interpretation see Urgan, 2012, 214.

[77] Woolf, 1992, 13.

going on, the fishes are delivered to *Pointz Hall* for the lunch. As understood from a passage, there are a few more delivering points for the Mitchell's boy, which are Bickley, Waythorn, Roddam, Pyeminster, far away neither from *Pointz Hall*, nor from London:

> The fish had been delivered, Mitchell's boy, holding them in a crook of his arm, jumped off his motor bike. There was no feeding the pony with lumps of sugar at the kitchen door, nor time for gossip, since his round had been increased. He had to deliver right over the hill at Bickley; also go round by Waythorn, Roddam, and Pyeminster, whose names, like his own, were in Domesday Book.[78]

For a couple of times, it is indicated that the house places by facing north. In a passage about when Mrs. Swithin (Lucy), the sister of Bartholomew Oliver, stays in *Pointz Hall* and when she leaves, Woolf writes:

> She always meant to set up a house of her own; perhaps in Kensington, perhaps at Kew, so that she could have the benefit of the gardens. But she stayed on all through the summer; and when winter wept its damp upon the panes, and choked the gutters with dead leaves, she said: "Why, Bart, did they build the house in the hollow, facing north?" Her brother said, "Obviously to escape from nature. Weren't four horses needed to drag the family coach through the mud?" Then he told her the famous story of the great eighteenth-century winter; when for a whole month the house had been blocked by snow. And the trees had fallen. So every year, when winter came, Mrs. Swithin retired to Hastings.[79]

Rather than giving specific information about the location of the house, Woolf seems to be more interested in narrating the general setting of the house on the landscape. Despite the suitability of the site, the house is placed in a hollow which in some conversations is presented as an advantage to avoid negative natural effects while in others as a mystery:

> It was a pity that the man who had built *Pointz Hall* had pitched the house in a hollow, when beyond the flower garden and the vegetables there was this stretch of high ground. Nature had provided a site for a house; man had built his house in a hollow. Nature had provided a stretch

[78] Woolf, 1992, 21.

[79] Ibid., 7.

> of turf half a mile in length and level, till it suddenly dipped to the lily pool.[80]

Although the information about the *Pointz Hall* appears rather restricted, the physical appearance of the site is given and sometimes by making architectural analogies:

> The other trees were magnificently straight. They were not too regular; but regular enough to suggest columns in a church; in a church without a roof; in an open-air cathedral, a place where swallows darting seemed, by the regularity of the trees, to make a pattern, dancing, like the Russians, only not to music, but to the unheard rhythm of their own wild hearts.[81]

At the end of the nineteenth century, the most ornamental and flowery cottage gardens in Britain started to convey meanings different from their initial existence as a public display of their landowners' taste, reshaped with an indigenous gardening style.[82] Especially with the invention of photography and the concern of Pre-Raphaelite painters in Britain, displaying the symbolic effect of nature was promoted for the houses.[83] (Fig 2.1.4a, 2.1.4b)

Starting in the twentieth century, the country house was seen as a country product rather than a seat of authority. The most admired examples were the ones which seemed "essentially part of the country, not only in the country but part of it, a natural growth."[84] Similarly, in *Between the Acts*, the *Pointz Hall* is depicted as a natural growth with its garden and trees, rather than a building existing in itself and just for its visual beauty.

Moreover, the surrounding knowledge in *Between the Acts* enables readers to have some estimation about the site plan and settlement. It is revealed that the barn, which is located at the *Pointz Hall* settlement and is used during the pageant play, has not

[80] Woolf, 1992, 9.

[81] Ibid., 41.

[82] Chapman, Mezei, 1999, 27.

[83] Ibid., 27.

[84] Girouard, 1980, 306.

been used just for the pleasure but also as an important part of this farm. As it is also pointed out, the barn was from the eighteenth century:

> The Barn to which Lucy had nailed her placard was a great building in the farmyard. It was as old as the church, and built of the same stone, but it had no steeple. It was raised on cones of grey stone at the corners to protect it from rats and damp. Those who had been to Greece always said it reminded them of a temple. Those who had never been to Greece--the majority--admired it all the same. The roof was weathered red-orange; and inside it was a hollow hall, sun-shafted, brown, smelling of corn, dark when the doors were shut, but splendidly illuminated when the doors at the end stood open, as they did to let the wagons in--the long low wagons, like ships of the sea, breasting the corn, not the sea, returning in the evening shagged with hay. The lanes caught tufts where the wagons had passed.[85]

Figure 2.1.4a With the deserted manor house at the top right, by William Holman Hunt, The Haunted Manor, 1849.
Source: [data base online]
http://preraphaelitepaintings.blogspot.com.tr/2012_11_01_archive.html [Accessed: 29.07.2015]

[85] Woolf, 1992, 18.

Figure 2.1.4b John William Inchbold, The Chapel, Bolton, 1853.
Source: [data base online] http://www.nccsc.net/essays/close-encounters-pre-raphaelite-photography-and-painting [Accessed: 29.07.2015]

The architectural settings of the novel consist of indoor –dining room, drawing room, bedroom, kitchen and library- and outdoor -terrace, garden, barn- spaces of *Pointz Hall*; and it is in these settings that Woolf shows the interwoven relations between 'space' and 'narrative'.

When Mrs. Swithin shows the house to William Dodge, spatial relations start to appear more clearly inside the house. As can be understood from the dining room and terrace relation,[86] the dining room, the drawing room and the kitchen are

[86] Before the pageant play, Giles went back to the house (to dining room) and brought more chairs and placed them in a semi-circle on terrace. Ibid, 33. Starting in second half of the eighteenth century and continuing until the end of the nineteenth century, the main rooms of country houses were placed on the ground floors with the aim of having direct access to the outside world through opening-ups to gardens and greenery. Similarly, the conservatories were also attached to the houses started to make roads into the houses as in the case of the *Pointz Hall.* For the detailed information see Girouard, 1980, 220.

positioned on the ground floor. Then, under the guidance of Mrs. Swithin, the reader starts to visualize the upper floor as well. The principal staircase brings them to the corridor on which six or seven bedrooms, including a spare room (Mrs. Swithin's), the morning room, (Isa's), and the children's bedrooms are located. In this regard, the *Pointz Hall* follows the plans of mid-Victorian century houses, where the children of the family slept and played on the upper floor, next to the room(s) of parents, but there was nothing to differentiate them from the other rooms.

2.2. Spatial Movement: Cycles, Scenes, Settings, Acts and Themes

In *Between the Acts*, the action takes place on a single June day in 1939, just before the Second World War broke out; and also in a single place, an English country house, *Pointz Hall*. In that June afternoon, there is an annual pageant on the history of England in three parts to be performed on the terrace of the house. Thus, *Between the Acts* is shaped around the idea of continuity by means of this traditional English pageant play.[87] These villagers, together with the *Pointz Hall* household, form this community and their co-occurrence is the key element to the continuity of the country against the danger of disintegration.

While the pageant puts forward the history of England sarcastically and despondently, and ends with a contemporary scene, at the end, the narrative goes on by emphasizing the emergence of a new life in this remote village in a different form than before:

> Isa let her sewing drop. The great hooded chairs had become enormous. And Giles too. And Isa too against the window. The window was all sky without color. The house had lost its shelter. It was night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks.
>
> Then the curtain rose. They spoke.[88]

[87] The pageants in the wartime Britain have been written to enact the history and present the strong royalty the village belonged. They are generally requested by the villagers as it was made from Rodmell to Woolf. See Joannou, 2012, 19.

[88] Woolf, 1992, 130.

This approach in continuity gets hold of the entire spirit of the narrative, not only in spiritual setting but also in the arrangements related to its form; it is fluid and does not have any chapter.[89] In contrast to the novel's fluidity in form, *Between the Acts* encloses many interruptions such as cut off conversations or forgotten lines.[90] It is not avoided altering among the scenes and spaces of *Pointz Hall* even if they are real or fictional. At those times, a new tension is formed in the presence of its fluidity.

On the contrary to the literary scholars who have analyzed the novel in terms of the hidden meanings of the pageant play, this thesis mainly dwells on the moments in which the plot moves forward out of it. Miss La Trobe's pageant is performed in three main parts at the garden of the *Pointz Hall*, from prehistoric period of the country to the present. It opens with a prologue by a child, continues with a Shakespearian scene and then depicts the Victorian era. Miss La Trobe makes her play's final with the part titled "Ourselves" in which she replaces the audience as if they were part of the pageant by turning mirrors on them.

Although the narrative is built around the pageant, before and the after the performance some activities show up and carry as much weight as the pageant to comprehend the novel as a whole.

While tracing the literary representation of space, the "cycle", composed by Woolf, becomes visible. She ends her novel where she starts,[91] and while doing this, she interweaves intricately the entire structure of the spatial elements once again. Thus, this "cycle" which is followed according to its outside and inside "scenes", then is associated with some "themes" related to these settings.

[89] Goldman, 2006, 83.

[90] Harris, 2011, 148.

[91] As Alexandra Harris also points, "*Between the Acts* begins in the 'big room' of an English house on a summer evening in June 1939, and it ends on the following evening with the family back where they started, in the room at *Pointz Hall*, talking among themselves and listening to the faint night sounds drifting in from the darkening garden beyond." See Harris, Alexandra. *Romantic Moderns: English Writers, Artists and the Imagination from Virginia Woolf to John Piper*, London: Thames & Hudson, 2010, 109.

The relations between the characters and the settings follow the spatial movement[92] and acts as Before the Pageant (Act I), Between the Acts (Act II, the time of the intervals) and After the Pageant (Act III). In these acts, the in-betweenness of spatiality is directly exposed and they make connections with the themes aforesaid.

Accordingly it starts with Scene I, which covers the inside world of the *Pointz Hall.* This scene deals with Act I and Act III / Before and After the Pageant in terms of most of the actions which take place in the house at the time of before and after the pageant. Then, Scene II covers outside of the *Pointz Hall*. It deals with Act II / Between the Acts with regard to the actions which occur out of the house at the interval times (Fig.2.2.1).

As the first theme, the drawing room, the dining room and the bedrooms of the *Pointz Hall* come to the fore through their domesticity, and accordingly, they redefine modernity for a country house by comparing the issues of conventional/modern many times. *Pointz Hall*, as neither a conventional country house, nor a contemporary twentieth century dwelling, lies at the heart of the novel with its in-between character and shapes the entire relations that surround it.

This feature becomes clear in one of the moments of the narrative, when Mrs. Swithin shows the house to William Dodge. The bedroom, where nobody has been slept for years, still carries the traces from its past through mid-Victorian furniture including the bed where Mrs. Swithin was born. It provides to distinguish the past and to protect its presence within the domesticity of space, as Mrs. Swithin says: "But we have other lives, I think, I hope. We live in others, we live in things."[93]

As the second theme, while the terrace and the garden form the setting where the pageant takes place, they also enable to inquire the private/public relations in a country house by juxtaposing these in-between relations with spaces in between private and public; and inside and outside.

[92] See APPENDIX A, for the Spatial Movement in the Text.

[93] Woolf, 1992, 44.

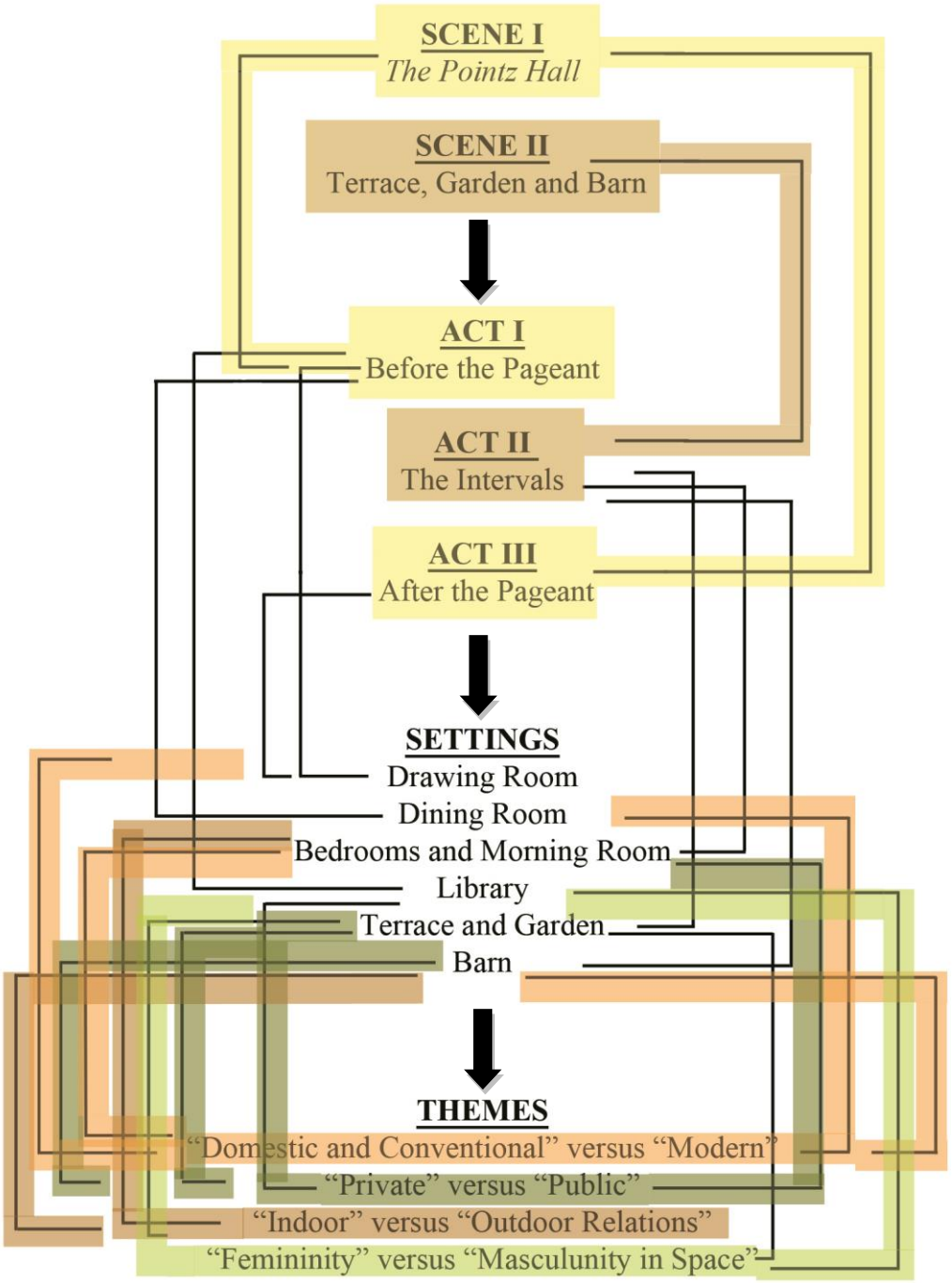

Figure 2.2.1 Analysis of the Narrative: The Scenes, The Acts, The Settings, and The Themes
Source: (Produced by the author.)

The garden and the terrace become even more prominent parts of the narrative in relation to the pageant that is performed there. Miss La Trobe uses the altitude at the garden as the stage, and the lawn as a place for gathering the audience. Beside this function, the natural setting of the *Pointz Hall* has particular importance in the dialogues between the characters. So, the outdoor is related to the indoor by evoking the presence of the nature.

As the third theme, both the terrace-garden and the library of the *Pointz Hall* are also important for the discussions about the roles of femininity/masculinity in space. In this regard, the built environment in *Between the Acts* presents different settings for two different woman characters, Isa Oliver and Miss La Trobe, and their roles.

While Isa, with all her domestic loyalties around, reflects her dilemma with domesticity, Miss La Trobe declares her domination in the process by writing and directing the play, as if a masculine character. While Miss La Trobe directs the pageant, exceptionally as a woman; in the library, Isa Oliver confronts with her presence, maybe for the first time alone, in this masculine space of a country house.

Pointz Hall, as the main setting of the narrative becomes a home to different settings in its interior spaces; including the drawing room, the dining room, the library, the kitchen and the bedrooms by making connections with the outside world inartificially, in terms of the pageant which is going to be staged at the terrace. The Olivers have two alternatives for the pageant setting according to the weather condition:

> "Mrs. Manresa, I'm going to ask you a favour. If it comes to a pinch this afternoon, will you sing?"
>
> This afternoon? Mrs. Manresa was aghast. Was it the pageant? She had never dreamt it was this afternoon. They would never have thrust themselves in- had they known it was this afternoon. And, of course, once more the chime pealed. Isa heard the first chime; and the second; and the third. If it was wet, it would be in the Barn; if it was fine on the terrace. And which would it be, wet or fine? And they all looked out of

> the window. Then the door opened. Candish said Mr. Giles had come. Mr. Giles would be down in a moment.[94]

By this way, the narrative begins to be structured in and outside world of the *Pointz Hall* and both the inner and the outer relations are interwoven in a coherent way. Thus, the scenes are started to be formed twofold: While Scene I covers the inside world of the *Pointz Hall* such as the drawing room, the dining room, the bedrooms (Isa Oliver's and Lucy Swithin's), the library, the kitchen and the corridors; Scene II deals with the remaining part of the main setting, which is comprised of the outside world of the house, as the terrace, the garden and the barn. As different from any kind of a plain text; they switch among themselves regularly which brings a permanent rhythm and aforesaid coherence to the narrative.

The first setting is structured in the drawing room of the *Pointz Hall*, together with the members of the family, and additionally, with Mr.Haines, the gentleman farmer, and his wife, Mrs. Haines, discussing the cesspool issue on a summer night. Although the county council had promised to solve the water problem of the village, they did not abide their word:

> It was a summer's night and they were talking, in the big room with the windows open to the garden, about the cesspool. The county council had promised to bring water to the village, but they hadn't. Mrs. Haines, the wife of the gentleman farmer, a goose faced woman with eyes protruding as if they saw something to gobble in the gutter, said affectedly: "What a subject to talk about on a night like this!"[95]

In the middle of their discussion, the first interruption happens with the introduction of Isa Oliver to the setting and uncovering the romantic affair between Mr. Haines and herself: "In his ravaged face she always felt mystery; and in his silence, passion."[96]

Then, the following morning opens with a new setting that moves into Mrs. Swithin's -Bartholomew Oliver's widow sister's- bedroom while she is drawing the

[94] Woolf, 1992, 30.

[95] Ibid., 5.

[96] Ibid., 6.

curtain[97] and thinking about setting up a house of her own either in Kensington or in Kew, wherever she could have benefit of the gardens. By the time Mrs. Swithin is in her room, surrounded with her memories and solidarity, a new setting is formed at the terrace of the house, while the nurses, after breakfast, are trundling the perambulator up and down the terrace.[98] Isa and Giles Oliver's little son George is with her grandfather, Bartholomew Oliver, when Mr. Oliver is complaining about his grandson for being a cry-baby.

Afterwards, the setting moves into Isa Oliver's bedroom and shows that she has an interaction with the outside of her bedroom while observing her son at the terrace of the house. Then in the library, she appears solitarily again and finds herself thinking about her country's history among the books.

Isa's loneliness in the middle of the library is intermitted first by Mr. Oliver and later by Mrs. Swithin, as they have a conversation about the preparations for the annual pageant and renovations about the barn. Although Mr. Oliver is complaining to her about George and what happened at the terrace shortly before, she choose to miss her eyes from him and sinks into the thoughts on the books in this library, once again.

When Mrs. Swithin comes in, with a hammer in her hand, she seems to be in a different mood than Isa, and informs the old Oliver about the details for the pageant with the words: "I've been nailing the placard on the Barn."[99]

At that time, a new setting is structured at the outside of the house, in the Barn, which appears for the first time to the reader. The actors and the actresses of the pageant; Jim, David, Jessica are dealing with the preparations in this historic building, for serving and tea to the audience to be used only at the intervals.

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[97] According to the notes from *Between the Acts*, Mrs. Swithin spent much of June day by worrying about the weather condition, whether it will rain or not on the outdoor performance of the pageant. Woolf, 1992, 131.

[98] Ibid., 9.

[99] Ibid., 16.

As the narrative moves inside the *Pointz Hall*, the setting turns back to the library, to the Olivers, having a conversation about the pageant. In the kitchen, there is another flurry while Mrs. Sands is preparing the sandwiches for the audience and Mrs. Swithin is accompanying her. So, in another space and with some other characters, the conversation is still going on the weather forecast on this performance day. The other servant, Candish is in dining room at that time alone, with all of the emptiness and silence of the space:

> Empty, empty, empty; silent, silent, silent. The room was a shell, singing of what was before time was; a vase stood in the heart of the house, alabaster, smooth, cold, holding the still, distilled essence of emptiness, silence.[100]

In the meantime, they start hearing voices from the hall indicating that Mrs. Manresa and William Dodge have also joined the narrative. Though they are relatively unexpected visitors for this pageant, from that time to the end, these characters also help giving a form to the narrative:

> "We couldn't resist when we saw the name on the signpost," Mrs. Manresa began in her rich fluty voice. "And this is a friend, William Dodge. We were going to sit all alone in a field. And I said: 'Why not ask our dear friends,' seeing the signpost, 'to shelter us?' A seat at the table, that's all we want. We have our grub. We have our glasses. We ask nothing but-" society apparently, to be with her kind.[101]

Afterwards, they all move into the dining room for lunch and this scene is followed by the others in which spatial relations between inside and outside, between the terrace and the house become more intricate with the movement of the characters. In the following setting, another servant girl is in the garden this time, before the plates come out, she is cooling her cheeks by the lily pond[102] and the movement turns back into the dining room once again:

> The flower petal sank; the maid returned to the kitchen; Bartholomew sipped his wine. Happy he felt as a boy; yet reckless as an old man; an

[100] Woolf, 1992, 24.

[101] Ibid., 25.

[102] Ibid., 28.

> unusual, an agreeable sensation. Fumbling in his mind for something to say to the adorable lady, he chose the first thing that came handy; the story of the sheep's thigh. "Servants," he said, "must have their ghost." Kitchen maids must have their drowned lady.[103]

Subsequently, Giles Oliver joins them in the middle of the lunch and they decide to take their coffee on the terrace of the house together. This time when the outside world is reintroduced to the setting, together with some members of the audience and the director of the play, Miss La Trobe, appears on the stage.

While preparations for the pageant are going on the audience starts to gather. In the meantime, Mrs. Swithin guides William Dodge to show him the house:

> “Come, come and I’ll show you the house.” She addressed no one in particular. But William Dodge knew she meant him. He rose with a jerk, like a toy suddenly pulled straight by a string.[104]

Then, starting from the staircase, the narrative goes back again the indoor spaces. After visiting Mrs. Swithin’s bedroom, the upper floor corridor and the children’s room, the narrative is connected with the outside of the house again when the setting closes at the time of returning to the terrace again to watch the pageant:

> "Is it time," said Mrs. Swithin, "to go and join?" She left the sentence unfinished, as if she were of two minds, and they fluttered to right and to left, like pigeons rising from the grass. The audience was assembling. They came streaming along the paths and spreading across the lawn. Some were old; some were in the prime of life. There were children among them.[105]

During the intervals, the whole Olivers family together with Mrs. Manresa, William Dodge, Mrs. Sands, the other servants, and all the other members of the other audience go into the the Barn to have their tea and cake. Half an hour’s interval is announced to the audience while the gramophone sounds behind:

> Her voice petered out. No one was listening. Heads bent, they read "Interval" on the programme. And, cutting short her words, the

[103] Woolf, 1992, 29.

[104] Ibid., 42.

[105] Ibid., 46.

> megaphone announced in plain English: "An interval." Half an hour's interval, for tea. Then the gramophone blared out:
>
> Armed against fate,
> The valiant Rhoderick,
> Bold and blatant,
> Firm, elatant, etc., etc.[106]

When they turn back to watch the pageant, it has already begun to represent the atmosphere of the incoming war with the sound, words and the created turmoil for many times. During that time, the unity of the audience and the players is emphasized:

> The gramophone was affirming in tones there was no denying, triumphant yet valedictory: Dispersed are we; who have come together. But, the gramophone asserted, let us retain whatever made that harmony.
>
> O let us, the audience echoed (stooping, peering, and fumbling), keep together. For there is joy, sweet joy, in company.
>
> Dispersed are we, the gramophone repeated.[107]

When the curtain falls and the pageant is over, a new setting is structured in the dining room of the *Pointz Hall*, with the family members alone, who are still under the influence of the play staged shortly before:

> Down in the hollow, at *Pointz Hall*, beneath the trees, the table was cleared in the dining room. Candish, with his curved brush had swept the crumbs; had spared the petals and finally left the family to dessert. The play was over, the strangers gone, and they were alone--the family.[108]

At the end, the narrative is concluded in the drawing room, as if nothing has changed in that day. While this ending implied continuity, it also indicates the inevitable change that time brings:

> The house had lost its shelter. It was night before roads were made, or houses.[109]

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[106] Woolf, 1992, 59.

[107] Ibid., 116.

[108] Ibid., 126.

[109] Ibid., 130.

CHAPTER III

SCENE I / ACTS I AND III: *POINTZ HALL* / BEFORE AND AFTER THE PAGEANT

On or about December 1910 human character changed. I am not saying that one went out, as one might into a garden, and there saw that a rose had flowered, or that a hen had laid an egg. The change was not sudden and definite like that. But a change there was, nevertheless; and, since one must be arbitrary, let us date it about the year 1910.[110]

3.1. Drawing Room and Dining Room: Domestic and Conventional versus Modern

In her essay, entitled *Mr. Bennett and Mrs. Brown* and dated 1923, Virginia Woolf discusses her views on modern novel. While doing that, she draws attention to the domestic relations in the modern house and the organization and customs of daily life which are not the same with the ones in the Victorian[111] period:

> All human relations have shifted—those between masters and servants, husbands and wives, parents and children. And when human relations change there is at the same time a change in religion, conduct, politics, and literature. Let us agree to place one of these changes about the year 1910.[112]

The Victorian household, started to deform under the pressure of changing social, sexual, and cultural mores in relation to public, artistic, social and political events

[110] Woolf, Virginia. *Mr. Bennett and Mrs. Brown*, Collected Essays, Vol. 1, New York: Harcourt, Brace, 1925, 319-337.

[111] The term 'Victorian' is derived from the name of Queen Victoria who ruled the British Empire from 1837 to 1902. As Mike Hepworth states "like the empire she once ruled, 'Victorian' has come to refer to a series of attitudes and values whose influence goes well beyond the shores of Britain and the boundaries of the nineteenth century." See Chapman, Mezei, 1999, 17.

[112] Woolf, 1925, 319-337.

influenced by modernism.[113] Instead of referring to one of those highly effective events and analyzing some of the public environments such as the street, the café or the gallery for this changing, Woolf chooses something different and tries to search modernism in homely places, in the domestic life, while contemporaneously creating such atmospheres in many of her novels:

> Do you ask for more solemn instances of the power of the human race to change? Consider the married life of the Carlyles, and bewail the waste, the futility, for him and for her, of the horrible domestic tradition which made it seemly for a woman of genius to spend her time chasing beetles, scouring saucepans, instead of writing books.[114]

It is possible to read these changes and new experiences of "home" by focusing on the Oliver's *Pointz Hall.* Starting in the late nineteenth century, British domesticity was reshaped in accordance with changing social and political values of the era. As Victoria Rosner claims, one of the most drastic changes in a house was the radical difference in household community.[115] Birth rates among married couples were cut almost in half and servant class declined. While one or two servants had then been approved to run a house, new household guides came out to help women to cope with these fundamental shift. All of those amendments were intended to clear away the heaviness of the Victorian home atmosphere, and more physically, its interior.

In *Between the Acts,* although the servants are visible in the scenes, they are always represented with their names and never appear as an anonymous group. As Woolf pointed out in her 15th of September 1940 diary note, although she was in a pessimistic mood due to the war, she felt relieved for getting rid of the domineering Victorian traits as the resident servants:

> Domestically, a great relief and peace and expansion, it will be tomorrow, into merry kitchen harum scarum ways. Now we go to our last

[113] Rosner, Victoria. *Modernism and the Architecture of Private Life***,** New York: Columbia University Press, 2005, 3.

[114] Woolf, 1925, 319-337.

[115] Rosner, 2005, 7.

> Cook cooked dinner for I do not know how long. Could it be the end of resident servants forever?[116]

The *Pointz Hall*[117] with its "homely" presence is represented in *Between the Acts* more like a well-organized private space than a grandiose, formal country house and is emphasized with its simple relations of the spaces, showing even the activities of the servants. For example, while Mrs. Sands is working in a hurry in the kitchen and making the sounds of cinder taking, stoking, damping; the members of Oliver family get ready for the meal. So, rising in the kitchen, all the sound can be heard in the rest of the house:

> Then, returning to the kitchen, she made those quick movements at the oven, cinder raking, stoking, damping, which sent strange echoes through the house, so that in the library, the sitting-room, the dining room, and the nursery, whatever they were doing, thinking, saying, they knew, they all knew, it was getting on for breakfast, lunch, or dinner.[118]

This domestic reform in the Victorian house was mainly related to a new the design approach in Britain which was reshaped by the group led by John Ruskin and William Morris, who emphasized the use of less ornament by giving importance to craftsmanship. The literature was also affected by this domestic reform, and the novelists, in this period, defended the view of incompatibility of modern life with grandiose Victorian domesticity and protested the marriage plot that they were expected to create in their works. By this way, the changes which occurred in "home" could not be discussed without bringing woman to the fore with her changing identity in this domestic environment.

When compared to its contemporaries in America or Europe, the British home showed less radical changes either in organization or in appearance. Although both America and Europe dealt with the problem as "the total restatement of the house"[119]

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[116] Woolf, 1985, 321.

[117] See APPENDIX B for the chart showing "Domestic and Conventional versus Modern" in *Between the Acts.*

[118] Woolf, 1992, 22.

[119] Rosner, 2005, 7.

with the groups like Bauhaus and the Weiner Werkstatte, the story was different for Great Britain. As Richard Weston explains:

> Nowhere offered a more daunting challenge to Modernism than Great Britain. In the 1920s 'taste' was still thought to have ended in the late eighteenth century, and 'modern' meant a contemporary reproduction of antique furniture.[120]

Such a perspective might have resulted because of the ambivalence of "private life" in Britain which derived itself from the country house practices. In the history of country houses in Britain, private life meant something social and hierarchical rather than a physical materiality. In conventional Victorian life routine, in addition to its physicality, the private life was also represented in terms of the social network of family relations and the routines of the household. As Raymond Williams notes, "the changing attitudes in aesthetic, moral and social judgements were closely interrelated,"[121] and therefore they influenced slowly the physical appearance and interior of the British house,[122] while the nature of private life was contemporaneously altering. In Woolf's own words: "All human relations have shifted—those between masters and servants, husbands and wives, parents and children." [123]

With the changing attitude in British design, both real and fictional homes were altered in accordance with the spirit of the age. In the *Pointz Hall* in *Between the Acts*, Woolf constitutes a house with its domestic rituals around while searching for the new life in almost every dimension.

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[120] Rosner, 2005, 7.

[121] Ibid., 9.

[122] As Charles Rice puts forward, the 'interior' had come into use since the late fifteenth century to mean inside as divided from outside, and to describe the spiritual and inner nature of the soul. Starting from the eighteenth century, 'interiority' was used to designate a sense of individuality and the inner character; and then, the domestic affairs of a state. In the nineteenth century, it came to mean 'the inside of a building or room; also a picture or representation of the inside of a building or room. See Rice, Charles. "Introduction" in *The Emergence of the Interior: Architecture, Modernity, Domesticity*, London: Routledge, 2007, 2.

[123] Rosner, 2005, 9.

For instance in *Between the Acts*, while picturing the village on the verge of modernization, Woolf reveals the connections with the past continuously by referring to the ancestors or the spaces which still shelter the traces of the past, life experiences and the memories. Such an attitude is first actualized by the agency of the wife of the gentleman farmer, Mrs. Haines, in the drawing room of the house, while she is narrating her childhood to emphasize her inseparable roots with the village:

> Her family, she told the old man in the arm-chair, had lived near Liskeard for many centuries. There were the graves in the churchyard to prove it.[124]

Though the village is represented on the verge of modernization, the drawing room of *Pointz Hall* is characterized with its sixty years past through the memories of Bartholomew Oliver and his mother to the reader:

> "I remember," the old man interrupted, "my mother..." Of his mother he remembered that she was very stout; kept her tea-caddy locked; yet had given him in that very room a copy of Byron. It was over sixty years ago, he told them, that his mother had given him the works of Byron in that very room.[125]

Starting with William Morris, as one of the leading social reformers of the preceding era, good design was believed to pave the way to a better way of life and together with similar approaches, many artists grouped new design societies in years, including the Art Workers' Guild (founded in 1884), the Arts and Crafts Exhibition Society (1888), the Rebel Arts Centre (1914), the Design and Industries Association (1915) and the Society of Industrial Artists (1930).[126] Morris and the Arts and Crafts ideal primarily believed the home and the art should be associated with domesticity which then constituted the essence of English modernism. As Morris noted:

> My extravagant hope is that people will some day learn something of art, and so long for more, and will find, as I have, that there is no getting it

[124] Woolf, 1992, 5.

[125] Ibid., 6.

[126] Reed, 1996, 10.

> save by the general acknowledgement of the right of every man to have fit work to do in a beautiful home.[127]

As physical environments started to be segregated from the gloomy Victorian domestic interiors, more comfortable settings became visible, as can be seen in the photograph, which shows the German architect Hermann Muthesius and his wife's Arts and Crafts drawing room setting, with its functionality in using the space and the objects. (Fig. 3.1.1) The usability of the tea set, the comfort of the chairs, the table with its appropriate size and the small burner are all part of this new and modest architectural setting. As Charles Rice argues, this photograph not only shows the new domesticity in the English house but also inscribes gendered roles: While Anna pours the tea, offering comfort in a relational setting, Hermann drinks it in a state of comfortable response.[128] This image is also discussed in terms of the objects it displayed.

Figure 3.1.1, Hermann and Anna Muthesius seated in the heart of English Arts and Crafts domesticity, Hammersmith, London, 1896.
Source: Rice, Charles. "Geography and Identity" in *The Emergence of the Interior: Architecture, Modernity, Domesticity*, London: Routledge, 2007, 77.

[127] Reed, 1996, 13.

[128] Rice, 2007, 76.

The writers of the same period on the other hand, were also dealing with creating the literary modernism in Britain and they never stayed out what artists and architects were doing to cope with reshaping the British home. The writers received their assistance while giving form to their own houses or creating imaginative interiors in their writings. At the end, together with the British architects, designers and writers, the middle-class private life and domesticity gained their recent meaning by the agency of this collective working, in the early twentieth century Britain.[129]

Woolf, as one of the productive writers of the new century, never retained herself from giving direct architectural references to "new architecture" in her novels, as she did in *Three Guineas*, published in 1938:

> Let it be built on lines of its own. It must be built not of carved stone and stained glass, but of some cheap, easily combustible material which does not hoard dust and perpetrate traditions. Do not have chapels. Do not have museums and libraries with chained books and first editions under glass cases. Let the pictures and the books be new and always changing. Let it be decorated afresh by each generation with their own hands cheaply.[130]

In *Between the Acts*, even bringing water to the village implies the innovation that the village is going to witness, and as the old Oliver explains, the site chosen for the cesspool is on the old Roman road which still displays all the scars and traces left by people previously lived there. Hence, Woolf does not leave any innovation rootless; on the contrary, she constructs them on the origins in the past:

> The old man in the armchair -Mr. Oliver, of the Indian Civil Service, retired- said that the site they had chosen for the cesspool was, if he had heard aright, on the Roman road. From an aeroplane, he said, you could still see, plainly marked, the scars made by the Britons; by the Romans; by the Elizabethan manor house; and by the plough, when they ploughed the hill to grow wheat in the Napoleonic wars.[131]

[129] Rosner, 2005, 10.

[130] Woolf, Virginia. *Three Guineas*, New York: Harvest, 1938, 33-34.

[131] Ibid., 33-34.

While "domestic", as a term,[132] is generally placed right opposite to "modernism" by most of the critics, here, it is presented as a modern phenomenon. As Christopher Reed puts forward, domesticity can be considered the invention of the modern age, a product of the confluence of capitalist economics, breakthroughs in technology, and Enlightenment notions of individuality.[133] He claims that when all these concepts are thought together for modern art, then the linkage of domesticity and modernism has been cloaked by another conceptual invention of the nineteenth century: the idea of "avant-garde", and in the eyes of avant-garde, "being undomestic came to serve as a guarantee of being art." In the first decades of the twentieth century, domesticity was considered "a potent issue,"[134] while the previous generation of artists had made the home the central arena of aesthetic and social reform.

Although "modern" is generally understood as "undomestic", in Woolf's reverse approach, she locates modernity in the heart of domesticity by positioning roots of modernism into the private life.

In the first scene in the drawing room in *Between the Acts*, while the conversation is going on between Mrs. Haines and Bartholomew Oliver, it is interrupted with the sounds coming from the outside and with the entrance of Isa Oliver to the room. She seems confused due to her encounter with the guests at that hour in the evening. Her shyness, and more particularly, domesticity, which she then has become part of, is described in these words:

> She came in like a swan swimming its way; then was checked and stopped; was surprised to find people there; and lights burning. She had

[132] As stated by Gülsüm Baydar, our understanding of domesticity was emerged by the contemporary authors in the Netherlands in the seventeenth century and then spread to the Western world in the following two centuries. See Heynen Hilde and Baydar, Gülsüm. "Figures of Wo/man in Contemporary Architectural Discourse" in *Negotiating Domesticity: Spatial Productions of Gender in Modern Architecture*, London: Routledge, 2005, 30.

[133] Reed, 1996, 7.

[134] Reed, Christopher. "Introduction" in *Bloomsbury Rooms: Modernism, Subculture, and Domesticity*, New Haven: Yale University Press for the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2004, 4.

> been sitting with her little boy who wasn't well, she apologized. What had they been saying?[135]

Although she is shocked by the unexpected crowding in her familiar domestic environment, she still succeeds in existing with her own presence and with her routines in this drawing room.

The advent of Isa also reveals a romantic affair between the gentleman farmer, Mr. Haines and herself which only comes into existence by means of eye contact. All of a sudden, this hidden and personal relation constructs its own personal space in this drawing room. This invisible space is depicted through using the metaphor "ring" which is circling Mr. Haines and Isa while excluding all the others in the drawing of *Pointz Hall*, including Mrs. Haines. Accordingly, a new private space is created in a familiar, domestic one:

> Isa raised her head. The words made two rings, perfect rings that floated them, herself and Haines, like two swans down stream. But his snow-white breast was circled with a tangle of dirty duckweed; and she too, in her webbed feet was entangled, by her husband, the stockbroker. (…)Mrs. Haines was aware of the emotion circling them, excluding her.[136]

Regarding Woolf's domestic approach, it should be pointed out that she was not the only writer who dealt with this issue. Her famous circle of intellectual and artistic colleagues, which was first shaped under the name of Memoir Club in 1922, were known by creating the unfamiliar and questioning the age. In the beginning of 1920, the club members first started to meet two or three times a year and dine out. (Fig.3.1.2)

[135] Reed, 2004, 6.

[136] Woolf, 1992, 6.

Figure 3.1.2 Eleven key figures associated with Bloomsbury, *The Memoir Club* by Vanessa Bell, 1943, National Portrait Gallery.
Source: [data base online]
http://www.npg.org.uk/collections/search/portrait/mw85227/The-Memoir-Club
[Accessed: 10.07.2015]

In their meetings, some of the club members read a memoir to the rest.[137] The members of the club were Vanessa Bell, Clive Bell, E. M. Forster, Roger Fry, Duncan Grant, John Maynard Keynes, Molly MacCarthy, Desmond MacCarthy, Adrien Stephen, Saxon Sydney-Turner, Virginia Woolf and Leonard Woolf.

In the following years they started to be known as the Bloomsbury Group, as a direct reference to a neighborhood in London, where they mostly settled down and met regularly. Whenever they came together, they talked about their thoughts, their work, their loves and theories.[138] In the following years, Bloomsbury group were reorganized with its ten core members; post-impressionist painter Duncan Grant, economist John Maynard Keynes, literary journalist Desmond MacCarthy,

[137] Rosner, 2005, 60.

[138] Ibid., 127.

biographer Lytton Strachey, art critic Clive Bell, post-impressionist painter and art critic Roger Fry, fiction writer E. M. Forster, essayist and writer Leonard Woolf and Virginia Woolf.

The Stephen siblings, Vanessa, Thoby, Virginia, Adrian, decided to move to Bloomsbury after they father died in 1904. Before they settled down there, they had been living at 22 Hyde Park Gate. Built in the early nineteenth century, it was one of the architecturally undistinguished row houses, designed as single-family homes for upper middle-class families.[139] As Virginia Woolf told later in her essay *Sketch of Past*, Hyde Park Gate, all domineering Victorian domestic rituals cast their shadow on their new life in Bloomsbury: "Though Hyde Park Gate seems now so distant from Bloomsbury, its shadow falls across it."[140] (Fig.3.1.3)

Vanessa (Stephen) moved out first by leaving the thirty years of accumulated belongings behind at Hyde Park Gate, and set a house in Bloomsbury.[141] She chose this neighborhood due to firstly its considerable distance from Kensington, Hyde Park Gate, and secondly, its intellectual history with its squares all around.[142] Their new house was in Gordon Square in London's Bloomsbury, and they gave it to its form according to the idea of abandoning all the restrictions they had faced with at Hyde Park Gate. As Alexandra Harris points out, "Julia's taste in furnishing emphasized the darkness and fullness" in Hyde Park Gate and this pattern of things would be revived later in *Between the Acts.*[143] The only plan of the Stephens' was to create simplicity in routines of daily life and democracy among household members[144] as described by Vanessa:

[139] Rosner, 2005, 69.

[140] Woolf, 1985, 222.

[141] Harris, 2005, 38.

[142] Rosner, 2005, 130.

[143] Harris, 2011, 12. As she states here, Hyde Park Gate seemed to Virginia "so crowded with scenes of family life, grotesque, comic and tragic; with the violent emotions of youth, revolt, despair, intoxicating, happiness, immense bedroom that just to sit and recollect it all seemed suffocating."

[144] Harris, 2005, 12.

> It was exhilarating... To have one's own rooms, be master of one's own time, have all the things in fact which come as a matter of course to many of the young today but so seldom then, to young women at least.[145]

For Virginia, in a similar way,[146] their Bloomsbury life has reverberated to her routine:

> We were full of experiments and reforms. We were going to do without napkins, we were to have Bromo instead; we were going to paint; to write; to have coffee after dinner instead of tea at nine o'clock. Everything was going to be new; everything was going to be different. Everything was on trial.[147]

Although they emphasized the "new", for the Bloomsbury Group, this new was not detached from the things that were old or that belonged to the past. While Christopher Reed defines it as "subcultural negotiation,"[148] Victoria Rosner notes:

> From the first, Bell and her friends undertook ambitious projects in redecoration. Their bright and open spaces were the design counterpart of the kind of personal exchanges that Bloomsbury valued, and they were spiritually and materially in dialogue with the Victorian interiors so recently left behind.[149]

This kind of a design approach which can be interpreted as recycling the old would better suit to the requirements of the modern life.

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[145] Bell, Vanessa. "Notes on Bloomsbury" in *Sketches in Pen and Ink*, ed. Lia Giachero, London: Hogarth Press, 1997, 99.

[146] Neither Vanessa nor Virginia was alone while expressing their feelings on their new life. These were all the common senses of newly constructed life in Bloomsbury and become visible almost every note among the group members. The following one is a letter from Lytton Strachey to Duncan Grant, written on 23 August 1909: "Good God! To have a room of one's own with a real fire and books and tea and company, and no dinner bells and distractions, and a little time for doing something! It's a wonderful vision, and surely worth some risks." Holroyd, Michael. *Lytton Strachey: The New Biography*, Oxford: Oxford University Press, 1980.

[147] Woolf, Virginia. "Bloomsbury" in *Moments of Being: Unpublished Autobiographical Writings*, ed. Jeanne Schulkind, 2nd Edition, New York: Harcourt Brace Jovanovich, 1985, 185.

[148] Reed, 1996, 149.

[149] Rosner, 2005, 131.

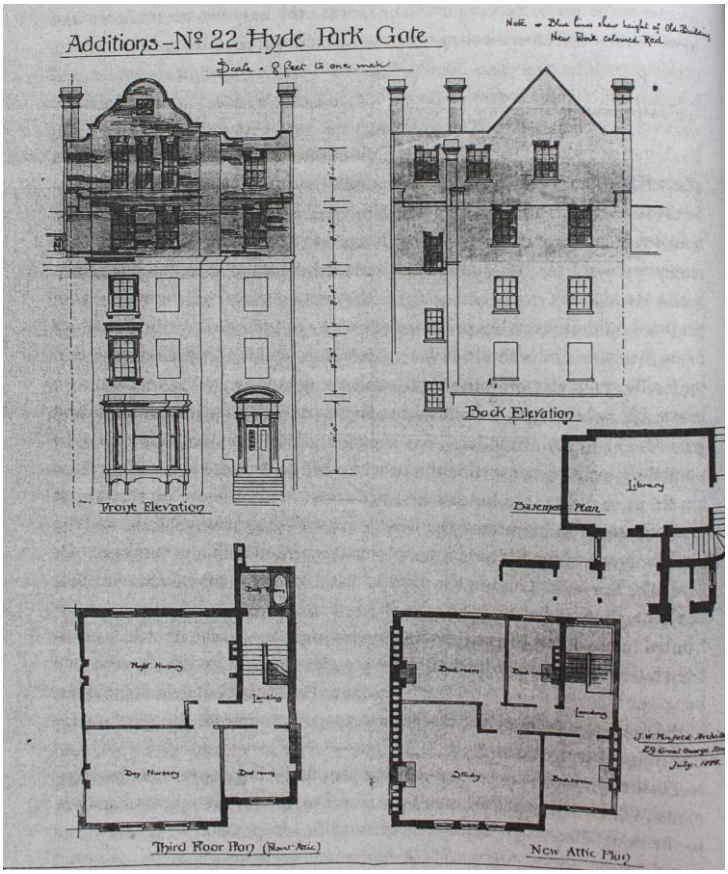

Figure 3.1.3 Additions to Hyde Park Gate, 1886.
Source: Rosner, Victoria. *Modernism and the Architecture of Private Life***,** New York: Columbia University Press, 2005, 70.

While there generated a new life in Bloomsbury, Woolf wrote her memories about Hyde Park Gate in her *A Sketch of the Past*. (Fig.3.1.4a, 3.1.4b) As Rosner argues, Woolf both rejected and also memorialized her Victorian domestic life and reanimated her childhood home by defining herself against the legacy of their parents' generation in her memoir at the same time[150]:

[150] Rosner, 2005, 61.

Figure 3.1.4a Photograph from Virginia Woolf's settlements, 22 Hyde Park Gate
Source: [data base online]
http://www.infobritain.co.uk/Virginia_Woolf_Biography_And_Visits.htm
[Accessed: 10.07.2015]

> 22 Hyde Park Gate was a gentleman's house, with a firm distinction between public and private spaces. The most public part of the house was its ground floor, which contained the dining room, pantry and kitchen, from which a staircase twisted off into the hall. Off the hall were the front and back drawing rooms, divided by a pair of folding doors, and on the first floor was the master bedroom. Above these rooms were two floors for the children's bedrooms, and above these, the study and servant's bedrooms. The best furnishings and decorative schemes were all reserved for the lower, public floors, where guests were admitted. Downstairs was decorated in rich red velvet upholstery, heavy oak carved furniture, woodwork painted black with thin gold lines running through it, and a prized portrait by Watts of Leslie Stephen hung facing the door.[151]

[151] Rosner, 2005, 71.

Figure 3.1.4b Photograph from Virginia Woolf's settlements, 46 Gordon Square
Source: [data base online]
http://www.infobritain.co.uk/Virginia_Woolf_Biography_And_Visits.htm
[Accessed: 10.07.2015]

Although Woolf moved into comparatively more relaxed and non-restricted atmosphere than a gentleman's house with its regulations, she observed many details of a Victorian life routine and carried them partially into the life of *Pointz Hall* in *Between the Acts*. As Mîna Urgan points out, although the year was stated as 1939 in Between *the Acts*, the value judgements of the characters still carried conservative tones reminiscent of the Victorian period.[152]

[152] Urgan, 2012, 211.

Woolf chose to describe the Victorian organizational system by making an architectural analogy with the body, while explaining the plan of her parents' house at the Hyde Park Gate:

> Father's study, located atop the house, was "the brain of the house". The remote location afforded maximal privacy for writing. The father may be the house's brain, but the mother is its body. The tea table is "the center, the heart" of the house, presided over by Julia Stephen. In addition to a heart, the house also has sexual organs, identified with the parental bedroom and its bed: "in that bed four children were begotten; there they were born; there first mother died; then father died, with a picture of mother hanging in front of him.[153]

As Stefan Muthesius explains, "The overriding principle in the planning of a nineteenth century house whether country mansion or cottage was the same: the differentiation of functions, the allocation of a separate space for each and every purpose."[154] Exemplifying this explanation, the Stephens' Hyde Park Gate had its division among functions and the household/family separation to shelter seven housemaids. The housemaids had to be both visible in labor and invisible to protect the family's privacy. In Hyde Park Gate while their bedrooms were on the top floor, their sitting room was in the basement.[155]

On the contrary to the accustomed regularity in her Hyde Park Gate life, Woolf always depicted both housemaids and their working spaces visible in *Between the Acts.* While all the preparations seem to be ready for the meal which is going to gather the whole family members around, the kitchen is never portrayed as a subsidiary place for the narrative. Just as an example of a modern setting, it never loses its importance. Considereing the possibility that Giles Oliver might have missed the London train to the village, Mrs. Sands keeps working in the kitchen,

[153] Cited in Rosner, 2005, 69.

[154] Ibid., 63.

[155] As Alexandra Harris gives more detailed information in her Virginia Woolf biography, "there was the family's long-standing cook Sophie Farrell, and seven maids who had their bedrooms in the attic and a sitting room in the gloom of the basement." See Harris, 2011, 12.

right in front of the oven to keep the meal hot, while the others are at the dining room:

> "Mr. Giles may be late," she added, laying it, complacently, on top of the pile. For Isa's husband, the stockbroker was coming from London. And the local train, which met the express train, arrived by no means punctually, even if he caught the early train which was by no means certain. In which case it meant--but what it meant to Mrs. Sands, when people missed their trains, and she, whatever she might want to do, must wait, by the oven, keeping meat hot, no one knew.[156]

Additionally, the dining room of *the Pointz Hall* is first presented to the reader, by another servant, Candish, while he is rearranging the roses by standing alone in the room. In the middle of the silence and the loneliness of the dining room, he checks the arrangement of the table for the last time with its minute details as organized in the Victorian manner. Although the preparations are going on in a simplest way possible in the kitchen and far from any ostentation, the result turns in a conventional domestic image in the dining room:

> Now all was ready--silver and white, forks and napkins, and in the middle the splashed bowl of variegated roses. So, with one last look, he left the dining room.[157]

> It was a very Victorian dining room; with a complete set of chairs carved in oak; high-backed; with red plush panels At dinner time with all its silver candles, silver dishes, knives and forks and napkins, the dinner table looked very festive. A twisting staircase led to the hall. In the hall lay a dog, beside him a bowl of water with a chunk of yellow sulphur in it.[158]

The in-between character of the dining room finds its response on every corner of the *Pointz Hall.* On one of the walls in the room, there are two portraits hanging and while one of them belongs to an ancestor of the family, the other has just been bought for a personal interest of Bartholomew Oliver:

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[156] Woolf, 1992, 23.

[157] Ibid., 23.

[158] Woolf, Virginia. "Sketch of the Past" in *Moments of Being*, New York: Harcourt Brace Jovanovich, 1976, 24.

> Two pictures hung opposite the window. In real life they had never met, the long lady and the man holding his horse by the rein. The lady was a picture, bought by Oliver because he liked the picture; the man was an ancestor. He had a name. He held the rein in his hand.[159]

Hence, in *Between the Acts*, Woolf choses to create a tension and unity between old and new, past and present, and domestic and modern again.

Modernism's daunting challenge in Britain in the early twentieth century, as discussed before, can be traced further in the house. The novel's first setting opens with the scene in which a conversation develops on water supply problem that needs to be solved as a requirement of modern life.

When the mealtime approaches in the dining room, Mrs. Sands takes the fishes to carry them to the larder, the space which is defined as the semi-ecclesiastical room of the house. The *Pointz Hall* had a chapel before, as most of the country houses had in the area. Although it was transformed after the Reformation period,[160] the room still carries its previous characteristic and is depicted with its isolated atmosphere as once it was a chapel:

> She took them, the cat attendant, to the larder, and laid them on a plate in that semi-ecclesiastical apartment. For the house before the Reformation, like so many houses in that neighborhood, had a chapel; and the chapel had become a larder, changing, like the cat's name, as religion changed.[161]

What is also very interesting here is that this transformation of the chapel into a ladder is described as analogous to the change of the cat's name. It is called Sung-Yen in the formal drawing room and Sunny in the informal kitchen. Amusingly, Bartholomew Oliver is also subjected to a similar change of name. While in the formal drawing room he is "the Master," in the informal kitchen, he is simply Bartie:

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[159] Woolf, 1992, 23.

[160] As it is pointed out at the notes, with the establishment of the Protestant Church of England, private chapels fell into disuse. During the subsequent persecution priests were sometimes hidden by recusant families. Ibid., 134.

[161] Ibid., 22.

> She would save a slice for Sunny--his drawing-room name Sung-Yen had undergone a kitchen change into Sunny. She took them, the cat attendant, to the larder, and laid them on a plate in that semi-ecclesiastical apartment. For the house before the Reformation, like so many houses in that neighborhood, had a chapel; and the chapel had become a larder, changing, like the cat's name, as religion changed. The Master (his drawing-room name; in the kitchen they called him Bartie) would bring gentlemen sometimes to see the larder--often when cook wasn't dressed. Not to see the hams that hung from hooks or the butter on a blue slate or the joint for tomorrow's dinner, but to see the cellar that opened out of the larder and its carved arch.[162]

Alexandra Harris interprets the chapel-turned-larder both as a symbol of decline and as an index of how life has been adapted and replenished.[163] For her, nothing is pristine in *Pointz Hall*; in addition to this example, there are unfinished wing and a muddled library. So, all these imperfections give the novel its great energy.

Then the narrative dispenses the silence and the privacy of the dining room with the sounds coming from the hall, and Mrs. Swithin, Isa and Bartholomew Oliver are now part of a new setting. It is understood that they are not alone, but with the outsiders; Mrs. Manresa and William Dodge, the unexpected visitors of the Oliver's:

> Utterly impossible was it, even in the heart of the country, to be alone? That was the shock. After that, the rock was raced round, embraced. If it was painful, it was essential. (…)No escape was possible; meeting was inevitable.[164]

While the visitors are portrayed as the people who demolish the impervious walls of the private life against the public one, William Dodge, as one of the visitors, is still presented like a domestic gentleman rather than an individual, belonging to the outer modernized world:

> He was of course a gentleman; witness socks and trousers; brainy--tie spotted, waistcoat undone; urban, professional that is putty colored, unwholesome; very nervous, exhibiting a twitch at this sudden

[162] Woolf, 1992, 22.

[163] Harris, 2010, 113.

[164] Woolf, 1992, 25.

> introduction, and fundamentally infernally conceited, for he deprecated.[165]

However, Mrs. Manresa is depicted as a character, with her peculiar pleasures, such as having a loud speaker and playing jazz, and having a cocktail bar. Though both of characterized by the outsiders are portrayed as unfamiliar visitors to the Oliver family with conservative subsistence[166]; Mrs. Manresa emphasizes their integrity:

> Then they went in to lunch, and Mrs. Manresa bubbled up, enjoying her own capacity to surmount, without turning a hair, this minor social crisis--this laying of two more places. For had she not complete faith in flesh and blood? And aren't we all flesh and blood? And how silly to make bones of trifles when we're all flesh and blood under the skin -men and women too! But she preferred men- obviously.[167]

Hence, in the following scene, they are all in the dining room and by disarranging the orderly arranged dining table, they add two more seats for the uninvited visitors. So the dining room, with all its previous silence and imperturbability, now turns into a space of sociability depicted with its publicity this time, as Mrs. Manresa's little known past is revealed in the narrative.

Through the characters of Mrs. Manresa and later Miss La Trobe, the narrative points to the modernization of the village first with the outsiders:

> "Mrs. Manresa was presumably born in Tasmania, while her husband is Jewish" or "Miss La Trobe wasn't presumably pure English and is treated like an outsider."[168]

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[165] Woolf, 1992, 25.

[166] Mrs. Manresa and similarly William Dodge, although they were known as the outsiders, are interpreted as the "modern" faces of the characters by some critics. Especially Mrs. Manresa's unfamiliar interests to the Olivers places her somewhere different from the others. For the detailed interpretation see Urgan, 2012, 216.

[167] Woolf, 1992, 26.

[168] Ibid., 26.

Then secondly, through some architectural renovations: “Mr. Manresa is bringing the old houses up-to-date, adding bathrooms.”[169]

Mrs. Manresa was born in Tasmania because of her grandfather’s irregularities during mid-Victorian period, which caused him to be exported there. Though she deplores the village when she compares it with London, she still considers it her “sheltered harbor.” Leaving London to escape from its dissoluteness and dirt, she finds herself at this family dinner. According to the Isa’s observations, her love of this village sometimes makes her come alone, while her husband, Ralph Manresa, stays in town. Her sheltered harbor enables her to reflect on herself, as she explains that the first thing that she does when she comes to the village is “taking off her stays.” So, she leaves behind everything restricts her in her city life, and the village accepts her just for being herself:

> So with blow after blow, with champagne and ogling, she staked out her claim to be a wild child of nature, blowing into this--she did give one secret smile--sheltered harbour; which did make her smile, after London; yet it did, too, challenge London.
>
> (…)They had only come last night, driving through June lanes, alone with Bill it was understood, leaving London, suddenly become dissolute and dirty, to sit down to dinner. "What do I do? Can I say it aloud? Is it permitted, Mrs. Swithin? Yes, everything can be said in this house. I take off my stays" (here she pressed her hands to her sides--she was stout) "and roll in the grass. Roll--you'll believe that..." She laughed wholeheartedly. She had given up dealing with her figure and thus gained freedom.[170]

While Mrs. Manresa’s little known past is unveiling, the setting is altered abruptly by the maid’s presence at the garden. Then, she returns to the kitchen, while Bartholomew Oliver is drinking his wine in the dining room as exemplifying the spatial movement between inside and outside of the *Pointz Hall* through the characters’ acts:

> The flower petal sank; the maid returned to the kitchen; Bartholomew sipped his wine. Happy he felt as a boy; yet reckless as an old man; an

[169] Woolf, 1992, 51.

[170] Ibid., 28.

> unusual, an agreeable sensation. Fumbling in his mind for something to say to the adorable lady, he chose the first thing that came handy; the story of the sheep's thigh. "Servants," he said, "must have their ghost." Kitchenmaids must have their drowned lady.[171]

Mrs. Manresa is then again in the conversation at the dinner table, while the servants are visible both in the kitchen and the dinner service as the narrative demonstrates her deviation from a conventional master/lady-servant relation: “You see I'm on a level with…" she waits till Candish -the servant- retires, "the servants. I'm nothing like so grown up as you are."[172]

The dining session in the *Pointz Hall* then is shaped into a different atmosphere, as Giles Oliver arrives, while the people in the room are informed by Candish about his arrival. Giles, on the other hand, is informed about the visitors by noticing the silver-plated car at the door with the initials R. M like a coronet:

> Giles had come. He had seen the great silver-plated car at the door with the initials R. M. twisted so as to look at a distance like a coronet. Visitors, he had concluded, as he drew up behind; and had gone to his room to change. The ghost of convention rose to the surface, as a blush or a tear rises to the surface at the pressure of emotion; so the car touched his training. He must change. And he came into the dining room looking like a cricketer, in flannels, wearing a blue coat with brass buttons; though he was enraged.[173]

In the drawing room and dining room, while the modern time leaves its mark on daily lives, the Victorian routines turn into domineering traits. When Giles notices the visitors -Mrs. Manresa and William Dodge- joining the family for the lunch, he decides to change his clothes before going in to the dining room. He persuades himself to be elegant, yet still thinking about the news he read in the morning paper, in the train, about sixteen men who had been shot, others prisoned, just over there. So, in spite of the pressure of the present time, he orients himself as if nothing changed truly in terms of his domestic country life.

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[171] Woolf, 1992, 29.

[172] Ibid., 29.

[173] Ibid., 30.

Although he has been restricted under the *Pointz Hall*'s domestic traits, Giles would have chosen to be in this village and to farm rather than working in the city:

> Given his choice, he would have chosen to farm. But he was not given his choice. So one thing led to another; and the conglomeration of things pressed you flat; held you fast, like a fish in water. So he came for the week-end, and changed.[174]

Along with Giles Oliver, all of the members of the Oliver family have been dominated by the domestic routines of the life in the *Pointz Hall* every now and then. Isa, though her interest in Giles seems to run with the effects of the outsiders like Mr. Haines or William Dodge is faced with her loyalty when she encounters with her husband in the dining room:

> "He is my husband," Isabella thought, as they nodded across the bunch of many-colored flowers. "The father of my children." It worked, that old cliché; she felt pride; and affection; then pride again in herself, whom he had chosen. It was a shock to find, after the morning's look in the glass, and the arrow of desire shot through her last night by the gentleman farmer, how much she felt when he came in, not a dapper city gent, but a cricketer, of love; and of hate.[175]

Similarly, Bartholomew Oliver is restricted in his behaviors towards his son, Giles (Oliver), among the "strangers," by following the Victorian codes of life. Although they are in their domestic environment in this dining room, he is still aware of the fact that they are neither a family nor a group of strangers now:

> Bartholomew too loved him; and noted his anger--about what? But he remembered his guest. The family was not a family in the presence of strangers. He must, rather laboriously, tell them the story of the pictures at which the unknown guest had been looking when Giles came in.[176]

Despite being depicted as a gentleman from the Victorian period, William Dodge carries the traces of modern life in his behavior and taste. When he sees the two portraits in the room, his attention focuses on the non-ancestral one, although

[174] Woolf, 1992, 30.

[175] Ibid., 31.

[176] Ibid., 31.

Bartholomew Oliver continues to explain some other details of the ancestral painting to him:

> "The horse," said Bartholomew, putting on his glasses. He looked at the horse. The hindquarters were not satisfactory.
>
> But William Dodge was still looking at the lady.
>
> "Ah," said Bartholomew who had bought that picture because he liked that picture, "you're an artist."[177]

The dining room of the house lastly is depicted just after the pageant ends and the audience, the guests leave. Now, there are only the family members; and while the servants are clearing the dining table, they still think about the pageant:

> Down in the hollow, at *Pointz Hall*, beneath the trees, the table was cleared in the dining room. Candish, with his curved brush had swept the crumbs; had spared the petals and finally left the family to dessert. The play was over, the strangers gone, and they were alone--the family.
>
> Still the play hung in the sky of the mind-moving, diminishing, but still there. Dipping her raspberry in sugar, Mrs. Swithin looked at the play. She said, popping the berry into her mouth, "What did it mean?" and added: "The peasants; the kings; the fool and" (she swallowed) "ourselves?"[178]

By following Mrs. Swithin, Isa moves into the drawing room, where they can observe the outside. They never pull the curtains till it is too dark, and Isa watches this summer night through the sheltered presence of the room. Then, detaching herself from the outside world, she returns completely to her familiar domestic environment with her family around:

> Isa, sweeping her sewing from the table, sank, her knee doubled, into the chair by the window. Within the shell of the room she overlooked the summer night. Lucy returned from her voyage into the picture and stood silent. The sun made each pane of her glasses shine red. Silver sparkled on her black shawl. For a moment she looked like a tragic figure from another play.[179]

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[177] Woolf, 1992, 32.

[178] Ibid.,126.

[179] Ibid., 127.

Meanwhile, Bartholomew and Giles Oliver also take their places in the drawing room, by changing their clothes to be compatible with their domestic traits:

> They sat down, ennobled both of them by the setting sun. Both had changed. Giles now wore the black coat and white tie of the professional classes, which needed -Isa looked down at his feet- patent leather pumps. "Our representative, our spokesman," she sneered.[180]

While the *Pointz Hall* reveals such in-between relations between the conventional and the modern, it is the issue of 'modern' that Woolf emphasizes at the end of the novel as a transition to the 'new' and through the metaphor of night: "It was the night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks."[181]

3.2. Bedrooms and Morning Room: Domestic and Conventional versus Modern / Private versus Public / Indoor versus Outdoor Relations

As discussed previously, Bloomsbury was organized to promote the modern art in London and in the course of the time. Its aesthetic identity gathered around the ideals and imagery of French modernism.[182] Roger Fry, as the elder member of Bloomsbury Group and the driving force and director of the collaboration, christened the artists as the "Post-Impressionists."[183] For him, "modern men [are] trying to find a pictorial language appropriate to the sensibilities of the modern outlook." As Christopher Reed notes, starting in 1910, Bloomsbury artists turned all their attention to the creation of the modernist home.

Bloomsbury artists, initially, represented their understanding of "modernist domesticity"[184] by reorganizing their own dwellings. Then, their work developed as

[180] Woolf, 1992, 127.

[181] Ibid., 130.

[182] Reed, 1996, 149.

[183] Ibid., 149.

[184] Ibid., 154.

part of the Omega Workshops, founded by Roger Fry and Duncan Grant in 1913. As explained by Fry, what they produced was a fusion of disparate traditions of Parisian modernism, Arts and Crafts Movement, English heritage and its continental European models:

> We had an idea which was natural enough to English men. The only considerable art movement in England had been that of the pre-Raphaelites and that movement had attempted to use the artist's gifts for practical life in the direction of applied arts. Morris had started and to some extend… impressed a style of furniture and household fittings. We saw that the new movement once more allowed artists the possibility of utilizing his gifts in applied design and we started the ill-fated Omega workshops. It was a failure. I think it would have failed apart from the war, but I think it would have succeeded in any other European country but England.[185]

The intention behind founding the Omega Workshops was to design painted furniture, painted murals, mosaics, stained glass, textiles, household accessories by dealing with the interior design of varied living spaces. (Fig.3.2.1a, 3.2.1b) As in the case of the English Arts and Crafts movement,[186] the Omega Workshops sought for an individualization of design and the possibilities of shaping own's own personal surroundings. As the fundamental requirement of the collaboration, the artists, who worked for Omega Workshops, paid daily wage for their designs which were marketed under the corporate name. Similarly, and the writers would also print and publish their graphic designs.[187] While such an anonymous production was one of the principal regulations, as explained in their catalog, the workshops' artists "tr[ied] to keep the spontaneous freshness of primitive or peasant work while satisfying the needs and expressing the feelings of the modern cultivated man."[188] As Reed notes, they were considered first and the foremost the people of Bloomsbury and Omega Group, who dealt with "home" and its new aesthetic detached from the Victorians.

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[185] Quoted in Reed, 2004, 111.

[186] Rice, 2007, 81. As Rice here suggests, each individual's inhabitation of a domestic interior is also a reflection of the historical-political concept of the homeland.

[187] Reed, 2004, 123

[188] Ibid., 123.

In addition to their works, Omega wares became prominent designs for fine and applied art exhibitions in London.[189] They were commissioned for the Ideal Home Exhibition in 1913 (Fig.3.2.2), which was devised by *Daily Mail* in 1908 and then carried out annually. In its seven years of life span, the Omega Workshops was influential particularly in interior design, but gave its outputs in many areas, including book design, dress design, wall decorations and textile designs.

Their clients were in wide range, from the members of varied public and commercial organizations to Fry's writer friends. Additionally, the workshop attracted attention from prominent artists of the period and received such visitors as Rupert Brooke, Augustus John, Ezra Pound, Gertrude Stein, Derain and Picasso.

Figure 3.2.1a Roger Fry at work in the Omega workshops, 1913
Source: Shone, Richard. "Vision and Design" in *The Art of Bloomsbury: Roger Fry,* Vanessa Bell and Duncan Grant, Princeton: Princeton University Press, NJ, 1999, 137.

[189] Shone, Richard. "Vision and Design" in *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant*, Princeton, NJ: Princeton University Press, 1999, 137.

Figure 3.2.1b Opening of Omega Workshops, Daily News, 7 August 1913. At right, screen by Wyndham Lewis; center background, screen by Duncan Grant; curtains by Henri Doucet; on chair on left, textile *Maud* by Vanessa Bell
Source: Shone, Richard. "Vision and Design" in *The Art of Bloomsbury: Roger Fry,* Vanessa Bell and Duncan Grant, Princeton, NJ: Princeton University Press, 1999, 137.

Although their designs carried the traces of English heritage and had bonds with the past, some of the critics of the time opposed this idea. *Daily News* and *Leader* reported: "The walls of the Post-Impressionist home will not be as the walls of ordinary homes", and *Mirror* headlined an article with a heading: "A POST-IMPRESSIONIST FLAT: WHAT WOULD THE LANDLORD THINK?"[190] Similarly, they used the Omega Workshops' outputs, the images of their recent decorations, and criticized them. They wrote, for instance, as a caption of Fry's futurist bedroom: "This is the sort of decoration that brings healthy sleep to the tired Futurist, but we fear that to us, the uninitiated, it rather suggests a nightmare!" (Fig.3.2.3)

[190] Reed, 1996, 156.

Figure 3.2.2 Omega Workshops, Ideal Home Room with Omega outputs, 1913
Source: Reed, Christopher. *Bloomsbury Rooms: Modernism, Subculture, and Domesticity*, New Haven: Yale University Press for the Bard Graduate Center for Studies in the Decorative Arts, Design, and Culture, 2004, 117.

Figure 3.2.3 Omega Showroom, "A Futurist Bedroom"
Source: [data base online]
http://www.courtauld.ac.uk/gallery/exhibitions/2009/omega/Bloomsbury2.shtml
[10.07.2015]

Figure 3.2.4 Duncan Grant and Vanessa Bell decorated sitting room for Leonard and Virginia Woolf at 52 Tavistock Square, London, 1924, as illustrated in *Vogue*, 1924. Source: Reed, Christopher. Bloomsbury Rooms: Modernism, Subculture, and Domesticity, New Haven: Yale University Press, 2004, 224.

Among the members of the Bloomsbury whose house was designed by the artists of the group were Virginia and Leonard Woolf. Virginia Woolf's sister Vanessa Bell was among those artists whose paintings carried the traces of simplified interior spaces (Fig.3.2.5). All of her creation process took place in *Monk's House*, the house which was redecorated with the Omega workshop products from the beginning. (Fig.3.2.6a, 3.2.6b, 3.2.6c, 3.2.6d)

In *Between the Acts*,[191] Woolf describes interior spaces of the *Pointz Hall* elaborately in the bedrooms of Mrs. Swithin, Isa Oliver and the children. She depicts the spaces by means of furniture and objects to make connection to the past. Bartholomew Oliver's sister, Mrs. Swithin (Lucy) is first introduced to the reader in her bedroom,

[191] See APPENDIX C for the chart showing "Private versus Public" in *Between the Acts.*

while she is drawing the curtain in the early morning of the pageant day. She is portrayed as a woman, who has always dreamt about to live either in Kensington or

Figure 3.2.5 Vanessa Bell, *The Bedroom, Gordon Square,* 1912. Vanessa is giving clues of Bloomsbury's style of abstraction which runs by the way of domestic.
Source: Reed, Christopher. "Abstraction and Design" in Bloomsbury Rooms: Modernism, Subculture, and Domesticity, New Haven: Yale University Press, 2004, 150.

Kew, but most importantly to live in a house of her own. The reason which has discouraged her to realize her dream was, most particularly, her conventional and domestic dependencies holding her under pressure throughout her life:

> It was early morning. The dew was on the grass. The church clock struck eight times. Mrs. Swithin drew the curtain in her bedroom--the faded white chintz that so agreeably from the outside tinged the window with its green lining. There with her old hands on the hasp, jerking it open, she stood: old Oliver's married sister; a widow. She always meant to set up a

> house of her own; perhaps in Kensington, perhaps at Kew, so that she could have the benefit of the gardens.[192]

With the sounds coming from outside, she starts to read one of her favorite books which is about the evolutionary of her country and to think about primitive humans. All of a sudden, her relation with the past is intermitted by the servant, Grace, with blue china on a tray to perform a domestic early morning ritual, "tea service":

> It took her five seconds in actual time, in mind time ever so much longer, to separate Grace herself, with blue china on a tray, from the leather-covered grunting monster who was about, as the door opened, to demolish a whole tree in the green steaming undergrowth of the primeval forest. Naturally, she jumped, as Grace put the tray down and said: "Good morning, Ma'am."[193]

Although her travelling to the past is interrupted, she does not have any difficulties to go back to it again. Most of her memories which are related to this room are full with her mother who died long ago:

> How often her mother had rebuked her in that very room--"but in a very different world," as her brother would remind her. So she sat down to morning tea, like any other old lady with a high nose, thin cheeks, a ring on her finger and the usual trappings of rather shabby but gallant old age, which included in her case a cross gleaming gold on her breast.[194]

Later in the morning, in another scene, Isa Oliver is seen solitarily in her bedroom while primping her hair which has never been shingled or bobbed as a popular hair style at the time (Fig.3.2.7). She seems determined to continue her familiar domestic daily life routines in *Pointz Hall*, although she has romantic feelings for a "stranger" Mr. Haines, one of the visitors the night before.

In spite of being portrayed in her bedroom with all her inwardness, she is fully aware of the outside world which surrounds her even in her private space. When she lifts her silver brush in front of the three-folded mirror, she observes three separate views of "her heavy, yet handsome, face; and also, outside the glass, a slip of terrace, lawn

[192] Woolf, 1992, 7.

[193] Ibid., 8.

[194] Ibid., 8.

Figure 3.2.6a Omega fan and boxes attributed to Duncan Grant, 1913, Victoria and Albert Museum.

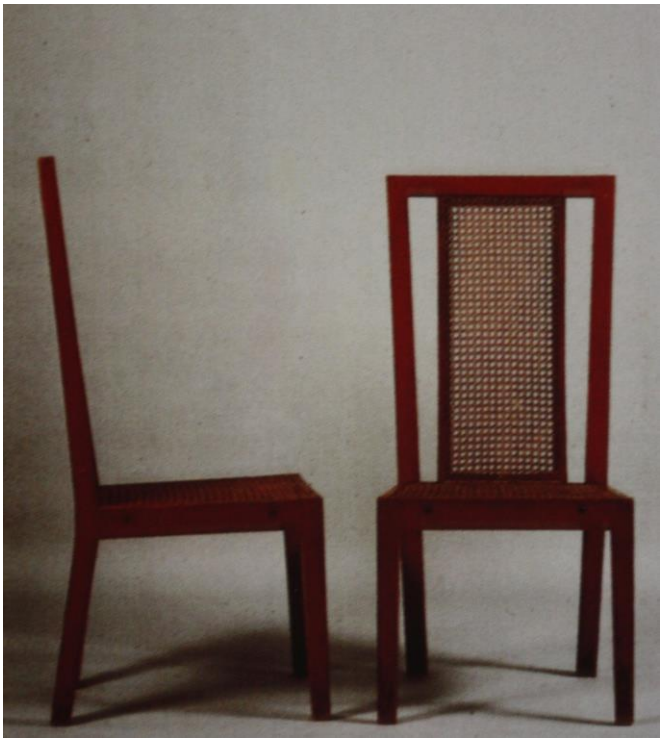

Figure 3.2.6b Omega Chair, designed by Roger Fry in 1913 and made by Dyrad Company, Leicester. The chair is considered as one of the Omega's mostly used products.
Sources: Reed, Christopher. *Bloomsbury Rooms: Modernism, Subculture, and Domesticity*, New Haven: Yale University Press, 2004, 113, 118.

Figure 3.2.6c Living Room at *Monk's House* with Bloomsbury decorated furniture.
Source: [Taken by the author, May 2015.]

Figure 3.2.6d Woolf's bedside in her bedroom at *Monk's House* with Vanessa Bell painted lamb.
Source: [Taken by the author, May 2015.]

and tree tops." So, all the outside world of *Pointz Hall* is in her domestic and private environment now:

> Mrs. Giles Oliver drew the comb through the thick tangle of hair which, after giving the matter her best attention, she had never had shingled or bobbed; and lifted the heavily embossed silver brush that had been a wedding present and had its uses in impressing chambermaids in hotels. She lifted it and stood in front of the three-folded mirror, so that she could see three separate versions of her rather heavy, yet handsome, face; and also, outside the glass, a slip of terrace, lawn and tree tops.[195]

Figure 3.2.7 Many women are waiting for their turn to be bobbed in a barbershop
Source: [data base online] http://www.hairarchives.com/private/1920s.htm [Accessed: 05.07.2015]

The mirror in her bedroom not only ensures bringing the outside world into a domestic environment but also works as a tool to unsettle her romantic feelings to Mr. Haines. In this sense, the mirror shows Isa her inner and outer selves: While her outer self, represented by her washstand, her dressing-table, silver boxes and tooth-

[195] Woolf, 1992, 11.

brushes, corresponds to her conventional domestic life with a husband and two children, her inner self is reflected only in her eyes telling her that she is in love:

> Inside the glass, in her eyes, she saw what she had felt overnight for the ravaged, the silent, the romantic gentleman farmer. "In love," was in her eyes. But outside, on the washstand, on the dressing-table, among the silver boxes and tooth-brushes, was the other love; love for her husband, the stockbroker--"The father of my children," she added, slipping into the cliché conveniently provided by fiction. Inner love was in the eyes; outer love on the dressing-table. But what feeling was it that stirred in her now when above the looking-glass, out of doors, she saw coming across the lawn the perambulator; two nurses; and her little boy George, lagging behind?[196]

Here it can be noted that such reflecting and bright objects are used in literature[197] to make the characters confront with themselves, as Maroula Joannou explains.[198]

While in such an in-between position, she taps on the window to call attention of her son, little George Oliver. In fact, this is a failed attempt: "They were too far off to hear. The drone of the trees was in their ears; the chirp of birds; other incidents of garden life, inaudible, invisible to her in the bedroom, absorbed them."[199] Though her three-folded mirror brings the outside in her bedroom, it is still detached from her private space.

While reflecting upon her inner and outer self, she also finds herself in the middle of her domestic daily routines which make her give order for lunch to the servants; "Soles. Filleted. In time for lunch please."[200] But at the same time, she looks forward

[196] Woolf, 1992, 11.

[197] In addition to the mirror in Isa's bedroom, in one of the parts of the pageant Miss La Trobe uses the mirrors turned directly towards the audience: "And the mirrors! Reflecting us… I called that cruel." Woolf, 1992, 118.

[198] Joannou, 2012, 25.

[199] Woolf, 1992, 11.

[200] Ibid., 12.

to leaving all of her bonds, duties, the things that she is forced to do and murmurs “There to lose what binds us here."[201]

Isa, like Mrs. Swithin, is represented unprepared to the new/modern world standing just outside the door of her bedroom. While being restricted under the domestic rules of *Pointz Hall,* she has never been a woman she admires to be:

> "Abortive," was the word that expressed her. She never came out of a shop, for example, with the clothes she admired; nor did her figure, seen against the dark roll of trousering in a shop window, please her. Thick of waist, large of limb, and, save for her hair, fashionable in the tight modern way, she never looked like Sappho, or one of the beautiful young men whose photographs adorned the weekly papers. She looked what she was: Sir Richard's daughter; and niece of the two old ladies at Wimbledon who were so proud, being O'Neils, of their descent from the Kings of Ireland.[202]

In this regard, Isa seems to be an example of suburban women of the time with her domestic life segregated from the city of London, the life of her husband.[203]

Mrs. Swithin, on the other hand, is pictured together with William Dodge, while showing him their *Pointz Hall*, just before the pageant begins: "Then," said Mrs. Swithin, in a low voice, as if the exact moment for speech had come, as if she had promised, and it was time to fulfil her promise, "come, come and I'll show you the house."[204] Starting from the hall, they go up the stairs while facing the portrait of a lady on the landing which connects the Olivers to the village and *Pointz Hall*:

> "Not an ancestress," said Mrs. Swithin, as they came level with the head in the picture. "But we claim her because we've known her--O, ever so many years. Who was she?" she gazed. "Who painted her?" She shook her head. She looked lit up, as if for a banquet, with the sun pouring over her.[205]

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[201] Woolf, 1992, 12.

[202] Ibid., 12.

[203] On suburbanization and its effects on the separation between home and work, domestic and public, female and male see, Chapman, Mezei, 1999, 61.

[204] Woolf, 1992, 42.

[205] Ibid., 43.

After the portrait, she shows the books placed on the wall and continues to explain: "My brother says they built the house north for shelter, not south for sun. So they're damp in the winter. She paused. - And now what comes next? - She stopped. There was a door."[206]

The next door opens into the morning room which, as she explains, her mother used to receive her guests. Then the space is connected to the family history through the simple and conventional domesticity of a few pieces of furniture, "two chairs fac[ing] each other on either side of a fine fluted mantelpiece."[207]

After they reach the second floor, they look outside from a window on the corridor and see the pageant preparations are going on in full swing down on the terrace and the garden. So, the domesticity and privacy of the closed rooms are broken by bringing outside world to the inside and by opening up a vista for the reader as well:

> She stopped at a window in the passage and held back the curtain. Beneath was the garden, bathed in sun. The grass was sleek and shining. Three white pigeons were flirting and tiptoeing as ornate as ladies in ball dresses. Their elegant bodies swayed as they minced with tiny steps on their little pink feet upon the grass. Suddenly, up they rose in a flutter, circled, and flew away.[208]

Their next stop is the room where Mrs. Swithin was born. The bedroom, as a spare room where nobody has slept for months, still carries the traces from its past through mid-Victorian furniture including the bed where she was born:

> The room was tidy as a pin, not slept in for months, a spare room. Candles stood on the dressing-table. The counterpane was straight. Mrs. Swithin stopped by the bed. "Here," she said, "yes, here," she tapped the counterpane, "I was born. In this bed."[209]

So the past is protected within the domesticity of interior and is separated from the present, from the outside as Mrs. Swithin says: "But we have other lives, I think, I

[206] Woolf, 1992, 43.

[207] Ibid., 43.

[208] Ibid., 44.

[209] Ibid., 44.

hope. We live in others, we live in things."[210] At that point, the furniture appears with traces of the past (Fig.3.2.8a, 3.2.8b):

> The furniture was mid-Victorian, bought at Maples, perhaps, in the forties. The carpet was covered with small purple dots. And a white circle marked the place where the slop pail had stood by the washstand.[211]

As Isa is connected to the outside with her three-folded mirror in her room, Mrs. Swithin and William Dodge create their own private space, through a mirror in her childhood bedroom this time: "Standing by the cupboard in the corner he saw her reflected in the glass. Cut off from their bodies, their eyes smiled, their bodiless eyes, at their eyes in the glass."[212]

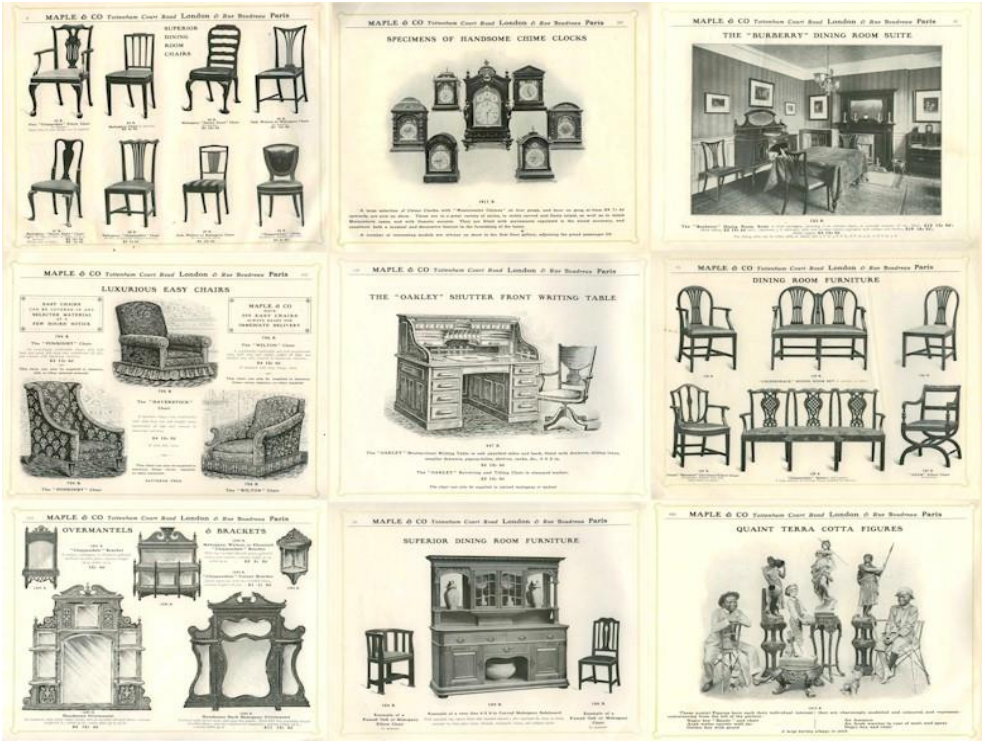

Figure 3.2.8a From the furniture catalog of Maple & Co. in 1905.
Source: [data base online] http://www.cabincreekcds.com/maple1925.htm [Accessed: 29.08.2015]

[210] Woolf, 1992, 44.

[211] Ibid., 44.

[212] Ibid., 44.

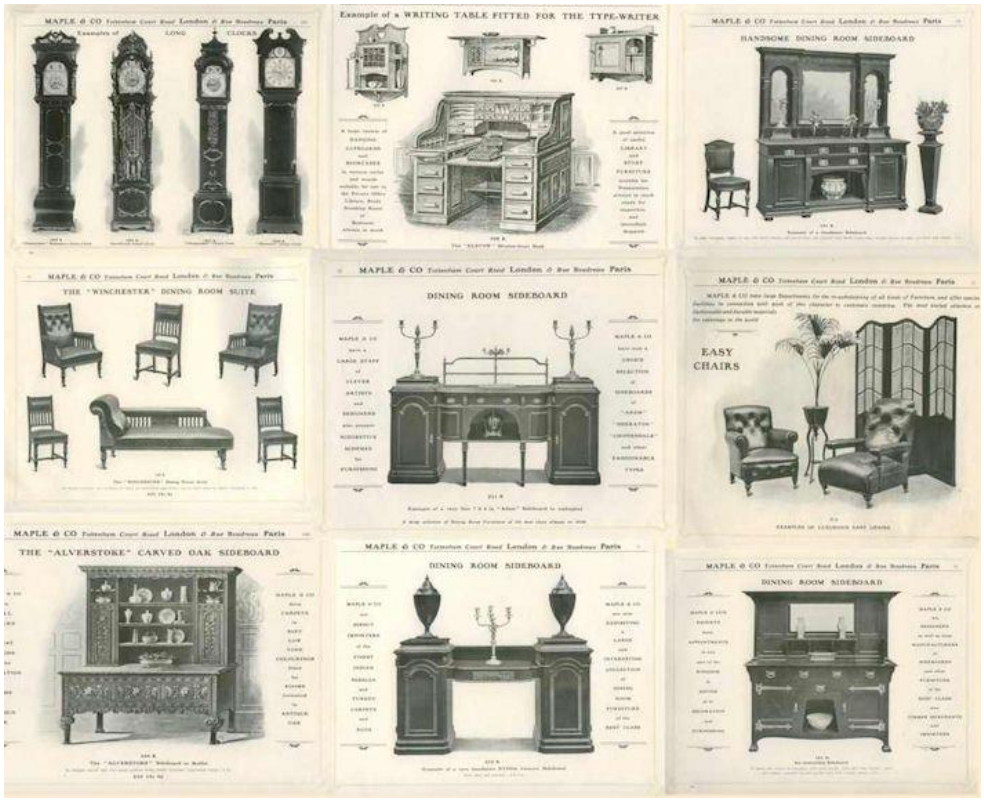

Figure 3.2.8b From the furniture catalog of Maple & Co. in 1905.
Source: [data base online] http://www.cabincreekcds.com/maple1925.htm [Accessed: 29.08.2015]

Then, they go into the children's bedroom through its door standing open and realize:

> Everyone was out in the garden. The room was like a ship deserted by its crew. The children had been playing--there was a spotted horse in the middle of the carpet. The nurse had been sewing--there was a piece of linen on the table. The baby had been in the cot. The cot was empty.[213]

Up to that moment, although Mrs. Swithin gives voice only to ancestral rituals, conventional attitudes and domestic routines, now she speaks for the future, but still, in connection with the past.

[213] Woolf, 1992, 45.

Before they leave the room, they look down from the window again and see the noble crowd gathering for the pageant:

> Down in the courtyard beneath the window cars were assembling. Their narrow black roofs were laid together like the blocks of a floor. Chauffeurs were jumping down; here old ladies gingerly advanced black legs with silver-buckled shoes; old men striped trousers. Young men in shorts leapt out on one side; girls with skin-coloured legs on the other. There was a purring and a churning of the yellow gravel. The audience was assembling. But they, looking down from the window, were truants, detached. Together they leant half out of the window.[214]

At the end, the time they have spent together, their loneliness and privacy enable them to break away with domestic formality, as reflected in William Dodge's intimate thoughts:

> And he wished to kneel before her, to kiss her hand, and to say: "At school they held me under a bucket of dirty water, Mrs. Swithin; when I looked up, the world was dirty, Mrs. Swithin; so I married; but my child's not my child, Mrs. Swithin. I'm a half-man, Mrs. Swithin; a flickering, mind-divided little snake in the grass, Mrs. Swithin; as Giles saw; but you've healed me. . . ." So he wished to say; but said nothing; and the breeze went lolloping along the corridors, blowing the blinds out.[215]

However, he looks at her once again and notices her cross swinging on her chain. It is such a contrast that: "How could she weight herself down by that sleek symbol? How stamp herself, so volatile, so vagrant, with that image? As he looked at it, they were truants no more."[216]

The moment when William Dodge is faced with Mrs. Swithin's in-betweenness, is also the time when they have realized that they have to go downstairs to join the audience and watch the performance. So, it is also the moment when these private and domestic spaces are dispersed and then disappeared.

[214] Woolf, 1992, 46.

[215] Ibid., 46.

[216] Ibid., 46.

3.3. Library: Femininity versus Masculinity in Space / Private versus Public

The private space, as pointed out by Walter Benjamin, was an invention of the nineteenth century when "living space becomes antithetical to the place of work."[217] Prior to this time, especially in the country houses, there had been class hierarchies as well as gendered segregations and structures. As Victoria Rosner argues, although the house itself was considered a feminized space, the areas associated with masculinity were generally larger than the ones attributed to femininity.[218] Similarly, Robert Kerr explains that in a county house some of the rooms had already been defined according to do needs of a male inhabitant, and they were the library, the study, the billiard room, the smoking room, the gentleman's room, and lastly the saloon –the last was placed especially in the seventeenth and the eighteenth century country houses. As Kerr also adds, only the drawing room and the boudoir belonged to the lady of the house as her private spaces, while the drawing room as a social space was codified as representing an androgynous identity.

Such an inequality between the spaces allocated to men and women appealed to Woolf. Hyde Park Gate, where she was raised and spent her maiden period, had been codified with a male domineering structure in almost every dimension, from space divisions to the rights given to the male and female inhabitants in the house. As Alexandra Harris points out in her Virginia Woolf biography, between 1897 and 1904, Woolf's adolescence from the age of fifteen to twenty-two, was the seven unhappy years in her lifetime.[219] In her daily routine, she was allowed to take lessons only at home, while her brothers received formal education in schools.[220] Especially

[217] Benjamin, Walter. "Paris, Capital of the Nineteenth Century," in *Reflections*, ed. Peter Demetz and trans. Edmund Jephcott, Schocken, New York, 1986, p. 154.

[218] Rosner, 2005, 96.

[219] Harris, 2011, 32.

[220] As Mîna Urgan claims, until the end of nineteenth century there was still the inequal conditions among the men and woman when Woolf was eighteen. At last woman had been accepted to Oxford in the year 1920. See Urgan, 2012, 48.

in the mornings, from ten to one, she sat in her room reading books lent to her by her father from his library[221] and training herself. (Fig.3.3.1)

Figure 3.3.1 Virginia Woolf observing her parents while they were reading. (Julia Stephen, Leslie Stephen, Virginia Stephen)
Source: [data base online] http://www.woolfonline.com/timepasses/?q=node/324 [Accessed: 02.08.2015]

When they moved in Bloomsbury she arranged her new study as she wanted and made a writer's room: "All my beloved leather backed books standing up so handsome in theirs shelves, and a nice fire, and the electric light burning, and a huge mass of manuscripts and letters."[222]

In her mature age as a writer, Woolf never hesitated to explain her opinions about women's disparity in many of her novels, essays and critics. While in *Three Guineas* (1938), she claimed that "English women were stepdaughters, not full daughters of

[221] Urgan, 2012, 26.

[222] Harris, 2011, 38.

England because women were required to change their nationality on marriage to a foreigner,"[223] in her essay *Thoughts on Peace in an Air Raid* (1940), which she sent to an American symposium before the United States entered the war, she assumed that both men and women were equally impelled to fight for their freedom.[224]

Yet, her most critical and longest essay on women's rights and needs is considered *A Room of One's Own* (1929), her Newnham and Girton College's conference papers, published later starts with a question "… we asked you to speak about woman and fiction –what has that to do with a room of one's own?"[225] and then explains:

> But for women, I thought, looking at the empty shelves, these difficulties were infinitely more formidable. In the first place, to have a room of her own, let alone a quiet room or a sound-proof room, was out of the question, unless her parents were exceptionally rich or very noble, even up to the beginning of the nineteenth century. Since her pin money, which depended on the goodwill of her father, was only enough to keep her clothed, she was debarred from such alleviations as came even to Keats or Tennyson or Carlyle, all poor men, from a walking tour, a little journey to France, from the separate lodging which, even if it were miserable enough, sheltered them from the claims and tyrannies of their families.[226]

Starting in the nineteenth century, reform movements took shape according to the changing social and economic conditions.[227] As explained by Whitney Chadwick, during Queen Victoria's reign, the status of women changed dramatically: "The Divorce Act of 1857 liberalized divorce for women, the publication in 1869 of Mill and Taylor's *The Subjection of Women* exposed the legal subordination of one sex to other as morally wrong, the Married Women's Property Act of 1870 enabled women

[223] Joannou, 2012, 12.

[224] Ibid., 13.

[225] When she first put down her views on the paper she believed that it would receive negative responses and would not make an impact as much as she expected. But in half a century, it became one of her most read works. See Urgan, 2012, 50.

[226] Woolf, Virginia. "A Room of One's Own" in *A Room of One's Own and The Voyage Out*, Hertfordshire: Wordsworth Classics, 2012, 64.

[227] Chadwick, Whitney. "Sex, Class, and Power in Victorian England" in *Women, Art and Society*, New York: Thames and Hudson, 1990, 175.

to retain their own earnings or rent."[228] Once home had been "a well-deserved refuge for the breadwinner,"[229] but towards to the end of nineteenth century, it appeared as "the hallowed sphere of wife and children, which coincided with a growing cult of motherhood and an increasing focus on the child as the center of family life" in Britain.[230] While the effect of patriarchal authority[231] diminished, the feminine dominance increased in the British house[232] and this change occurred at a time when domesticity placed right opposite to masculinity. According to Gülsüm Baydar, since the ancient Greek culture, the house had been considered the woman's space and associated with her body due to her maternal femininity.[233] However, in relation to the changing attitudes and the feminist movements in the late nineteenth and early twentieth centuries, women attempted to find their places in society associated with their domesticity. Increasing urbanization, development of industrialization, advancement of medical technology, rising opportunities for comfort, enjoyment and self-expression, and emergence of scientific rationalism played role in this negotiation.[234] The conception of domesticity defined previously by love and family, now had to be questioned according to new notions of comfort, efficiency. As a result, as Hilde Heynen explains, women negotiated ambiguous ways of seeing

[228] Chadwick, 1990, 175.

[229] Heynen, Baydar, 2005, 8.

[230] Ibid., 8.

[231] Similarly Gülsüm Baydar claims that the variations of the Albertian notion of domesticity, which are deeply rooted in patriarchal societies, remained unchallenged until the emergence of feminist movements in the nineteenth century. The notion of "masculinity" generally codified with the attributions as "strong, silent, cool, handsome, unemotional, successful, and master of women, leader of men, wealthy, brilliant, athletic and 'heavy.'" Ibid. 32-33.

[232] As Heynen argues here, since home is associated with women and femininity, the metaphor of homelessness identifies modernity with masculinity while several theoretical approaches gendered modernity as male. Ibid., 2, 9.

[233] Ibid., 36.

[234] Ibid., 12.

themselves and sometimes are pulled forward as agents of change but at others are pushed back as symbolizations of continuity and tradition. [235]

Women's changing status in the house was associated with men's position, as explained by Alice T. Friedman. As seats of economic and political power, urban offices and boardrooms were the places where men carried out their work before the end of the nineteenth century.[236] In this setting, women started to take control of the domestic realm as a chance to gain independence, to seek new roles for themselves and to redefine the terms of domesticity itself.[237] Together with their new domestic positions and altering social conditions, they started to extend the limits of their most familiar environment, "their home" by searching for new environments in which they could "live freer, more useful and more modern lives."[238] In this regard, Isa Oliver, in *Between the Acts*, stands on the verge of these changing conditions, since questioning many of daily routines in *Pointz Hall*, she still chooses to be in this safe, innocuous shelter.

As summarized by Friedman, modern life and modern architecture transformed conventional domestic sphere:

> By expanding the definition of home to include various types of work and leisure activities, and shifting the balance between public and private space; by reshaping the composition of the household anc accommodating its members in unconventional spaces and/or nontraditional arrangements of rooms; by creating compact, well-designed residential/work spaces for single women, and thus validating the decision not to marry; by foregrounding the history and memory, with particular attention to women's roles as family historians and collectors; and by highlighting the importance of spectacle, and of the home as a representation (in stylistic as well as a spatial terms) of the activities and values of its occupants.[239]

[235] Heynen, Baydar, 2005, 12.

[236] Friedman, Alice T. "Introduction" in *Women and The Making of The Modern House: A Social and Architectural History*, New York: Abrams, 1998, 16.

[237] Ibid., 17.

[238] Ibid., 17.

[239] Friedman, 1998, 16.

Similarly, until the nineteenth century, the rooms dedicated to study or work in had been defined according to a male inhabitant. As Victoria Rosner points out, it was the nineteenth century when the roots of this space of authorship and authority space were "under attack,"[240] as one may guess, by women. Here new formations of the privacy of this very masculine room can be examined together with the questions: "How is privacy constructed in the home? What does it mean? Who is entitled to do it? And what it covers?"[241]

What made the study a masculine and private space that it was here that the male inhabitant, and mostly the father, kept the "secrets" of the family and governed the household (Fig.3.3.2). What changed in the nineteenth century was the transfer of ownership of this space rather than the transformation of its meaning and function, as Rosner explains.[242]

In *Between the Acts*,[243] since *Pointz Hall* is constructed in the narrative, division between the spaces is represented instantly. Immediately after Isa is depicted in her bedroom organizing the menu for the lunch with the servants on the phone, she appears alone in the library of the house. But the reader is first introduced to the library as "heart of the house" of the space:

> A foolish, flattering lady, pausing on the threshold of what she once called "the heart of the house," the threshold of the library, had once said: "Next to the kitchen, the library's always the nicest room in the house." Then she added, stepping across the threshold: "Books are the mirrors of the soul."[244]

[240] Rosner, 2005, 92.

[241] Ibid., 93.

[242] Ibid., 93.

[243] See APPENDIX D for the chart showing "Femininity versus Masculunity in Space" in *Between the Acts.*

[244] Woolf, 1992, 12.

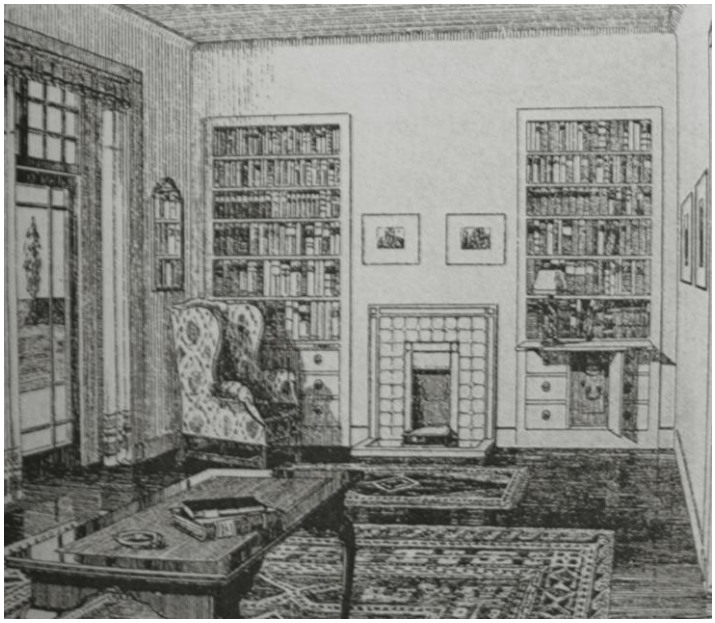

Figure 3.3.2 "The Study," from Leslie Gloag and John Mansfield, *The House We Ought to Live In*, London, Duckworth, 1923. One chair is placed for its only one male occupant.
Source: Rosner, Victoria. *Modernism and the Architecture of Private Life***,** New York: Columbia University Press, 2005, 101.

The mirrors, like the ones in Isa's bedroom, are again is used to reflect the innermost features of the characters.

Isa's loneliness in the middle of the library is interrupted through the depiction of surrounding environment of the room and the information of whereabouts of the other characters:

> At this early hour of a June morning the library was empty. Mrs. Giles had to visit the kitchen. Mr. Oliver still tramped the terrace. And Mrs. Swithin was of course at church. The light but variable breeze, foretold by the weather expert, flapped the yellow curtain, tossing light, then shadow. The fire greyed, then glowed, and the tortoiseshell butterfly beat on the lower pane of the window; beat, beat, beat; repeating that if no human being ever came, never, never, never, the books would be mouldy, the fire out and the tortoiseshell butterfly dead on the pane.[245]

[245] Woolf, 1992, 13.

So, the portrayal of Isa's loneliness in this masculine space of a country house as a withdrawn but at the same time an interrogating character creates a tension in the authority of this room. Yet, her presence is suspended when Bartholomew Oliver enters and sits on "his" chair:

> Heralded by the impetuosity of the Afghan hound, the old man entered. He had read his paper; he was drowsy; and so sank down into the chintz-covered chair with the dog at his feet--the Afghan hound.[246]

In Isa's mind, the ownership of the library has already been related to Mr. Oliver, so she feels like a stranger, even an intruder, upon his entrance to the room: "Am I," Isa apologized, "interrupting?"-[247] With his appearance, Isa's importance as a character dispersed in the atmosphere of the room and her activity is defined with just as "strolling in the room" rather than being a part of it: "Indeed he was grateful to her, watching her as she strolled about the room, for continuing."[248]

In large country houses, the library and the study were usually different spaces. While the reading activity of a woman was generally associated with the library, as a space open to the members of the family and from the time to time, the study symbolized a more private space owned by the "master."[249] If both of them existed in a country house, then they were in relation to the other public/private space, and if they did not, then the library took the form of a study (Fig.3.3.3). As exemplified in *Pointz Hall*, the middle sized country houses had only the library, which then covered all the characteristics of a "study."

The masculinity of the library (or the study) was associated with the gentleman's most private possessions. As such, "ladies [were] not exactly excluded", from the room, they were not exactly welcomed either.[250]

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[246] Woolf, 1992, 13.

[247] Ibid., 13.

[248] Ibid., 13.

[249] Rosner, 2005, 95.

[250] Ibid., 100.

The women's existence in this masculine space could only be possible with the continuity of the traditions of this room, as keeping secrets and giving value to its privacy. However, when women acquired this room, then it started to be altered and to become more open to the outside world, as Rosner explains:

> In the hands of the woman writer, the room becomes less masculinity's fortress and more a space that undermines masculinity's exclusive association with privacy, authority, and authorship. The space retains the advantages of solitude and withdrawal from scrutiny while gradually exposing its secrets to the public view.[251]

Similarly, though the definition of the library in *Pointz Hall* is questioned in terms of placing a woman solitarily and of unsettling the familiar, it still carries the domineering traits as a masculine and conventional room where Isa's dress looks informal:

> Many old men had only their India--old men in clubs, old men in rooms off Jermyn Street. She in her striped dress continued him, murmuring, in front of the book cases: "The moor is dark beneath the moon; rapid clouds have drunk the last pale beams of even... I have ordered the fish," she said aloud, turning, "though whether it'll be fresh or not I can't promise. But veal is dear, and everybody in the house is sick of beef and mutton… Sohrab," she said, coming to a standstill in front of them, "What's he been doing?"[252]

Interestingly enough, however, the conversation between Isa and Bartholomew Oliver does not sound formal/Victorian at all, while covering trivial details of their daily life.

The library's bilateral existence in *Pointz Hall* is revealed further when Isa revolts against Mr. Oliver's comments about her little son: "Your little boy's a cry-baby," he said scornfully.[253] Actually, it was not only him, but everything associated with her life in *Pointz Hall* that she revolts against:

[251] Rosner, 2005, 125.

[252] Woolf, 1992, 14.

[253] Ibid., 14.

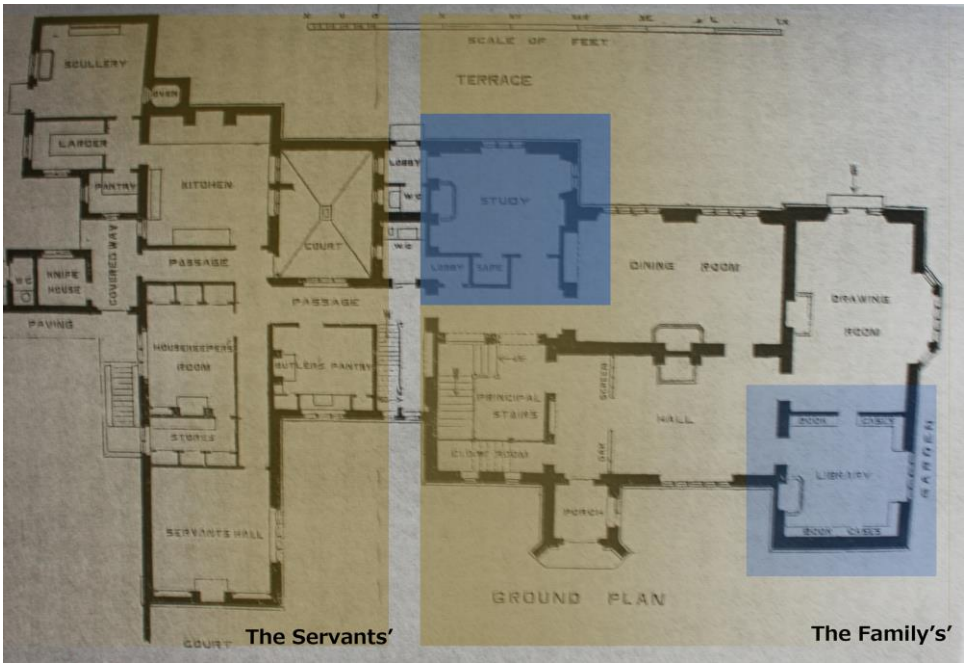

Figure 3.3.3 Midelney Place, Ground Plan. The plan shows the "study," as hidden, whereas the library is positioned closer to the entrance with its public-oriented existence for such a larger county house. The servants' and family's wings are both visible.
Source: Rosner, Victoria. *Modernism and the Architecture of Private Life***,** New York: Columbia University Press, 2005, 99.

> "I took the newspaper," he explained, "so…"
>
> He took it and crumpled it into a beak over his nose. "So," he had sprung out from behind a tree on to the children.
>
> "And he howled. He's a coward, your boy is."
>
> She frowned. He was not a coward, her boy wasn't. And she loathed the domestic, the possessive; the maternal. And he knew it and did it on purpose to tease her, the old brute, her father-in-law.[254]

So, when she can not recreate her own space in this already codified as masculine and conservative room, she looks for the books in which she can find the clues for an alternative space:

[254] Woolf, 1992, 14.

> "The library's always the nicest room in the house," she quoted, and ran her eyes along the books. "The mirror of the soul" books were. The Faerie Queene and Kinglake's Crimea; Keats and the Kreutzer Sonata. There they were, reflecting. What? What remedy was there for her at her age--the age of the century, thirty-nine--in books? Book-shy she was, like the rest of her generation; and gun-shy too. Yet as a person with a raging tooth runs her eye in a chemist shop over green bottles with gilt scrolls on them lest one of them may contain a cure, she considered: Keats and Shelley; Yeats and Donne. Or perhaps not a poem; a life. The life of Garibaldi. The life of Lord Palmerston. Or perhaps not a person's life; a county's. The Antiquities of Durham; The Proceedings of the Archeological Society of Nottingham. Or not a life at all, but science--Eddington, Darwin, or Jeans.[255]

For her generation, "the newspaper was a book" and rather than choosing one of the books on the shelves, she picks up Mr. Oliver's newspaper and starts reading an article on a violent event:

> And, as her father-in-law had dropped the Times, she took it and read: "A horse with a green tail..." which was fantastic. Next, "The guard at Whitehall…" which was romantic and then, building word upon word she read: "The troopers told her the horse had a green tail; but she found it was just an ordinary horse. And they dragged her up to the barrack room where she was thrown upon a bed. Then one of the troopers removed part of her clothing, and she screamed and hit him about the face…"[256]

As pointed out by Terence Riley, though the house had been associated with privacy since the seventeenth century, it had never cut the public world off from the private.[257] In the nineteenth century, with the spatial development of such rooms as the study and the library, the middle/upper class began to engage with the media through not only books, but also newspapers and magazines.[258]

Isa's reading of newspaper is interrupted when Mrs. Swithin joins them in the silence of the library after nailing the placard of the pageant on the Barn. With her arrival, their conversation moves toward their past. Both Mr. Oliver and Mrs. Swithin

[255] Woolf, 1992, 14.

[256] Ibid., 15.

[257] Rice, 2007, 113.

[258] Ibid., 113.

remember their childhood, living in a house by the sea. Now, as they are a hundred miles away from the sea in *Pointz Hall*, "it seems from the terrace as if the land went on for ever and ever":

> "Once there was no sea," said Mrs. Swithin. "No sea at all between us and the continent. I was reading that in a book this morning. There were rhododendrons in the Strand; and mammoths in Piccadilly."[259]

Friedman explains in her *Women and the Making of the Modern House* that women "reexamined the separation between the individual household and the community and replaced traditional division with a wider spectrum of alternatives."[260] Such an approach provided women with "more fluid spaces among public and private, in which a balance has been sought between family and privacy."[261] Accordingly, in *Between the Acts,* it is possible to read Isa Oliver and Miss La Trobe's endeavors as to create their own personal spaces, one in her bedroom and in the library, the other at the terrace of the country house, transformed into a stage for her play.

Accordingly, the masculine/private boundaries of the library in *Pointz Hall* are opened up through the inclusion of Isa and Mrs. Swithin into the room and through the books that relate the space to a vast historical geography.

[259] Woolf, 1992, 20.

[260] Friedman, 1998, 17.

[261] Ibid., 17.

CHAPTER IV

SCENE II / ACT II:
TERRACE, GARDEN, BARN / BETWEEN THE ACTS (THE INTERVALS)

But what was lacking, what was different, I asked myself out of the room, back into the past, before the war indeed, and to set before my eyes the model of another luncheon party held in rooms not very far distant from these; but different. Everything was different.(…)Before the war at a luncheon party like this people would have said precisely the same things but they would have sounded different, because in those days they were accompanied by a sort of humming noise, not articulate, but musical, exciting, which changed the value of the words themselves.[262]

4.1. Terrace and Garden: Private versus Public / Indoor versus Outdoor Relations / Femininity versus Masculinity in Space

A summer evening in June 1939 has borne the stamp of haste in *Pointz Hall,* while the stage has been set, the actors and actresses have been getting prepared and the servants have carrying their dishes to the Barn. This entire flurry has taken its source from the play, which would be performed in the afternoon of the same day. As Alexandra Harris summarizes:

> The play itself takes all afternoon, presenting scenes from English history broken by long intervals in which the audience gathers and disperses. People gossip and mingle, bound together by a common place and inheritance, but they also split off from each other, divided by personal, incommunicable fears and desires. It is a book about a continuous English way of life that now threatens to break apart, and it asks how it might be possible to hold the pieces together.[263]

[262] Woolf, 2012, 35.

[263] Harris, 2011, 109.

Between the Acts is different from Woolf's many other novels in terms of having more than one text. Consisting of a narrative's and a play's texts,[264] it tries to intertwine them tightly. So, the readers are expected to switch between them to follow the novel, especially in the play's text which is fractured with intervals where the narrative's text resurfaces. More than a play, it is actually called a "pageant"[265] to be staged on the terrace of the *Pointz Hall* in that summer afternoon, and therefore, more than its literal output, it is the visuality -the décor, costumes and the setting- that is emphasized in the novel.

The traditional pageant is organized by the Oliver family and staged by an author, Miss La Trobe. She is first introduced to the reader during the transformation of the terrace as a stage and the bushes as a dressing room:

> "That's the place for a pageant, Mr. Oliver!" she had exclaimed. "Winding in and out between the trees…" She waved her hand at the trees standing bare in the clear light of January.
>
> "There the stage; here the audience; and down there among the bushes a perfect dressing-room for the actors."[266]

Immediately after this introduction, her Englishness is questioned –"But where did she spring from? With that name she wasn't presumably pure English. From the Channel Islands perhaps?"- and she is differentiated from the other female characters with her masculine character –"perhaps, then, she wasn't altogether a lady?"[267]

> Only her eyes and something about her always made Mrs. Bingham suspect that she had Russian blood in her. "Those deep-set eyes; that very square jaw" reminded her--not that she had been to Russia--of the Tartars.

[264] Urgan, 2012, 210. As Urgan finds the play's text unsatisfactory, she interrogates how much Miss La Trobe, as the author of the pageant, has elaborated the pageant's text.

[265] The Oxford Dictionary definition of pageant is: A public entertainment consisting of a procession of people in elaborate, colorful costumes, or an outdoor performance of a historical scene. [http://www.oxforddictionaries.com/definition/english/pageant]

[266] Woolf, 1992, 37.

[267] Ibid., 37.

> (…)Very little was actually known about her. Outwardly she was swarthy, sturdy and thick set; strode about the fields in a smock frock; sometimes with a cigarette in her mouth; often with a whip in her hand; and used rather strong language.[268]

In addition to Miss La Trobe, the "Englishness" of Mrs. Manresa and William Dodge is also an issue in the novel, as mentioned before. Although ancestry, racial stock and the future of the "Englishness" sometimes appear almost as a preoccupation in the narrative, the inclusion of these "outsiders" as the members of the community in *Pointz Hall* in that afternoon undoes this preoccupation by showing the inevitable hybridity of any community.[269]

It was also Miss La Trobe who, despite the risky weather, decides the place of the pageant out in the garden, rather than in the Barn. So confirming to her portrayal, she takes all the responsibility and directs both the pageant and the players:

> She decided to risk the engagement out of doors. Doubts were over. All stage properties, she commanded, must be moved from the Barn to the bushes. It was done. And the actors, while she paced, taking all responsibility and plumping for fine, not wet, dressed among the brambles. Hence the laughter.[270]

Some literary critics interpret the character of Miss La Trobe as Woolf's self-reflection in the novel. On the other hand, some others, while opposing to this interpretation,[271] indicate that the coach of the amateur thespians, whose performances Woolf watched in Rodmell, while writing *Between the Acts*, might have been a model for the character.

Regarding dominant negative opinions on women writers, Woolf remarks in her *A Room of One's Own*:

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[268]Woolf, 1992, 40. Miss La Trobe is portrayed with her masculine character regarding to her "abrupt manner and stocky figure; her thick ankles and sturdy shoes; her rapid decisions barked out in guttural accents." It is pointed out that the actors call her as "Bossy" because, as they believe, -"Someone must lead."-

[269] For a discussion of this preoccupation, see Joannou, 2012, 23.

[270] Woolf, 1992, 39.

[271] Joannou, Maroula, 2012, 20.

> It would have been extremely odd, even upon this showing, had one of them suddenly written the plays of Shakespeare, I concluded, and I thought of that old gentleman, who is dead now, but was a bishop, I think who declared that it was impossible for any woman, past, present, or to come, to have the genius of Shakespeare.[272]

As a strong criticism of this opinion, Woolf develops her argument by asking the readers to imagine what would have happened if Shakespeare had had a sister, named Judith, who had been as gifted as Shakespeare and who had wanted to write as he did. She makes the differences visible between the brother and the sister by starting with educational difficulties which Judith would have faced with. While Shakespeare must have been sent to grammar school and learned Latin, his sister would have been stayed at home. He then probably married a woman and went to London to realize his aim to be in the theatre world. Meanwhile his sister:

> (…) Was not sent to school. She had no chance of learning grammar and logic, let alone of reading Horace and Virgil. She picked up a book now and then, one of her brother's perhaps, and read a few pages. But then her parents came in and told her to mend the stockings or mind the stew and not moon about with books and papers. They would have spoken sharply but kindly, for they were substantial people who knew the conditions of life for a woman and loved their daughter—indeed, more likely than not she was the apple of her father's eye. (…) Soon, however, before she was out of her teens, she was to be betrothed to the son of a neighboring wool-stapler. She cried out that marriage was hateful to her, and for that she was severely beaten by her father.[273]

Similarly, if she had decided to go to London to join with the theater world, she would have received the answer from the managers that "no woman could possibly be an actress,"[274] thus she could not have maintained her life in this environment and "killed herself one winter's night and lie[d] buried at some crossroads."[275] Such an end, for an imaginary woman writer character, would reveal the discrepancies between a man and a woman; and although they had the same abilities, the woman

[272] Woolf, 2012, 60.

[273] Ibid., 61.

[274] Ibid., 62.

[275] Ibid., 62.

would have been discriminated just because of her sex. As a strong defender of the equality between the two sexes, Woolf continues her essay by explaining the conditions which should also be provided for women as well:

> Women are supposed to be very calm generally: but women feel just as men feel; they need exercise for their faculties and a field for their efforts as much as their brothers do; they suffer from too rigid a restraint, too absolute a stagnation, precisely as men would suffer; and it is narrow-minded in their more privileged fellow-creatures to say that they ought to confine themselves to making puddings and knitting stockings, to playing on the piano and embroidering bags. It is thoughtless to condemn them, or laugh at them, if they seek to do more or learn more than custom has pronounced necessary for their sex.[276]

As a woman writer, since Miss La Trobe is portrayed as a challenging case in *Between the Acts*, her character deserves particular importance. In the nineteenth century, women writers seemed still peculiar and therefore, their books were published under male pseudonyms, as Mîna Urgan explains.[277] Although in the twentieth-century Britain, their positions improved relatively, in the remote and still conservative village in *Between the Acts*, it is due to her masculine character that Miss La Trobe receives the approval of the villagers, as a writer and director.

Furthermore, Woolf believes that "it is a fatal for anyone who writes to think of their sex."[278] For her, "one must be woman-manly or man-womanly" in writing and such a "collaboration has to take place in the mind between the woman and the man before the art of creation can be accomplished."[279] From this point of view, Miss La Trobe seems to represent this required mindset through her body and behavior as well. Hence, it can be suggested that it is through this characteristic that Miss La Trobe defends herself against the sexist, oppressive and domineering environment of the period. Furthermore, in addition to the portrayal of Isa Oliver in the library of *Pointz*

[276] Woolf, 2012, 77.

[277] Urgan, Mîna, 2012, 53. As she exemplified here, while Charlotte Bronte and Emily Bronte have used the names Currer Bell and Ellis Bell; Mary Ann Evans and Aurore Dupin have preferred to use Gerorge Eliot and George Sand.

[278] Ibid., 101.

[279] Ibid., 101.

Hall as the figure that undermines its conventional privacy and masculinity, the depiction of Miss La Trobe as the author/authority of/in a traditional village pageant is another example of the empowerment of women in *Between the Acts*.

In the village, in *Between the Acts*, "[n]o house had been built," and nothing seems to have changed truly for years, except for the tractor as a product of new technology. In contrast to Mrs. Swithin's romanticism about this unchanging environment and her pleasure of looking at the view, Giles feels anxious about what near future -the war- is to bring to this environment and he blames not only his aunt and father, but more importantly, himself, for doing nothing else except for just looking at the view:

> "That's what makes a view so sad," said Mrs. Swithin, lowering herself into the deck-chair which Giles had brought her. "And so beautiful. It'll be there," she nodded at the strip of gauze laid upon the distant fields, "when we're not."
>
> Giles nicked his chair into position with a jerk. Thus only could he show his irritation, his rage with old fogies who sat and looked at views over coffee and cream when the whole of Europe--over there--was bristling like. . . . (…)At any moment guns would rake that land into furrows; planes splinter Bolney Minster into smithereens and blast the Folly. He, too, loved the view. And blamed Aunt Lucy, looking at views, instead of--doing what? What she had done was to marry a squire now dead; she had borne two children, one in Canada, the other, married, in Birmingham. His father, whom he loved, he exempted from censure; as for himself, one thing followed another; and so he sat, with old fogies, looking at views.[280]

The terrace of the *Pointz Hall* is surrounded by straight trees and this enables Miss La Trobe to use them as architectural elements in the natural setting of the stage:

> The other trees were magnificently straight. They were not too regular; but regular enough to suggest columns in a church; in a church without a roof; in an open-air cathedral, a place where swallows darting seemed, by the regularity of the trees.[281]

This particular location of the stage in a suburban and natural environment, in the garden of a country house has drawn the attention of literary critics. According to

[280] Woolf, 1992, 34.

[281] Ibid., 41.

Mîna Urgan, such a location in the protected environment of a village enabled Woolf to show her country's history and entity once again.[282]

Most of the early examples of large-scale country houses of the eighteenth century in England had elegant terraces for the families as openings to the outside world. [283] As an example of them, the terrace in the *Pointz Hall* is a transitional space where private and public relations are acted out. After the dining room setting, the Olivers and their visitors have their coffees on the terrace and while leaving the dining room, Giles goes back to the house -inside- and brings more chairs and places them on. At that point, the terrace emerges as neither an indoor nor an outdoor space, but more a part of the *Pointz Hall* setting. Belonging to the private life of the Olivers, the chairs turn into more public elements when they are taken out from inside where they belong to:

> Giles went back to the house and brought more chairs and placed them in a semi-circle, so that the view might be shared, and the shelter of the old wall. For by some lucky chance a wall had been built continuing the house, it might be with the intention of adding another wing, on the raised ground in the sun. But funds were lacking; the plan was abandoned, and the wall remained, nothing but a wall. Later, another generation had planted fruit trees, which in time had spread their arms widely across the red orange weathered brick.[284]

In this setting, the wall represents the Olivers' conservational and transformational approach in the *Pointz Hall*. Instead of demolishing this architectural element that remained from an earlier unfinished project of enlarging the country house, they have adapted it to a new use as a shelter in the terrace; and in time, it has become a part not only of the terrace but also of the nature with the "spreading arms" of fruit trees across its "red orange weathered bricks."

[282] Urgan, 2012, 209.

[283] Chapman and Mezei, 1999, 6.

[284] Woolf, 1992, 33.

The terrace of the *Pointz Hall* becomes visible in the narrative on the morning of the pageant day, while the nurses are taking care of Isa and Giles Oliver's two children there:

> The terrace was broad enough to take the entire shadow of one of the great trees laid flat. There you could walk up and down, up and down, under the shade of the trees. Two or three grew close together; then there were gaps. Their roots broke the turf, and among those bones were green waterfalls and cushions of grass in which violets grew in spring or in summer the wild purple orchids.[285]

Then the narrative moves on to the depiction of the garden where George -Isa and Giles Oliver's son- plays, Bartholomew Oliver reads his paper and his Afghan hound Sohrab runs around. Immediately afterwards, this outdoor space is connected to an indoor, to Isa's bedroom as she watches her son and her father-in-law through the window. This is a visual connection which brings an indoor space into an outdoor, and an outdoor into an indoor:

> They were too far off to hear. The drone of the trees was in their ears; the chirp of birds; other incidents of garden life, inaudible, invisible to her in the bedroom, absorbed them. Isolated on a green island, hedged about with snowdrops, laid with a counterpane of puckered silk, the innocent island floated under her window. Only George lagged behind.[286]

A similar visual connection also takes place later in the library. While Mrs. Swithin is in a conversation with Isa and Bartholomew, she notices George playing outside:

> The perambulator was passing across the lawn. "He looks blooming," said Mrs. Swithin."It's astonishing how they pick up," said Isa. "He ate his breakfast?" Mrs. Swithin asked. "Every scrap," said Isa.[287]

Previously, in the library, Mrs. Swithin reminds Bartholomew that the pageant is to be in that afternoon, adding that its place is to be decided according to the weather:

> "If it's fine," Mrs. Swithin continued, "they'll act on the terrace . . ." "And if it's wet," Bartholomew continued, "in the Barn." "And which will it be?" Mrs. Swithin continued. "Wet or fine?" "It's very unsettled. It'll rain,

[285] Woolf, 2012, 9.

[286] Ibid., 11.

[287] Ibid., 17.

> I'm afraid. We can only pray," she added, and fingered her crucifix. "And provide umbrellas," said her brother.[288]

As explained earlier in this chapter, it is Miss La Trobe who decides that the pageant is to take place in the terrace. So the chairs are carried out and placed in the garden; and at this crucial moment, the *Pointz Hall* is opened entirely to the outside world:

> Rows of chairs, deck chairs, gilt chairs, hired cane chairs, and indigenous garden seats had been drawn up on the terrace. There were plenty of seats for everybody. But some preferred to sit on the ground. Certainly Miss La Trobe had spoken the truth when she said: "The very place for a pageant!" The lawn was as flat as the floor of a theatre. The terrace, rising, made a natural stage. The trees barred the stage like pillars. And the human figure was seen to great advantage against a background of sky. As for the weather, it was turning out, against all expectation, a very fine day. A perfect summer afternoon.[289]

As Maroula Joannou explains, in *Between the Acts*, the Oliver family is not in the position of central protagonist, since they generously throw open the ground of their house, *Pointz Hall* to the public.[290] Although their private life is valued, both the public and the private spaces are approached equally.

After the members of the audience are seated, the pageant opens with a little girl, who symbolizes England in the past (Fig.4.1.1). The immediate reaction of Mrs. Swithin is "We have only the present,"[291] though she also represents in the novel the connection of the family to its past. Isa, who wants to believe that they have both the present and the future, approves Mrs. Swithin, although she seems to be anxious when she thinks of the future, and reveals her in-betweenness:

> Come hither for our festival (she continued)
> This is a pageant, all may see
> Drawn from our island history.
> England am I…

[288] Woolf, 1992, 16.

[289] Ibid., 47.

[290] Joannou, 2012, 24.

[291] Woolf, 1992, 51.

> (…) "No, not for us, who've the future," she seemed to say. The future disturbing our present.[292]

After the end of the first part of the pageant, some members of the audience take their chairs with them by transforming the terrace, at least partially, as a free outdoor space again. But in this first interval, it is the Barn where the audience gets together to have tea.

After this break, the audience gathers around the terrace again:

> The audience was assembling. The music was summoning them. Down the paths, across the lawns they were streaming again. There was Mrs. Manresa, with Giles at her side, heading the procession.[293]

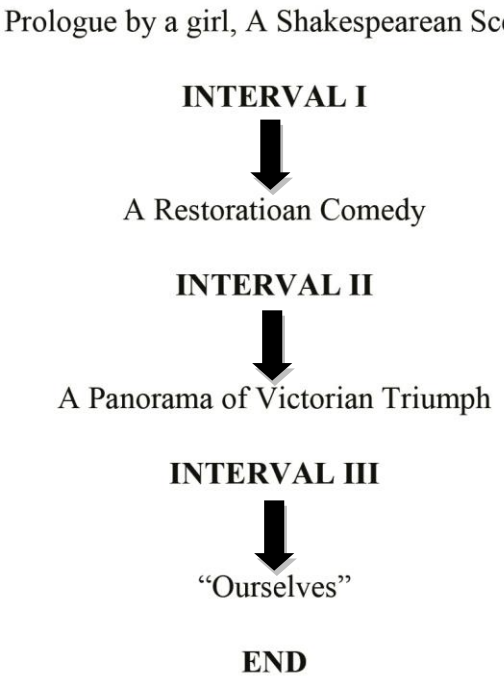

Figure 4.1.1 The Program of the Pageant in *Between the Acts*, staged by Miss La Trobe.
Source: (Produced by the author.)

[292] Woolf, 1992, 48-51.

[293] Ibid., 72.

In the second part of the play, a Shakespearean scene continues with a restoration period comedy. In the following second interval, while thinking and talking about the part, people find enough time to walk around the house and garden. The entire setting of the *Pointz Hall*, the Barn, the terrace and the lawn are connected to each other by acting as the parts of this pageant as well by bringing these people together.

After the second interval, the third part is on the stage with a representation of the Victorian age[294]:

> "The Victorian age," Mrs. Elmhurst read out. Presumably there was time then for a stroll round the gardens, even for a look over the house. Yet somehow they felt--how could one put it--a little not quite here or there. As if the play had jerked the ball out of the cup; as if what I call myself was still floating unattached, and didn't settle. Not quite themselves, they felt.[295]
>
> That's what's so nice--it brings people together. These days, when we're all so busy, that's what one wants…[296]

In this part, Miss La Trobe dwells on the changing meaning of "the home" with its transformation from a shelter to its opening up to the outside world by playing with romantic/nostalgic feelings of the audience that "There is no place like home":

> ELEANOR. Thank Heaven not that, not that . . . But safe and sheltered as I am, always at home, protected as you see me, as you think me. O what am I saying? But yes, I will speak the truth, before Mama comes. I too have longed to convert the heathen![297]
>
> (…)
>
> BUDGE. . . . It's time, gentlemen, time ladies, time to pack up and be gone. From where I stand, truncheon in hand, guarding respectability, and prosperity, and the purity of Victoria's land, I see before me--(he pointed: there was Pointz Hall; the rooks cawing; the smoke rising)
>
> 'Ome, Sweet 'Ome.

[294] As Maroula Joannaou notes, the pageant tells the history of England through female figures, through queens, namely, Elizabeth, Mary, Anne and Victoria. See Joannau, 2012, 22.

[295] Woolf, 1992, 90.

[296] Ibid., 96.

[297] Ibid., 97.

> The gramophone took up the strain: Through pleasures and palaces, etc. There's no place like Home.[298]

At the time of the third interval, some members of the audience are alone with their thoughts, and some others discuss the third part among themselves. One of them, Mrs. Lynn Jones, in particular, seems to be confused:

> But Mrs. Lynn Jones still saw the home. Was there, she mused, as Budge's red baize pediment was rolled off, something--not impure, that wasn't the word--but perhaps "unhygienic" about the home? Like a bit of meat gone sour, with whiskers, as the servants called it? Or why had it perished? Time went on and on like the hands of the kitchen clock. (The machine chuffed in the bushes.) If they had met with no resistance, she mused, nothing wrong, they'd still be going round and round and round. The Home would have remained; and Papa's beard, she thought, would have grown and grown; and Mama's knitting--what did she do with all her knitting?--Change had to come, she said to herself, or there'd have been yards and yards of Papa's beard, of Mama's knitting. Nowadays her son-in-law was clean shaven. Her daughter had a refrigerator. . . . Dear, how my mind wanders, she checked herself. What she meant was, change had to come, unless things were perfect; in which case she supposed they resisted Time. Heaven was changeless.[299]

Both Miss La Trobe and the members of the audience are well aware of the fact that the time changes; their physical environments and even the attitudes, behaviors of people change. They feel that they are in-between now, stuck between their past and future:

> All their nerves were on edge. They sat exposed. The machine ticked. There was no music. The horns of cars on the high road were heard. And the swish of trees. They were neither one thing nor the other; neither Victorians nor themselves. They were suspended, without being, in limbo. Tick, tick, tick went the machine.[300]

The last part of the pageant is “Ourselves,” which makes the audience reflect upon itself, upon its country and its civilization:

---

[298] Woolf, 1992, 102.

[299] Ibid., 103.

[300] Ibid., 106.

> That was a ladder. And that (a cloth roughly painted) was a wall. And that a man with a hod on his back. Mr. Page the reporter, licking his pencil, noted: "With the very limited means at her disposal, Miss La Trobe conveyed to the audience Civilization (the wall) in ruins; rebuilt (witness man with hod) by human effort; witness also woman handing bricks. Any fool could grasp that. Now issued black man in fuzzy wig; coffee-colored ditto in silver turban; they signify presumably the League of…"[301]

It also relates the audience to the present with all its messiness:

> Yes, they barred the music, and massed and hoarded; and prevented what was fluid from overflowing. The swallows--or martins were they?--The temple-haunting martins who come, have always come . . . Yes, perched on the wall, they seemed to foretell what after all the Times was saying yesterday. Homes will be built. Each flat with its refrigerator, in the crannied wall. Each of us a free man; plates washed by machinery; not an aeroplane to vex us; all liberated; made whole…[302]

Remarkably, staged by the actors and actresses with mirrors in their hands, the final part does not reach a proper end. It makes the members of the audience utterly perplexed by leaving them with their own fragmentary images on the stage, reflected on the mirrors. Hesitating whether the play is over, and whether it is time to go, they hear the gramophone:

> The gramophone was affirming in tones there was no denying, triumphant yet valedictory: *Dispersed we are; who come together. But*, the gramophone asserted, *let us retain whatever made that harmony.*
>
> O let us, the audience echoed (stooping, peering, fumbling), keep together. For there is joy, sweet joy in company.
>
> *Dispersed we are*, the gramophone repeated.
>
> And the audience turning saw the flawing windows, each daubed with golden sun; and murmured: 'Home, gentlemen; sweet …' yet delayed in a moment, seeing through the golden glory perhaps a crack in the boiler; perhaps a hole in the carpet; and hearing, perhaps, the daily drop of the daily bill.[303]

[301] Woolf, 1992, 108.

[302] Ibid., 109.

[303] Ibid., 116-117.

After the audience leaves the *Pointz Hall*,"[304] the country house returns to its pre-pageant life with "the little company" of "the luncheon" standing on the terrace:

> The house emerged; the house that had been obliterated. He [Bartholomew] was damned glad it was over--the scurry and the scuffle, the rouge and the rings. He stooped and raised a peony that had shed its petals. Solitude had come again.[305]

4.2. Barn: Private versus Public / Indoor versus Outdoor / Domestic and Natural versus Modern

As mentioned in the previous section, the Barn is the place where the Olivers together with the audience have their tea during the first interval of the pageant. Out of the more formal atmosphere of the *Pointz Hall*, it presents a scene where less formal and more intimate relations take place, and furthermore, where indoor and outdoor relations are acted out.

It is first introduced to the reader when Mrs. Swithin enters the library in the morning and tells Isa and Bartholomew that she has just hung a placard on the wall of the Barn. Even though Miss La Trobe has already decided that the pageant would take place outside, not in the Barn, she is still worried about the weather.

To Isa, these conversations about the placard and the weather forecast look all the same, repeating themselves every year, for every pageant:

> Every summer, for seven summers now, Isa had heard the same words; about the hammer and the nails; the pageant and the weather. Every year they said would it be wet or fine; and every year it was--one or the other. The same chime followed the same chime, only this year beneath the chime she heard: "The girl screamed and hit him about the face with a hammer."[306]

[304] Woolf, 1992, 102.

[305] Ibid., 121.

[306] Ibid., 16.

Then Bartholomew reads the weather forecast in the newspaper: "The forecast,' said Mr. Oliver, turning the pages till he found it, 'says: Variable winds; fair average temperature; rain at times.'"[307] Despite this information that they receive from a "modern" source, they still check the weather by looking out from the window to compare it with their own observation.

In addition to the newspaper which for Isa and her younger generation is "a book,"[308] there is the gramophone which connects the members of the family as well as of the audience to the modern outside world:

> Suddenly the tune stopped. The tune changed. A waltz, was it? Something half known, half not. The swallows danced it. Round and round, in and out they skimmed. Real swallows. Retreating and advancing. And the trees, O the trees, how gravely and sedately like senators in council, or the spaced pillars of some cathedral church. . . . Yes, they barred the music, and massed and hoarded; and prevented what was fluid from overflowing. The swallows--or martins were they?--The temple-haunting martins who come, have always come . . . Yes, perched on the wall, they seemed to foretell what after all the Times was saying yesterday. Homes will be built. Each flat with its refrigerator, in the crannied wall. Each of us a free man; plates washed by machinery; not an aeroplane to vex us; all liberated; made whole…[309]

As this passage exemplifies, what the modern outside world has also introduced to their households are the refrigerator and the dishwasher. But remarkably, while alluding to the changes in their daily lives by means of these modern apparatuses, the passage embraces the endurance of the nature, the birds and the trees.

Actually, the nature is an indispensable part not only of outdoor but also indoor spaces. In this regard, the Barn in the *Pointz Hall* settlement, located on the farmyard along with the church, seems to be the natural habitat of many animals:

> The great doors stood open. A shaft of light like a yellow banner sloped from roof to floor. Festoons of paper roses, left over from the Coronation, drooped from the rafters. A long table, on which stood an urn, plates and

[307] Woolf, 1992, 16.

[308] Ibid., 15.

[309] Ibid., 108.

> cups, cakes and bread and butter, stretched across one end. The Barn was empty. Mice slid in and out of holes or stood upright, nibbling. Swallows were busy with straw in pockets of earth in the rafters. Countless beetles and insects of various sorts burrowed in the dry wood. A stray bitch had made the dark corner where the sacks stood a lying-in ground for her puppies. All these eyes, expanding and narrowing, some adapted to light, others to darkness, looked from different angles and edges. Minute nibblings and rustlings broke the silence. Whiffs of sweetness and richness veined the air. A blue-bottle had settled on the cake and stabbed its yellow rock with its short drill. A butterfly sunned itself sensuously on a sunlit yellow plate.[310]

As Harris notes, Woolf delighted to name the fields and villages in her novel which "[f]or all its sadness, this novel is also Woolf's intense celebration of her countryside."[311]

Against the negative physical and social conditions in urban environments, suburban or country life had been promoted in Britain since the nineteenth century as providing a "healthy," "morally superior," "secure," and "controlled environment for women and children," for "the private family household", and for "individual domesticity."[312]

In the early twentieth century, county life and the suburbs were revived by the Bloomsbury artists in their pastoral paintings. These paintings depicted these environments in their naturalness and simplicity as opposed to the chaotic urban atmosphere. Such a promotion continued to be reflected on the works of Bloomsbury artists in their portrayal of country life (Fig.4.2.1a, 4.2.1b, 4.2.1c).

[310] Woolf, 1992, 62.

[311] Harris, 2010, 113.

[312] Woolf, 1992, 7.

Within this context, the Barn represents not only the nature and pastoral life but also the past through its architectural features:

> The Barn to which Lucy had nailed her placard was a great building in the farmyard. It was as old as the church, and built of the same stone, but it had no steeple. It was raised on cones of grey stone at the corners to protect it from rats and damp.[313]

Figure 4.2.1a *A Sussex Farm* by one of the Bloomsbury Group members, Duncan Grant, 1936.
Source: Harris, Alexandra. *Romantic Moderns: English Writers, Artists and the Imagination from Virginia Woolf to John Piper*, London: Thames & Hudson, 2010, 108.

[313] Woolf, 1992, 18.

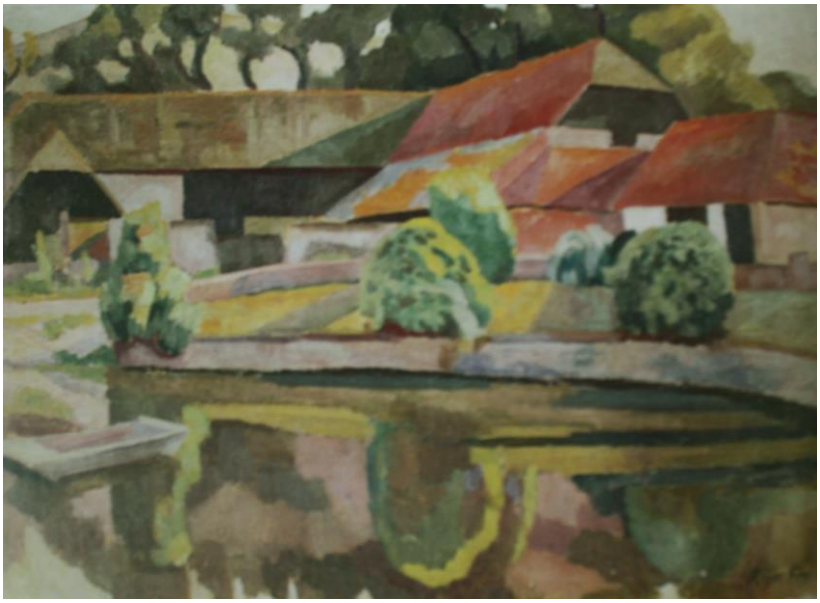

Figure 4.2.1b *Barns and Pond, Charleston,* 1918, by Roger Fry.
"It was exactly the kind of architectural landscape that Fry most relished and the still reflections in the pond of trees and buildings became a classical motif.

Figure 4.2.1c *Landscape at Asheham*, 1912, by Roger Fry, Showing one side of a house and the nature blended.
Sources: Shone, Richard. *The Art of Bloomsbury: Roger Fry*, Vanessa Bell and Duncan Grant, Princeton, NJ: Princeton University Press, 1999, 185.

It is through these architectural features that "[t]he Barn, the Noble Barn, the barn that had been built over seven hundred years ago (…) reminded some people of a Greek temple, others of the middle ages, most people of an age before their own, scarcely anybody of the present moment (…)."[314]

It seems that especially for "[t]hose who had been to Greece," the building was reminiscent of "a temple." But "[t]hose who had never been to Greece -the majority- admired it all the same[,]" as an abandoned structure, displaying historical/pastoral characteristics:

> The roof was weathered red-orange; and inside it was a hollow hall, sun-shafted, brown, smelling of corn, dark when the doors were shut, but splendidly illuminated when the doors at the end stood open, as they did to let the wagons in--the long low wagons, like ships of the sea, breasting the corn, not the sea, returning in the evening shagged with hay. The lanes caught tufts where the wagons had passed.[315]

On the pageant day, however, the Barn is restored to a new function through its transformation either into a place where the play is to be performed or into another where tea is to be served during intervals depending on the weather. So, the Barn is another spatial example in *Between the Acts* where the past is not left behind, but brought to the present:

> Now benches were drawn across the floor of the Barn. If it rained, the actors were to act in the Barn; planks had been laid together at one end to form a stage. Wet or fine, the audience would take tea there. Young men and women--Jim, Iris, David, Jessica--were even now busy with garlands of red and white paper roses left over from the Coronation. The seeds and the dust from the sacks made them sneeze. Iris had a handkerchief bound round her forehead; Jessica wore breeches. The young men worked in shirt sleeves. Pale husks had stuck in their hair, and it was easy to run a splinter of wood into the fingers.[316]

[314] Woolf, 1992, 61.

[315] Ibid., 18.

[316] Ibid., 18.

During the first interval, while some members of the audience follow the route to the Barn prepared for the pageant, some others prefer another as they are used to, and Giles Oliver who wants to arrive earlier than the others takes the shortcut:

> Giles, nicking his chair into its notch, turned too, in the other direction. He took the short cut by the fields to the Barn. This dry summer the path was hard as brick across the fields. This dry summer the path was strewn with stones. He kicked--a flinty yellow stone, a sharp stone, edged as if cut by a savage for an arrow. A barbaric stone; a pre-historic. Stone-kicking was a child's game.[317]

After Giles, the rest of the Oliver family and the audience reach the Barn. Although it is an indoor space, the Barn now turns into a more or less public outdoor space. But it still has a sense of a private and space where intimate feelings of some characters are revealed. So, it is in the Barn, in this in-between space that William Dodge senses strongly the tense relation between Isa and Giles Oliver:

> Their relations, as he had noted at lunch, were as people say in novels "strained." As he had noted at the play, her bare arm had raised itself nervously to her shoulder when she turned--looking for whom?
>
> (…) Only at Giles he looked; and looked and looked. Of whom was he thinking as he stood with his face turned? Not of Isa. Of Mrs. Manresa?[318]

In addition to the Barn, the greenhouse is another space located outside the *Pointz Hall*. Before the second part of the pageant begins, Isa Oliver invites William Dodge to the greenhouse and after entering the structure, they leave the door open. Despite this attempt to keep a contact with the outside, what they actually look for is a private space where they can leave all their companions, families, and rest of the outsiders behind and become invisible to them:

> (…)"And you--married?" she asked. From her tone he knew she guessed, as women always guessed, everything. They knew at once they had nothing to fear, nothing to hope. At first they resented--serving as statues in a greenhouse. Then they liked it. For then they could say--as she did--whatever came into their heads.

[317] Woolf, 1992, 61.

[318] Ibid., 65.

> (…) "I'm Isa," she answered. Then they talked as if they had known each other all their lives; which were odd, she said, as they always did, considering she'd known him perhaps one hour. Weren't they, though, conspirators, seekers after hidden faces? That confessed, she paused and wondered, as they always did, why they could speak so plainly to each other. And added: "Perhaps because we've never met before and never shall again."[319]

Their privacy ends up with the musical announcement of the beginning of the second part of the pageant, but it has to end up eventually, since "their future shadowed their present."[320]

Together with the other members of the audience, Isa Oliver and William Dodge turn back to the terrace to watch the rest of the pageant. It is actually a moment of transition from an outdoor but a private space to again an outdoor but a public space:

> The audience was assembling. The music was summoning them. Down the paths, across the lawns they were streaming again. There was Mrs. Manresa, with Giles at her side, heading the procession.[321]

As Harris explains, while the pageant is placed at the center of the outdoor relations of *Pointz Hall*, it "… cannot remain immune from its surroundings":

> What Miss La Trobe discovers, however, is that the unscripted interruptions have much to contribute. When a shower of rain comes down, when the cows bellow, when the sun plays on the English landscape and catches a church spire in the distance –this is when the play has its fullest impact and when the audience feels united.[322]

[319] Woolf, 1992, 70.

[320] Ibid., 70.

[321] Ibid., 72.

[322] Harris, 2010, 113.

CHAPTER V

CONCLUSION

We own Monk's House
(it is almost the first time I've written a name which I hope to write many thousands of times before I've done with it) for ever.[323]

There is little ceremony or precision at Monks House. It is an unpretending house; long and low and a house of many doors; on one side fronting the street of Rodmell, and wood boarded on that side, though the street of Rodmell is at our end little more than a cart track running out on to the flat of the water meadows.[324]

Every house is, in reality, an outer embodiment of the inner life of its occupant.[325]

Virginia and Leonard Woolf moved from their house at 52 Tavistock Square to their new settlement at 37 Mecklenburgh Square when continuous German air attacks were damaging and destroying many of the settlements every day in London. She recorded the atmosphere of such a day in London, on her 22nd October, 1939 diary note:

> You never escape the war in London. People are all thinking the same thing. All set on getting the day's work done. Hitches and difficulties hold one up. Very few buses. Tubes closed. No children. No loitering. Everyone humped with a gas mask. Strain and grimness.[326]

[323] From her diary notes dated back to 1919. (Taken from the boards at *Monk's House*, in Rodmell.)

[324] From a letter to Vanessa Bell, dated from 1921. (Taken from the boards at *Monk's House*, in Rodmell.)

[325] Fuss, Diana. "Introduction", in *The Sense of an Interior: Four Rooms and the Writers that Shaped Them*, New York: Routledge, 2004, 4.

[326] Woolf, 1985, 242.

From time to time, the catastrophic effect of the war on Woolf showed itself on her studies, including *Three Guineas*, as Mîna Urgan points out: "Would not it be better, if we plunge off the bridge into the river; give up the game; declare that the whole life is a mistake and so end it?"[327] Under these circumstances, the only option they had was to move to their country retreat, *Monk's House* in Rodmell, Sussex permanently in the year of 1939.

Figure 5.1a Woolf's *Monk's House*, in Rodmell, Lewes, Sussex. Showing the entrance of the house.
Source: [Taken by the author, May 2015.]

In fact, their first intention of living in the country dated back to the time when Leonard Woolf discovered the curative effects of a quiet country life on Virginia's breakdowns in 1915 at their Asheham House.[328] He then started to search for a house

[327] Urgan, 2012, 56.

[328] Zoob, Caroline. "Finding Monk's House," in *Virginia Woolf's Garden: The Story of the Garden at Monk's House,* USA: Jacqui Small, 2013, 18. Starting with her childhood traumas, Woolf suffered many breakdowns throughout of her life time and writing was the best treatment for her.

in the country, till he found "an old-fashioned house standing in three quarters of an acre of land to be sold with possession" in an auction[329] (Fig.5.1a, 5.1b). On 14th of August in 1919, Leonard announced in *The Times* in great excitement:

> Our address will be Monk's House, with niches for the holy water, and a great fireplace; but the point is the garden. I shan't tell you though, for you must come and sit there on the lawn with me, or stroll in the apple orchard, or pick –there are cherries, plums, pears, figs, together with all the vegetables. This is going to be the pride of our hearts; warn you.[330]

Figure 5.1b Woolf's *Monk's House*, in Rodmell, Lewes, Sussex. Showing the entrance to Virginia Woolf's bedroom.
Source: [Taken by the author, May 2015.]

Differently from her other novels, Virginia Woolf wrote most of her *Between the Acts* at *Monk's House*, in her writing room, on her desk which she described as:

> It is not an ordinary desk, not such a desk as you might buy in London or Edinburgh you see in anybodies [sic] house when you go to lunch; this

[329] Zoob, 2013, 18.

[330] Ibid., 20.

> desk is a sympathetic one, full of character, trusty, discreet, very reserved.[331]

As Nuala Hancock points out, built in the eighteenth century, *Monk's House* was "situated on the village of Rodmell, neither of the village, nor separated from it. It is a modest house and Woolfs added to the idiosyncratic profile of their house while they lived there, increasing the longitudinal profile of their house."[332] As Caroline Zobb explains, both Leonard and Virginia Woolf were fascinated by the idea of "quiet continuity of people living, since the people who have lived in *Monk's House* before them had been absorbed into its history, each playing a small part in creating the tranquil atmosphere of the house and garden."[333] After they moved to the house, the Woolfs renovated it, since without electricity, hot water and a bath, the house had been in poor condition.

After Virginia died in 1941, Leonard continued to live there until his own death in 1969. Since 1980, it has been protected by the National Trust,[334] and since 1982, the *Monk's House* has been open to public. Today it is possible to visit its three ground floor rooms –dining room, living room and the kitchen-, Woolf's outside bedroom, her writing lodge,[335] the garden and the rest of the property. The upper floor of the house has been used for the accommodation of National Trust employees.

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[331] Zobb, 2013, 119.

[332] Hancock, Nuala. "Spatial Embodiment: The Anatomy of the House; The Architecture of Interior Space," in *Charleston and Monk's House: The Intimate House Museums of Virginia Woolf and Vanessa Bell*, Edinburgh: Edinburgh University Press, 2012, 60.

[333] Zobb, 2013, 11.

[334] Today, both the house and the writing lodge are protected by National Trust, the conservation charity in England, founded in 1895. The house and the writing lodge can be visited from April to October in every year, accompanied by National Trust volunteers. It is possible to capture many details from Woolfs' daily lives and see plenty of the Omega products and furniture by visiting the ground floor of the house.

[335] In her letter to Vanessa Bell dated 1921, she informed her sister about her writing shelter: "My great excitement is that we're making a beautiful garden room out of a tool house with a large windows and a view of the downs."

As Hancock explains, between 1919 and 1941, Woolf "lived, wrote, read, walked, received her guests, and shared the quotidian rhythms of life with her husband Leonard, sought tranquility and space of the outer landscape of the Downs in contrast to the pulse and tempo of London."[336] As one of her other activities, she also visited Charleston Farmhouse, where her sister Vanessa Bell and her husband Duncan Grant lived in Lewes, Sussex. In terms of architecture, while *Monk's House* was characterized by its outdoor relations with a separated bedroom and a writing lodge of Woolf[337] (Fig.5.3a, 5.3b, 5.3c, 5.3d, 5.3e), Charleston was more solid, integrated and mostly defined by its indoor spaces (Fig.5.2a, 5.2b). However, they were both designed and renovated under the strong impacts of Bloomsbury Group's ideas and the Omega Workshop's outputs, as Hancock emphasizes (Fig.5.4a, 5.4b):

> As Woolf sat at the table in the sitting room at Monk's House, she could touch the surface designed and painted by Gant and Bell. As she leant her back against the dining chair, she could make physical contact with a decorative panel of Bell's signature circles.[338]

Here, it is also important to note that the interior atmosphere, at least partially, was a creation of Woolf as well:

> Leonard Woolf's correspondence with contractors during the building of the extension of Monk's House bears witness to Virginia Woolf's engagement with paint color choice and her preference, at times eccentric, for blue-green. 21bs green paint was ordered for the new garden room in 1929; the new room upstairs required 21bs green paint. The handrail and newels were to be painted in 1930 as blue as now. Pompedian Pale Turquoise was chosen for the side of the house in March 1931, with cream for the windows.[339]

[336] Hancock, 2012, 27.

[337] Ibid., 60. Both in Sussex, the houses are close to each other (5 miles or approximately 8 kilometres), and as can be understood from Woolf's diaries, she and Vanessa visited each other frequently. Today they are known as house museums of the Bloomsbury group.

[338] Ibid., 81.

[339] Ibid., 75.

Figure 5.2a Vanessa Bell and Duncan Grant's Charleston Farmhouse Entrance, Sussex.
Source: [Taken by the author, May 2015.]

Figure 5.2b Vanessa Bell and Duncan Grant's Charleston Farmhouse, Sussex, Showing backyard and the garden.
Source: [Taken by the author, May 2015.]

Additionally, the outside environment was quite different from a traditional "house." Woolf's bedroom had a separate entrance which enabled her to leave the house whenever she wanted to go to her writing lodge and return to her bedroom, by crossing the garden.[340] It is possible to say that these intimate connections between the indoor and the outdoor spaces of *Monk's House* provided Woolf to experience inside and outside relations of a house with a garden while she was creating the Oliver's *Pointz Hall* in *Between the Acts* through these relations, as this study has discussed in the previous chapters.

In *Between the Acts*, the way the narrative ends has been interpreted differently by critics. After the pageant, the audience leaves the *Pointz Hall* setting and the Olivers are portrayed at the end of the day in their sheltered interior. According to one group of the critics, such a portrayal can be interpreted positively, in the sense of the beginning of a new life and a new civilization due to its emphasis on "the possibility of childbirth":

> Isa let her sewing drop. The great hooded chairs had become enormous. And Giles too. And Isa too against the window. The window was all sky without colour. The house had lost its shelter. It was night before roads were made, or houses. It was the night that dwellers in caves had watched from some high place among rocks.
>
> Then the curtain rose. They spoke.[341]

As Maroula Joannau points out, this regenerative future is hidden between the lines like the use of image of the curtain rising at the end of the novel as a symbolic torch to eradicate the darkness.[342]

[340] Hancock, 2012, 76.

[341] Woolf, 1992, 130.

[342] Joannou, 2012, 26.

Figure 5.3a Virginia Woolf's writing lodge, at the garden of the *Monk's House*.
Source: [Taken by the author, May 2015.]

Figure 5.3b Virginia Woolf's writing lodge, at the garden of the *Monk's House*, The Entrance.
Source: [Taken by the author, May 2015.]

According to the other group, although the narrative casts a view on the future to be built on new values, Woolf herself ceased to believe in the power of the future to transform their lives completely, thus she swam to her death on 28 March 1941 with a note to her husband, Leonard.[343] Here, it is important to remember the striking way of using the language in *Between the Acts*. Although the continuity of life is emphasized through the fluidity of the narrative, the language appears in a fragmented form throughout the novel. In fact, there is no way to approach the novel without realizing these two reverse literary characteristics, as this study has pointed out in the previous chapters.

Instead of making suggestions about Woolf's intention at the time of creating *Between the Acts* in *Monk's House*, this thesis emphasizes the importance of the spatiality of this literary creation. Accordingly, it suggests that *Pointz Hall* is a reflection of *Monk's House* on the basis of many spatial similarities between these two country houses. In other words, it indicates the possibility that Woolf constructed *Pointz Hall* in her imagination by using many details in *Monk's House* where she actually lived. Both of these houses dated back to the eighteenth century, were characterized by their extensive gardens and lawns, were located near a church, and were transformed and redesigned by their inhabitants who were not their first owners. It is certainly possible to multiply these similarities but there is still one crucial difference between these houses in terms of their scale and sizes. While the Oliver's *Pointz Hall* is a country house, Woolfs's *Monk's House* can be considered a cottage. Furthermore, this thesis also argues that the role of *Monk's House* in Woolf's imagining of *Pointz Hall* is beyond these similarities and differences. Like an observatory, *Monk's House* enabled her to watch and experience the daily country lives of the people living in the area which she represented in *Pointz Hall*.

[343] "Dearest, I want to tell you that you have given me complete happiness. No one could have done more than you have done. Please believe that. But I know that I shall never get over this: and I am wasting your life. It is this madness. Nothing anyone says can persuade me. You can work, and you will be much better without me. You see I can't write this even, which shows I am right. All I want to say is that until this disease came on we were perfectly happy. It was all due to you. No one could have been so good as you have been, from the very first day till now. Everyone knows that." See Woolf, Virginia, *Leave the Letters Till We're Dead: The Letters of Virginia Woolf*, Vol.6 1936-1941, Ed. Nigel Nicholson, London: The Hogarth Press, 1980, 487.

Figure 5.3c Bloomsbury poeple sitting at the terrace of the writing lodge; respectively, Angelica Bell, Vanessa Bell, Clive Bell, Virginia Woolf and Maraynard Keynes.
Source: [data base online] http://lsoares.blogs.sapo.pt/tag/vanessa+bell [Accessed: 16.08.2015]

Figure 5.3d Writing lodge from the same point of the view, in 2015.
Source: [Taken by the author, May 2015.]

Figure 5.3e Virginia Woolf's writing space, in her writing lodge.
Source: [Taken by the author, May 2015.]

Figure 5.4a Dining Room at *Monk's House*. Most of the furnishings are from the Omega Workshops.
Source: [Taken by the author, May 2015.]

Figure 5.4b Virginia Woolf's bedroom at *Monk's House* with Vanessa Bell painted products in it.
Source: [Taken by the author, May 2015.]

As Chiara Briganti and Kathy Mezei explain, "the meaning of home and representations of houses are central to the domestic genre."[344] Belonging to this genre, "[i]nter-war novels even by conservative women tend to demolish the unrealistic and sentimental picture of the housewife's life promoted by the media and advertising and thus make possible a feminist critique."[345] As part of this feminist critique, alternative spatial organizations of houses are also represented in the examples of this genre. Although the question of whether *Between the Acts* belongs to this genre or not is beyond the scope of this thesis, it is still possible to suggest that for Woolf, *Pointz Hall* was a laboratory where she experimented with the transformation of domestic life as a feminist critique. Accordingly, this study

[344] Briganti, Chiara and K. Mezei. *Domestic Modernism, The Interwar Novel, and E.H. Young*, Aldershot, Hants, England: Ashgate, 2006.

[345] Briganti, Mezei, 2006, 11.

suggests that the relations between spaces and acts in her last novel can be read as her reflections on her own experiences in her last house.

On the basis of Woolf's *Between the Acts*, this thesis first resists any approach that regards the domestic and the modern as mutually exclusive positions. As Woolf clearly demonstrated in *Pointz Hall*, it is possible to adapt the requirements of the age by redefining the meaning of "domesticity" but without abandoning the past, the values, the customs, the privacy, or any of the bonds related to the one's existence. In this sense, she problematized, as her Bloomsbury Group did, the notion of "modernity," in the sense of a complete "new life," purified from the conventional perspectives. This can also be observed in the *Monk's House* which she chose to redecorate with contemporary Bloomsbury and the Omega products by bringing a new breath to a conventional setting of an eighteenth century cottage.

Woolf structured *Between the Acts* by means of the continuity of spaces and the cycles, as this thesis has aimed to analyze. These cycles can also be interpreted as a symbol of the continuity of life though she was fully aware of the catastrophic results of the war in the near future. While tracing these cycles, this thesis has focused on the "intervals," as the title of the book also reveals –*Between the Acts*-, to analyze the spatial in-between character of *Pointz Hall* by means of some terms in couple, such as indoor/outdoor; private/public; and femininity/masculinity; domestic/modern; each of which invalidates binary oppositions and becomes intertwined to each other. This in-betweenness in the entire soul of the novel is a clear reflection of her perception of a new life which was impossible to avoid as she experienced in her every day life in the *Monk's House*.

In *Between the Acts*, the limits between indoor and outdoor spaces are crossed through the characters moving between inside and outside, and viewing the outside from the inside/the inside from the outside. The strong distinction between private and public spaces in a country house now is blurred through the interdependent lives of the Olivers with the outsiders/strangers/the visitors/the guests/the audience. Together with the pageant, the *Pointz Hall* is transformed into a more transparent

structure which provides both the Olivers and the audience to make connections with the indoor and the outdoor spaces of the house.

Additionally, the boundaries between the spaces of femininity and masculinity are broken with the participation of the characters such as William Dodge and Miss La Trobe, -William Dodge in Mrs. Swithin's bedroom as a visitor, and Miss La Trobe behind the stage as the author of the pageant. Moreover, these characters are depicted to reverse conventional gender-codified spaces. Above all, the meanings of the domestic and the modern are questioned through all these terms as well as the relations between the past and present. In this regard, this thesis suggests that as a reflection of the soul of the novel, Virginia Woolf left the end of *Between the Acts* in-between, neither fully pessimistic nor completely optimistic about the future. But still, considering her note; "I have a deeply hidden and inarticulate desire for something beyond the daily life," it believes that she had already constructed that life, when she left *Between the Acts* behind.[346]

[346] Woolf, Virginia. *Moments of Being*, Harcourt Brace Jovanovich, New York, 1976.

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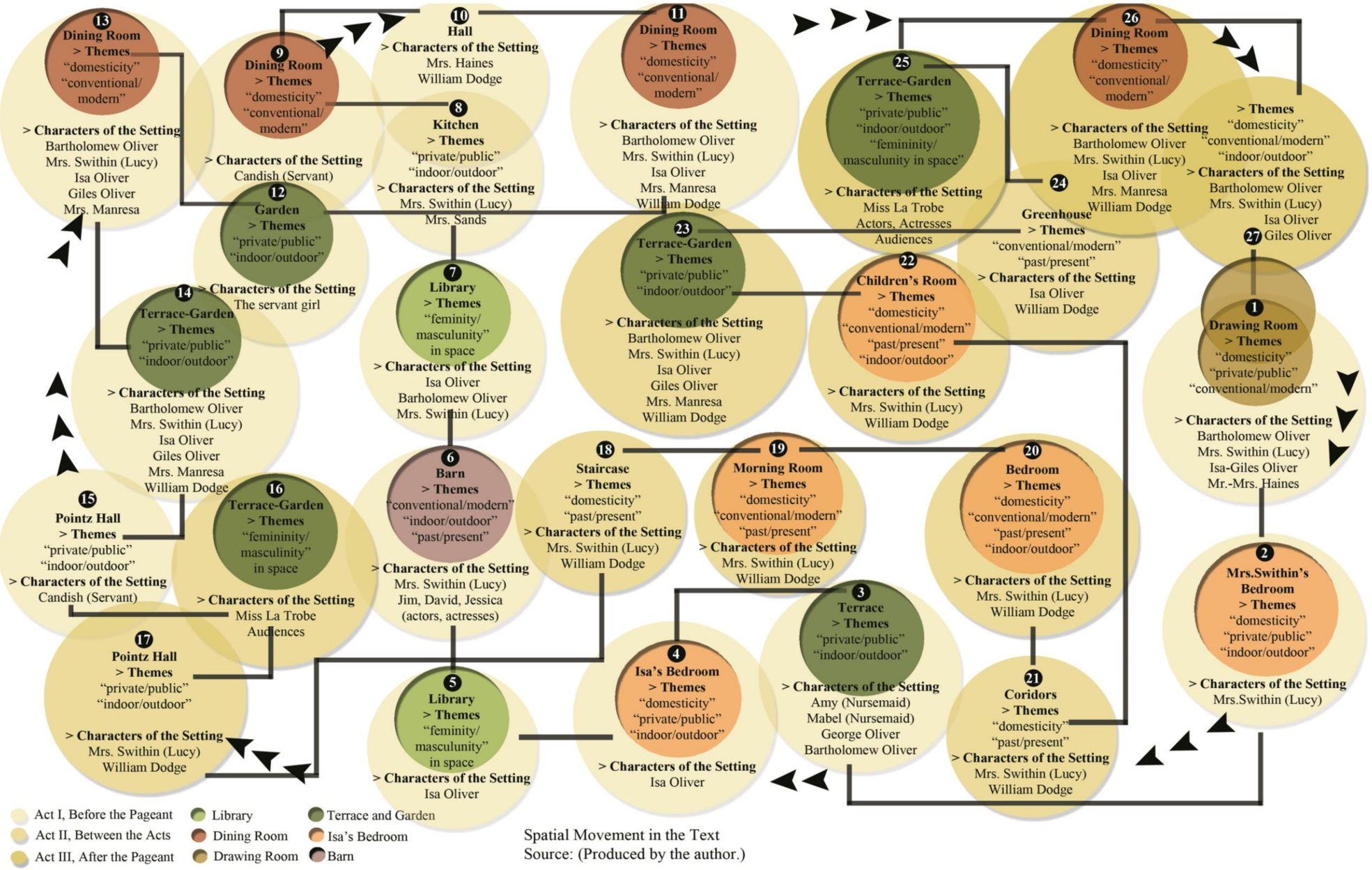
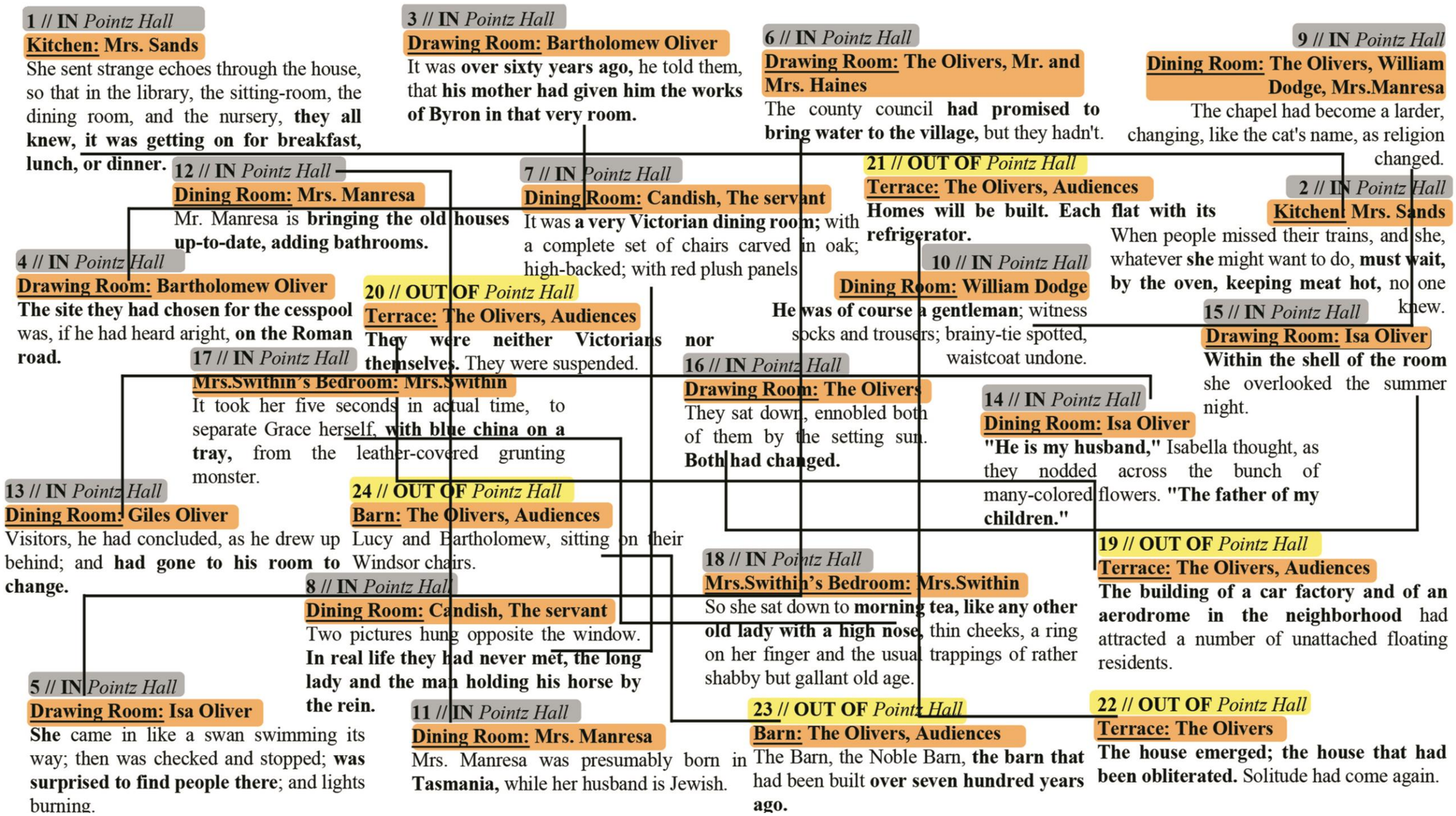
APPENDIX A: SPATIAL MOVEMENT IN THE TEXT



Spatial Movement in the Text
Source: (Produced by the author.)

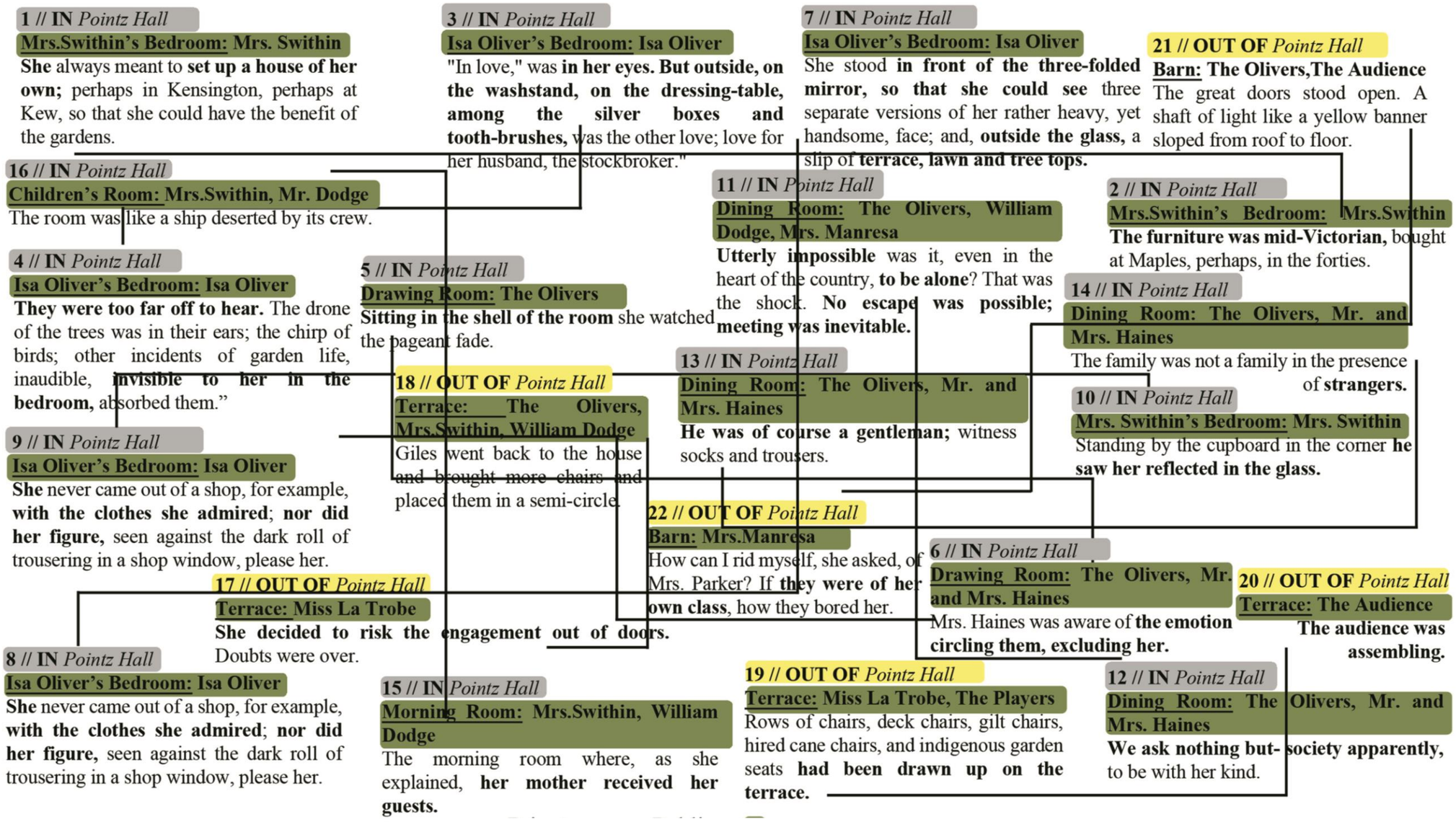
APPENDIX B: DOMESTIC AND CONVENTIONAL VERSUS MODERN



Domestic and Conventional versus Modern

Source: (Produced by the author.)

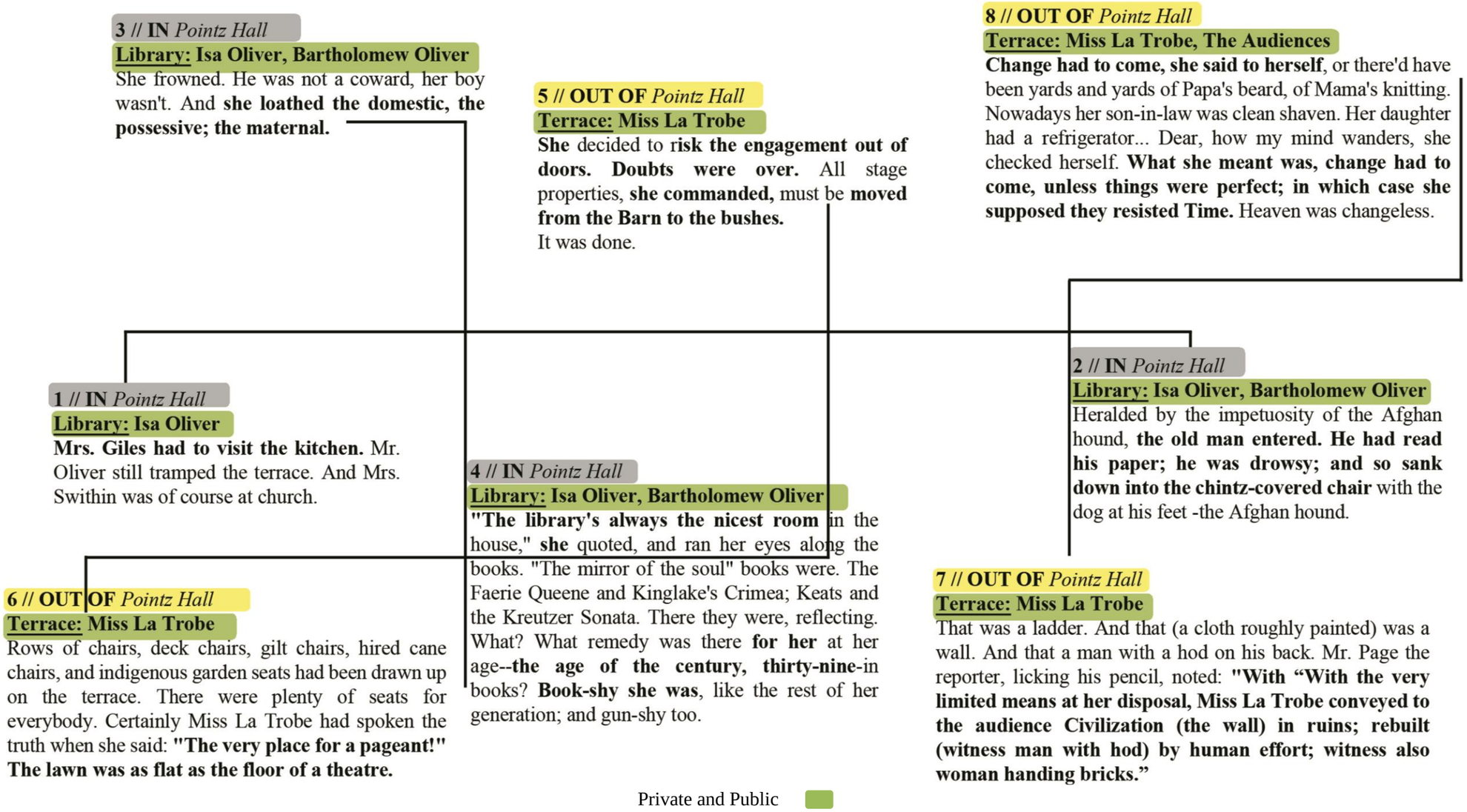
APPENDIX C: PRIVATE VERSUS PUBLIC



Private and Public

Source: (Produced by the author.)

APPENDIX D: FEMININITY VERSUS MASCULUNITY IN SPACE



Source: (Produced by the author.)

APPENDIX E: TURKISH SUMMARY

Bu çalışma mimarlığı ve daha özelinde mimarlık tarihi bakış açısını, Virginia Woolf'un ölümünden sonra, 1941 yılında yayınlanan son romanı *Perde Arası* üzerinden edebiyat ile kesiştirmeyi amaçlar. Mimarlığın edebiyattaki temsilini, tüm romanın mekansal hareketini takip ederek ve odağına yerleştirdiği "arada kalmışlık" fikrinden yola çıkarak analiz etmeye çalışır. Romana ait, arada kalmışlığı tartışılan mahrem/kamusal, iç/dış, dişil/eril mekanları yeniden yaratır ve bunu yaparken İngiltere'nin, "romantik-modern" dönem olarak da anılan, iki dünya savaşı arasındaki dönemini, kır evleri bağlamı içinde ve "evsellik" kavramı üzerinden okur.

Virginia Woolf'un *Perde Arası* (1941) romanı sonraları eleştirmenlerce defalarca kritik edilmiş ve onun en başarılı edebi ürünlerinden biri olarak görülmüş olsa da, ölümünün hemen arkasından yayınlandığında ve bunu takip eden yıllarda, yazarın çokça bilinen *Mrs. Dalloway* (1925), *To the Lighthouse* (1927) ya da *Orlando* (1928) gibi bazı diğer romanları kadar tartışmaya değer görülmez. Öyle ki kimi kritiklerce, romanın eşi Leonard Woolf tarafından yayınlanmaya hazır hale getirilmesi, onun -gerçekte- tamamlanamamış olduğunu anlamak için yeterlidir. Daha sonraları edebiyat eleştirmenlerince bilinçakışı tekniği ile isimlendirilen, modernizmin edebiyattaki karşılığı olarak görülen ve Woolf'un da aralarında bulunduğu yazar grubunun kullandığı karaterlerin iç diyaloglarını da gözler önüne seren edebi yaklaşım, *Perde Arası* (1941) romanında da karşımıza çıkar ve böylece romanı, yazarın diğer eserlerinden bir parça ayırır.

Perde Arası (1941), İkinci Dünya Savaşı patlak vermeden hemen önce, 1939 yılının bir Haziran gününde, Oliver ailesine ait İngiliz kır evinde, *Pointz Hall*'da geçer. Aynı günün öğleden sorasında kır evinin terasında her yıl olduğu gibi İngiltere tarihinin bir temsili sahnelecektir. Geleneksel bu temsilin izleyicileri yalnızca Oliver ailesi değil, yakın çevredeki tüm köy sakinleri olacaktır.

Bu çalışmanın odağına yerleşen *Pointz Hall* tüm özellikleri ile irdelenmiş olsa da, çalışmanın strüktürü üç ortak merkezli kümenin/katmanın analiz edilmesiyle

oluşturulur. Birinci küme romanın kendisini çalışmanın merkezine oturtur, domestik/modern, mahrem/kamusal, iç/dış ve dişil/eril gibi temalarla ilişkilenecek olan edebi ve mekansal analizleri tartışmaya açar. Söz konusu birinci kümeyi Woolf'un edebi ve sanatsal arka planını analiz eden ikinci küme çevreler. Yazarın da önemli bir parçasını oluşturmuş olduğu Bloomsbury grubunu, "ev"i ele alışları ve ortaya koydukları problematikler ile irdeyen ikinci küme, *Pointz Hall*'u daha iyi anlamak için bir olanak olarak okunur. Üçüncü küme, Woolf'un yarattığı söz konusu imgesel kır evine bir arkaplan oluşturacak şekilde, İngiltere'deki kır evlerinin tarihsel ve mekansal bağlamını analiz eder ve önceki katmanları içine alır. Dördüncü ve son küme ise, erken yirminci yüzyıldaki "modern ev"in ve "modern iç mekan"ın tarihini analiz etmeyi amaçlar. Tüm bu kümelerin iç içeliği, birbiri ile olan etkileşimleri ve en önemlisi keşistikleri alanlarda yarattıkları dinamikler, erken yirminci yüzyılda kır evlerinin yaşadığı dönüşümü gözler önüne sermiş olur.

Böylece çalışmanın birinci bölümü, yapımı on sekizinci yüzyıla tarihlenen *Pointz Hall*'un bir kır evi olarak erken yirminci yüzyılda konumlandığı pozisyona odaklanır. Bu bölüm *Pointz Hall*'un geleneksel bir İngiliz kır evi ile olan ilişkisini, benzerlikleri ve farklılıkları yönünden ele alır ve kır evinin yaşadığı dönüşümü Oliverlar'ın *Pointz Hall'u* üzerinden okumayı dener. Bu bölümde Woolf'un romanı yazdığı iki dünya savaşı arasındaki dönem, genel atmosferi anlamak için önemli bir girdiyi oluşturur.

İkinci bölüm, iç mekanlar ve onların *Pointz Hall* ile olan ilişkisi ile ilgilenir. Yatak odaları, kütüphane, salon ve yemek odası; iç ve dış, mahrem ve kamusal, dişil ve eril ikili zıtlıklarını irdeler. Bu bölüm temelde, ne geleneksel bir kır evi ne de erken yirminci yüzyıla ait bir mekan olan *Pointz Hall*'un "arada kalmış" karakterini, romanda konu edilen iç mekanlara odaklanarak analiz etmeyi amaçlar.

Üçüncü bölüm, teras, bahçe ve ambar gibi *Pointz Hall*'un dışındaki mekanları ve onların *Pointz Hall* ile olan ilişkisini, benzer olarak arada kalmış iç ve dış, mahrem ve kamusal, dişil ve eril mekanları yeniden oluşturarak inceler. *Pointz Hall*'un içinde ve dışında konumlanan mekanların ve bu mekanlardaki karakterlerin hareketi ile bu kez yerleşik ve ziyaretçi olan, içteki ve dıştaki, görünen ve görünmeyen ikili zıtlıkları tartışmaya açılır.

Son olarak dördüncü bölüm, Woolf'un *Perde Arası* (1941) romanını yazarken yaşadığı evi, *Monk's House*'u, *Pointz Hall*'un yaratıcısı ve *Monk's House*'un da sakini olan Woolf odağında inceler. Bu bölüm tüm tartışmaları domestik ve modern, mahrem ve kamusal, eril ve dişil gibi mekansal arada kalmışlık bağlamlarında sonlandırırken, bu temayı alternatif olarak; *Perde Arası* (1942) romanını yazdığı, on sekizinci yüzyıla tarihlenen bir yazlık evi, *Monk's House*'u ele alarak okumayı önerir.

Woolf hiçbir zaman kendisini yaşadığı dönemi çevreleyen şartların dışında konumlandıran bir yazar karakteri olmamıştır. Öyle ki, ülkesinin İkinci Dünya Savaşı'nın kıyısında ve Alman hava saldırılarının altında olduğu *Perde Arası* (1942) romanını yazdığı bu dönem, hayatı boyunca içinde bulunduğu en zor koşulları barındıran dönem olarak kabul edilebilir. Bu bakış açısıyla romanına seçtiği başlığın, sadece romana konu edilen temsil sırasında verilen aralara değil, aynı zamanda dünya savaşları arasındaki zaman dilimine de referans verdiği düşünülebilir. Eşi Leonard Woolf'un Yahudi geçmişi ve uluslararası politikalar hakkındaki yayınları sebebiyle Nazi kara listesinin içinde olması sebebiyle Alman hava saldırılarının kendisi ve eşi için ciddi bir tehdit oluşturması, Londra'daki yerleşik hayat düzenlerini birden fazla kez değiştirmelerine sebep olur. Böylece Woolf'un romanını sonlandırdığı evi, Rodmell East Sussex'te, bahçesinde onun için yapılmış yazma kulübesinin de bulunduğu *Monk's House* olmuş olacaktır.

Edebiyat eleştirmenlerince söz konusu savaş atmosferinin, Woolf'un "İngilizlilik" kavramına daha çok sahip çıkmaya çalışması ve İngiliz dilinin saf halinde kullanılmasına vurgu yapması ile romanda karşılık bulduğu düşünülür. Benzer bir bakış açısıyla bu çalışmada, Woolf'un İngiliz dilini saf ve orjinal hali ile kullanma çabasının yanında geleneksel bir İngiliz tarihi temsilini kaleme alıyor olması da ülkesinin altında bulunduğu tehdite sunduğu bir cevap olarak okunmuştur.

Perde Arası (1941) romanı, tüm bu özelliklerinin yanında, Woolf'un tüm diğer romanlarından mekansal strüktürü ile ayrılan çalışması olarak ele alınmıştır. Alexandra Harris'in vurguladığı gibi Woolf *Perde Arası* (1941) romanını bir evi inşa

eder gibi mekansal yerleşimi bütün detaylarıyla hayal ederek, "oda oda" oluşturur.[347] Romanın ilk taslaklarını kütüphane, teras, salon gibi *Pointz Hall*'a ait iç ve dış mekanlara referans vererek bölümlere ayırmış ve daha sonra bu fikrinden vazgeçip bir bütün metin olarak kurgusuna devam etmiş olsa da, okurun romandaki mekansal hareketleri hissedebiliyor olması kaçınılmazdır. Bu noktada çarpıcı bir unsur olarak dikkati çeken, romanın sahip olduğu bütünsel formun yanında, yazarın anlatımına seçtiği dili parçalı kullanmak yatkınlığında oluşudur. Metnin kopuk, parçalanmış ve dinamik örüntüsü, romandaki topluluğun da tıpkı metnin kendisi gibi savaşa ve dağılmaya yakın oluşları fikri ile parallellik taşır.

Romanın ana karakterlerini *Pointz Hall*'un sahibi, emekli bir subay olan Bartholomew Oliver, aynı evde yaşayan kız kardeşi Mrs. Swithin (Lucy), her gün şehre çalışmaya gidip gelen oğlu Giles Oliver ve Giles Oliver'ın eşi otuz dokuz yaşındaki Isa Oliver ile onların iki çocukları oluşturur. Bartholomew Oliver tüm roman boyunca maskülen ve yeniliklere açık olabilecek bir karakter olarak tasvir edilirken, kız kardeşi Mrs. Swithin ondan daha geleneksel ve tutucu bir karakter ile betimlenir. Yan karakterleri oluşturan Mrs. Manresa, William Dodge ve Miss La Trobe aynı günün ilerleyen saatlerinde okuyucuya tanıtılır. Mrs. Manresa ve William Dodge beklenilmedik misafirler olarak, Miss La Trobe tarafından kaleme alınan ve öğleden sonra sahnelenecek olan temsili izlemek için aileye katılırlar. Yan karakterlerin hikaye dahil edilmesiyle bazı beklenmedik ve saklı duyguların da ortaya çıktığı görülür. Mrs. Manresa, Giles Oliver ile ilgilenirken, romanın başında da Isa Oliver'ın soylu çiftçi Mr. Haines'e olan duygusal yakınlığı dikkat çeker. William Dodge homoseksüel bir karakterle tasvir edilirken, sonraları Isa Oliver'ın ona gösterdiği duygusal yakınlığın da bir parçası olmaya başlar. Bir diğer taraftan temsilin yazarı ve yönetmeni olan Miss La Trobe maskülen karakteri ile betimlenir; *Pointz Hall*'un, iki çocuk bakıcısını, Grace ve Candish isimli iki hizmetlisini ve evin aşçısı olarak Mrs.Sands'i de barındıran bir kır evi olduğu bilgisine vurgu yapılır. Sahnelenen temsilde yer alan, her biri köy halkına ait kadın ve erkek oyuncuların ise Albert ve Eliza Clark gibi yalnızca birkaçı isimleriyle anılır.

[347] Harris, Alexandra. "House Building" in *Romantic Moderns: English Writers, Artists and the Imagination from Virginia Woolf to John Piper,* London: Thames & Hudson, 2010, 261.

Roman boyunca çoğu yerleşik köy halkının oluşturduğu karakterlere değinilmiş olsa da, bu çalışmada romadaki pozisyonu ile *Pointz Hall,* bir kır evi olarak romanın ana karakteri olarak okunur. Woolf, ev hakkındaki tüm bilginin okuyucu tarafından satır aralarında toplanması yolunu seçer; roman boyunca evin gerçekteki konumundan, yapılış tarihi ya da plan düzeninden direkt olarak söz etmez.

Erken kır evi örnekleri ve romanda konu edilen temsili izlemeye gelmiş köklü ailelerden farklı olarak Woolf, sadece yüz yirmi yıllık geçmişleri ile görece genç bir aileyi tasvir etmeyi seçer. *Pointz Hall* ilk olarak Oliver ailesi için inşa edilmemiştir ve Oliverlar bu evi on dokuzuncu yüzyılda satın alarak kullanmaya başlamışlardır:

> Burayı yüzyılı aşkın bir süre önce satın alan Oliverlar'ın, Waringler, Elveyler, Manneringler ya da Burnetlerle, kendi aralarında evlenmiş, ölümlerinde de kilisenin duvarı dibinde sarmaşıklar gibi iç içe yatan köklü ailelerle bir ilintileri yoktu.[348]

Böyelece Woolf, köklü ailelerden kalmış olan ve nesiller boyunca aktarılıp miras değeri gören alışıldık kır evi geleneğini *Pointz Hall* örneği ile reddeder. Giles Oliver karakteri üzerinden özellikle altını çizdiği gibi, bu evin ihtiyaçlarını karşılamak için sağlanan maddi kaynak, ailenin –zaten- sahip olduğu kaynaklardan değil; Giles Oliver'ın şehirde borsa simsarı olarak sürdürdüğü işinden kazandığı kazanç ile mümkün olmaktadır.

Aynı zamanda *Pointz Hall,* romanın en başında evin fiziksel özelliklerini tasvir eden pasaj ile betimlendiği üzere, on dokuzuncu yüzyılın büyük ölçekli ve gösterişli kır evi örneklerinden ayrılır:

> *Pointz Hall*, bir yaz sabahının erkenci ışığında büyücek bir yapı gibi görünürdü. Turizm rehberlerinde adı geçen malikanelerden biri değildi. Gösterişi yoktu.[349]

Diğer taraftan Oliverlara ait bu ev, kır evlerinin zaman içerisinde geçirdiği dönüşümlerle benzer süreçleri yaşamasıyla benzerlikler taşır. Metnin okuyucuya

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[348] Woolf, Virginia. *Perde Arası*: Toplu Eserleri 8. Translated by Tomris Uyar, İstanbul: İletişim Yayınları, 2010, 18.

[349] Ibid., 17.

sağladığı bilgiye göre, ev önceleri köydeki diğer evlerin sahip olduğu gibi küçük bir tapınağa sahiptir ve daha sonra bu tapınak kilere dönüştürülmüştür:

> Reformdan önce, yöredeki bir sürü konak gibi bu konağın da küçük bir tapınağı vardı; zamanla tapınak kiler haline getirilmiş, tıpkı kedinin adı gibi o da dinle birlikte değişime uğramıştı.[350]

Woolf'un yirminci yüzyıla ait köyünde tasvir edildiği gibi, otomobil fabrikasının ve havalimanının bu çevreye inşa edilmeye başlanması, alanın daha fazla insan için bir çekim merkezi yaratmasına ve onların yerleşimlerine olanak sağlamıştır:

> Aralarında, Mr. Figgis'in de saptayabileceği gibi saygıdeğer ailelerin temsilcileri vardı, Denton'dan Dyces'lar; Owlswick'ten Wickham'lar vb. Kimileri, yarım dönüm toprak bile satmadan yüzyıllardır yaşamışlardı burada. Öte yanda, Manresa'lar gibi yeni gelenler, eski evleri modernleştirip banyo odaları ekleyenler vardı. Bir de, Cobbs Cornerlı Cobbet gibi kılıç artıkları. Çay Çiftliğinden emekli olmuş, ikramiye filan. Bir mülk sayılmaz tabii. Evini kendi yapmış, bahçesini kendi çapalıyor. Çevrede bir otomobil fabrikasıyla bir havalimanı inşaatının başlaması, yöreden kopuk, yüzer geçer çevre sakinlerinin bazılarının da geri dönmesini sağlamıştı.[351]

Romanda *Pointz Hall*'un ulaşılabilirliği şehirde borsa simsarı olarak çalışan ancak olanağı olsa çiftçi olmayı seçecek olan Giles Oliver üzerinden aktarılmaya çalışılır. Giles Oliver şehirden *Pointz Hall*'un bulunduğu köye doğru hareket ederken, okuyucu köyün şehre 1940'ların Londra treni ile üç saatlik bir mesafede olduğunu öğrenir. Köyün Londra'ya olan bu mesafesine karşın, *Pointz Hall*, coğrafik olarak İngiltere'nin merkezinde konumlanmaktadır:

> İngiltere'nin tam göbeğindeki bu ücra kasabaya trenle ulaşmak üç saatten fazla sürdüğünden, nasılsa hiç kimse ansızın bastırabilecek kafa açlığını savuşturmadan, kitapçı tezgâhından bir kitap almadan bu uzun yolu göze alamıyordu.[352]

Woolf'un evin bulunduğu yer hakkında spesifik bilgi vermekten öte, üzerinde bulunduğu genel yerleşimden bahsetmek ile daha çok ilgilendiği görülür. Bu noktada arazinin yeterli büyüklükte ve eğimsiz bir alan sunduğu halde, evin bir çukura inşa

[350] Woolf, 2010, 36.

[351] Ibid., 68.

[352] Ibid., 24.

edildiği öğrenilir. Kimilerine göre bu doğa koşullarının etkilerinden kaçınmak için yapıldıysa da diğerleri için söz konusu seçimin sebebi hala gizemini korumaktadır:

> Ne yazık ki Pointz Konağı'nı yapan mimar, çiçek bahçesiyle bostanın ötesinde onca geniş bir düzlük uzanırken, yapıyı bir çukura kondurmuştu. Doğa, kendi bağrında bir yerleşim alanı sunmuşken, insanoğlu evini çukura indirmişti. Doğa, yarım mil boyunca dümdüz uzanan, sonra birdenbire nilüferli bir havuza dalan bir de çimenlik sunmuştu.[353]

Pointz Hall'un mimari yerleşimi iç mekanda yemek odası, salon, yatak odaları, mutfak ve kütüphaneyi; dış mekanda ise teras, bahçe ve ambarı içine alır. Tüm bu mekanlardaki hareketler ile Woolf, mekan ve hikaye arasındaki iç içe geçmiş ilişkiyi gözler önüne sermiş olur. Mrs. Swithin evi William Dodge'a gezdirmeye başladığında *Pointz Hall*'daki mekansal ilişkiler daha belirgin bir şekilde izlenir hâle gelir: Yemek odası ve teras ilişkisinden anlaşıldığı üzere, yemek odası, salon ve mutfak giriş katında konumlanır. Mrs. Swithin eşliğinde üst kat gezilirken ise üst kat koridorunun altı/yedi odaya açıldığı, bu odalardan birinin Mrs. Swithin'e, birinin Isa Oliver'a, bir diğerinin ise çocuklara ait olduğu anlaşılır.

Woolf'un, *Mrs. Dalloway* (1925), *Kendine Ait Bir Oda* (1927) gibi birçok romanı mekansal organizsayonları temel alınarak birçok kez derinlemesine araştırma konusu edilmiş olsa da, *Perde Arası* (1941) romanı bu zamana kadar mimarlık tarihi alanında barındırdığı mekansal karakteri odağında incelenmemiştir. Bu araştırmada ilk olarak, *Pointz Hall* ile ilişkilendirilebilecek İngiliz kır evi tarihi ve bağlamını ortaya koyan kaynaklardan, daha sonra bu tartışmaları derinleştiren, erken yirminci yüzyıldaki modern ev ve modern iç mekanın analizini yapmaya sağlayacak ve bu analizin "domestik mekan", "mahrem ve kamusal", "dişil ve eril" mekanlar üzerinden okunmasına olanak verecek kaynaklardan yararlanılmıştır.

Romanda yaklaşan savaş, karakterler arasındaki dile getirilmeyen ilişkiler ve bunların kastettiği düşünülen anlamlar birçok edebiyat eleştirisinin temelini oluştursa da, bu araştırma, edebi eleştirilerden farklı olarak, tüm bu dış değişkenlerin romanın ana karakteri *Pointz Hall*'un mekansal varlığını nasıl şekillendirdiğini inceler. Bunu yaparken romandaki sahneleri, karakterleri ve olayları takip ederek, ana mekansal

[353] Woolf, 2010, 20.

hareketi analiz etmeye çalışır. Sonuç olarak *Pointz Hall*'un ne alışılmış ne de geleneksel olanın dışındaki varlığı, ya da bu araştırmanın önerdiği şekliyle "arada kalmış" karakteri ortaya çıkarılmış olur.

Perde Arası (1941) romanı, sahnelenecek temsil etrafında şekillendirilmiş olsa da, bu çalışmada, söz konusu performansın öncesi ve sonrası süreçleri de hikayeyi bir bütün olarak algılayabilmek için eşit öneme sahip olarak görülmüştür. Mekanlardaki edebi temsili takip edilirken, Woolf tarafından oluşturulmuş "döngü" görünür hale gelir: Woolf romanını, hikayeyi anlatmaya başladığı yerde bitirmeyi seçer ve bunu yaparken romana konu olan mekansal elemanları bir kez daha iç içe geçirmiş olur. Böylece romandaki iç ve dış mekan sahnelerine göre takip edilen "döngü", bu mekanlara uygun olabilecek bazı temalarla ilişkilendirilmeye başlanır.

Karakterler ve sahneler arasındaki ilişkiler bu mekanlardaki eylemlere göre Temsilden Önce (Before the Pageant / Act I), Perde Arası (Act II) ve Temsilden Sonra (After the Pageant / Act III) olarak sınıflandırılır. Temsilden Önce ve Temsilden Sonra olan sahnelerin büyük bir çoğunluğu *Pointz Hall*'un iç mekanları ile ilişkilidir ve Sahne I (Scene I) olarak isimlendirilir. Sahne II (Scene II) ise *Pointz Hall*'un dış mekanlarını konu eder ve Perde Arası'ndaki sahnelerle ilişkilenir.

Söz konusu mekanlar ve sahneler ile üzerinden tartışılan ilk tema olan "domestisite", salon, yemek odası ve yatak odaları üzerinden analiz edilir. Bu mekanların geleneksel/modern karşılaştırması üzerinden moderniteyi, bir İngiliz kır evi için yeniden tanımlıyor oluşları, domestik olanın da tekrar analiz edilmesini olanaklı kılar. Ne geleneksel bir kır evinin ne de erken yirminci yüzyıl modern evinin bir temsili olan *Pointz Hall*, arada kalmış karakteri ile bu araştırmanın kalbinde yer alır ve etrafında gelişen tüm ilişkiler de bu çerçeve içinden incelenir.

İkinci tema bir kır evi için "mahrem ve kamusal" ilişkileri analiz etmeyi ve bunu temsilin de sahneleneceği *Pointz Hall*'un terası ve bahçesini üzerinden, arada kalmış mahrem ve kamusal, iç ve dış mekanlar üzerinde okumayı önerir. Üçüncü tema olarak mekanlardaki "dişil ve eril" karakterler *Pointz Hall*'un terası, bahçesi ve kütüphanesi üzerinden analiz edilir. Isa Oliver ve Miss La Trobe karakterlerinin ise romandaki rolleri, tartışma için önemli girdileri var eder.

Geç on dokuzuncu yüzyıldan başlayarak İngiliz domestisitesi, dönemin sosyal ve politik değerlerine göre yeniden şekillendirilir. İngiliz tasarımında görülen alışkanlıklar ile, gerçek ve imgesel evler dönemin ruhuna ugun olacak biçimde değişir. *Perde Arası* (1941) romanındaki *Pointz Hall*'da Woolf, tüm domestik ritüelleri barındıran ve buna rağmen, her ölçekte "yeni hayat"ın izlerini aramayı sürdüren o evi betimlemiş olur.

"Domestik" olanın süregelen zaman boyunca "modernizmin" tam karşısında yer alacak şekilde konumlandırılmış olması ve diğer bir deyişle "modern"in, "domestik olmayan" manasına geldiği genel görüşü, Woolf'un anlayışı ile tam ters bir bakış açısı geliştirir ve modernizmin köklerini, özel hayatın içinde konumlandırarak, moderniteyi domestisitenin merkezinde arar / var eder. Her ne kadar Woolf'un hikayesinde yaratmış olduğu köy, modernleşmenin hemen kıyısında betimlenmiş olsa da, *Pointz Hall*'un salonu Bartholomew Oliver'ın annesi ile olan anıları üzerinden altmış yıllık tarihi ile karakterize edilir:

> "Aklımda kaldığı kadarıyla, annem..." diye atıldı ihtiyar. Annesinden aklında kalan, çok iri yarı oluşuydu; çay kutusunu kilit altında tuttuğu; ama asıl, kendisine şu odada bir Byron cildi verdiği. En az altmış yıl oluyordu dediğine göre, annesi bu odada kendisine Byron'un yapıtlarını armağan edeli. Sustu.[354]

Yemek odasının arada kalmış kimliği ise mekanın her köşesinde karşılığını bulmaya devam eder. Odanın duvarlarının birinde iki portre asılmakta ve biri Oliver ailesinin atalarından birine ait iken diğeri, aile ile herhangi bir bağlantısı olmayan bir karakterin resmini taşır, yalnızca Bartholomew Oliver'ın zevkine uygunluğu doğrultusunda satın alınmıştır:

> Pencerenin tam karşısındaki duvarda iki resim asılıydı. Gerçek yaşamda şu uzun boylu kadınla, atını dizginlerinden kavrayan şu adam asla karşılaşmamışlardı. Kadın, yalnızca bir resimdi, Oliver sevdiği için satın almıştı; adamsa kendi atalarından biriydi. Bir adı sanı vardı.[355]

[354] Woolf, 2010, 16.

[355] Ibid., 39.

Böylece modern hayat izlerini günlük yaşamın üzerinde bırakmaya devam ediyor olsa da, Viktorya dönemi rutinleri yine de genel atmosferde üstün gelen karakteri oluşturur. Giles Oliver örneğinde, şehirden evine geldiğinde ve evde konukların olduğunu –Mrs. Manresa ve William Dodge- fark ettiğinde üzerindeki kıyafetleri değiştirip onların yanına katılmak istemesi fark edilir. Ona göre, yemek odasında misafirleri ile yemek yiyeceği için şık olmalıdır ancak yine de yolda gelirken gazetede okuduğu savaş içerikli şiddet haberlerini unutamamıştır. Gerçek yaşam, *Pointz Hall*'un içinde süregelen yaşantıdan bu kadar farklı şekilde akıp gitmeye devam ederken, domestik rituellerine devam etmek onu düşündürür. Ancak yine de, gerçek hayatın baskıcı ağırlığını görmezden gelmeyi ve kendisini domestik kır evi yaşantısında hiçbir şeyin değişmediğine inandırarak yönlendirmeyi seçer.

Bu noktada Woolf'un da aralarında bulunduğu, İngiliz entellektüelleri, sanat eleştirmenleri, yazarları, filozofları ve sanatçılarından oluşan Bloomsbury Grubu'nu anlamak, bir ev olarak *Pointz Hall*'u irdelemeye yardımcı olur. Yirminci yüzyılın ilk yarısında şekillenen grup, hemen her bir üyesinin benzer domestik çevrelerde yetişmelerinden kaynaklı olarak geliştirdikleri en önemli eleştirileri ile, İngiliz ev hayatındaki maskülen erkek karakteri varlığını problematize eder. Kendi "modernist domestisitelerini" yaşadıkları evleri yeniden organize ederek göstermeyi seçerler ve zaman içerisinde Omega Workshops (1913) adıyla çalışmalarını üretmeye başlarlar. İngiliz "Arts and Crafts" hareketinde olduğu gibi Omega Workshops, kurulduğu günden başlayarak tasarımda kişiselleştirmeyi ve bireyin kendisine ait kişisel mekanını yaratabilmesi amacını taşır; İngiliz evini Viktorya dönemine yeni bir estetik anlayış katarak oluşturmayı dener.

Bloomsbury Grubu'nun üyelerinden Virginia ve Leonard Woolf da yaşadıkları evleri ve son olarak *Monk's House*'u, tamamı ile Omega ürünleri ve mobilyaları ile yeniden düzenlemişlerdir. Bu çerçeveden *Pointz Hall*'a bakıldığında, Woolf'un evin özellikle yatak odalarını objeler ve mobilyalar üzerinden detaylıca tasvir ettiği ve onların vasıtasıyla geçmiş ile bağlantı kurmayı denediği dikkati çeker.

Isa Oliver'in odasında yalnız iken tasvir edildiği sahnede, dış dünyanın yansımalarını onun domestik ortamına taşıyan aynası, aynı zamanda Mr. Haines'e olan saklı

duygusal yakınlığını ortaya çıaracak bir araç işlevi de görür. Yatak odasındaki ayna; lavabo, tuvalet masası, gümüş kutuları, diş fırçaları ile ona eşi ve iki çocuğunu hatırlatan alışıldık domestik hayatını hatırlatıp, dış dünyasının araçlarını temsil ederken iç dünyası, aynada yakaladığı bakışları ve gözlerine yansıyan sözcüklerle betimlenir:

> Aynadaki gözlerinde, geçen gece o yıpranmış yüzlü, suskun, romantik soylu çiftçiye duyduklarını okudu. Gözlerinde, 'aşık oldum' yazıyordu. Ama aynanın dışında, lavaboda, tuvalet masasında, gümüş kutuların, diş fırçalarının arasında öteki aşkı duruyordu: Borsa simsarı kocasına duyduğu aşk. "Ne de olsa çocuklarımın babası," diye ekledi, basmakalıplığının rahatlığına sığınarak. İç-sevgi, gözlerindeydi; dış-sevgiyse tuvalet masasının üstünde.[356]

Bir diğer örnek ise Mrs. Swithin'in artık kullanılmayan yatak odası ziyaret edildiğinde ortaya çıkmış olur. Aylardır kimsenin uyumadığı bu yatak odası, hâlâ sahip olduğu Viktorya dönemi mobilyalarıyla geçmişten izleri üzerinde taşır:

> Oda boştu, tertipli, temizdi, aylardır yatan olmamıştı orada – kulanılmayan yedek bir odaydı. Tuvalet masasının üstünde mumlarıyla.Yatak örtüsü kırışıksızdı. Mrs. Swithin, yatağın yanında durdu. "İşte burada –evet bu yatakta," örtüyü patlattı hafifçe, "doğmuşum ben. Burada."[357]

Böylece Isa Oliver yatak odasındaki üç bölmeli aynası vasıtasıyla dış dünya ile bağlantı kurarken, Mrs. Swithin ve William Dodge, kendi özel alanlarını bu kez benzer şekilde bir ayna aracılığıyla yaratırlar: "Köşedeki dolabın yanında dururken, Dodge onun yansısını gördü aynada. Bedenlerinden bağımsız kalan gözleriyle aynada birbirlerine gülümsediler."[358]

Geleneksel kır evlerindeki mekanların cinsiyetler üzerinden kodlanmalarının yanı sıra, yine bu mekanlarda görülen sınıfsal hiyerarşiler de dikkat çeker. "Ev"in kendisi feminize edilmiş bir alan olarak okunsa da, erillik ile ilişkilenmiş mekanlar büyük çoğunlukla dişil özellik taşıyanlardan nicel yönden fazladır. Benzer bir şekilde, kır

[356] Woolf, 2010, 23.

[357] Ibid., 65.

[358] Ibid., 66.

evindeki kütüphane, çalışma odası, bilardo ve sigara odası gibi bazı odalar sadece erkek kullanıcı ile ilişkilendiği düşünülen ihtiyaçlar düşünülerek tanımlanmıştır.

Mekan düzeni içindeki söz konusu eşitsizlik, Woolf için ilgi çekici bir alanı da böylece oluşturmuş olur. Doğduğu ve ilk gençlik yıllarını geçirdiği Hyde Park Gate de mekansal organizasyonlarından, farklı cinsiyetler için sunduğu farklı haklara kadar, erkek egemen strüktürü ile tanımlanmış bir ev olarak karşımıza çıkar.

Öyle ki Woolf, 1929 yılı tarihli, en uzun makalesi olarak kabul edilen *Kendine Ait Bir Oda*'da kadın haklarını ve ihtiyaçlarını konu eder ve açıklar: "Her kadının, -ailesi zengin ya da soylu olsun ya da olmasın- sessiz, kendine ait bir odası olmalıdır."[359]

Çalışma odasının eril ve bir o kadar da özel bir alan olanarak kodlanması, içinde bulunacak erkek kullanıcının –büyük çoğunlukla baba figürünün- aile sırlarını saklayabilmesi yeteneği ile olarak ilişkilendirilir. On dokuzuncu yüzyılda değişime uğrayan ise, mekanın anlamı ve işlevinden çok, aidiyetinin / kullanıcısının değişmesi olmuştur.

Perde Arası (1941) romanındaki *Pointz Hall* ise mekanlar arsındaki bu tür ayrımları okuyucunun karşısına birdenbire çıkarır. Isa Oliver, odasındaki telefonda hizmetliler ile öğle yemeği için hazırlanacak menü üzerine konuşurken, bir sonraki sahnede evin kütüphanesinde, yalnız olarak tasvir edilir. Bu noktada kütüphane okuyucuya "evin yüreği" olarak tanıtılır:

> Bir keresinde, densiz bir ihtiyar kadın, bir zamanlar kendisinin 'evin yüreği' diye adlandırdığı kitaplığın eşiğinde duralayarak övgü niyetine demişti ki: "Mutfaktan sonra evin en güzel odası kitaplıktır, hiç değişmez." Sonra da eşikten geçerken eklemişti: "Kitaplar ruhun aynasıdır."[360]

Isa'nın bir kır evinin bu eril mekanında yalnızlığı ile hem çekinik hem de sorgulayan bir karakter olarak portre edilişi, mekanın kodlanmış söz konusu otoritesini sarsıcı nitelikte bir gerilimi de yaratmış olur. Kısa bir süre sonra ise Isa'nın varlığı

[359] Woolf, 2012, 64.

[360] Ibid., 24.

kütüphaneye giren ve bu mekanda bulunan "kendi" sandalyesine oturan Bartholomew Oliver tarafından arka plana atılır: "Afgan tazısının çılgın öncülüğünde ihtiyar girdi içeri. Gazetesini okumuştu; gözlerinden uyku akıyordu, hemen basma kılıf geçirilmiş koltuğuna çöktü, köpeği de –Afgan tazısı- ayakucuna kıvrıldı."[361]

Isa'nın aklında, kütüphane Mr. Oliver'ın aidiyetine bırakılmış bir alan olarak tanımlandığından, bu mekanda yalnız kaldığında ve daha sonra Mr. Oliver içeri girdiğinde kendisini mekanda bir yabancı, hatta davetsiz bir misafir / işgalci gibi hisseder. Mr. Oliver'ın varlığı ile Isa'nın mekanda var oluşunun önemi, odadaki genel atmosfer içinde birden yok olur; öyle ki Isa'nın odanın bir parçası olması durumu sadece odada "gezindiği" eylemi ile açıklanır hâle gelir: "Onun odada gezinmesini izlerken, teşekkür etmek geliyordu içinden aslında, bu çabayı hâlâ sürdürdüğü için."[362]

Bir diğer taraftan, Oliver ailesi tarafından organize edilen temsil, Miss La Trobe tarafından sahneye konur. Miss La Trobe okuyucuya ilk defa, terasın temsilin sahnesi olarak, çalılıkların arasının ise giyinme odası olarak kullanıldığı sırada tanıtılır: "Şurada sahne; burada seyirciler; ötede, çalılıarın arasında da oyuncular için kusursuz bir soyunma odası."[363]

On dokuzuncu yüzyılda kadın yazar olmak hâlâ bir ayrıcalık olarak değerlendirildiğinden, kadın yazarların kitaplarının yayınlaması da ancak erkek takma isimlerini kullanmaları ile mümkün oluyordu. Yirminci yüzyıl İngilteresi'nde, kadın yazarların bu pozisyonları olumlu derece gelişmelere tanık olsa da, *Perde Arası* (1941) romanındaki, görece tutucu ve uzak köyde, Miss La Trobe'un köylüler tarafından oyunun yazarı ve yönetmeni olarak kabul görmesi, ancak kendisinin maskülen karakteri ile açıklanabilir.

On sekizinci yüzyıl İngiltere'sinde görülen büyük ölçekli kır evi örneklerinin hemen hemen hepsinin, burada yaşayan aileleri dış dünya ile ilişkilendiren gösterişli

[361] Woolf, 2010, 25.

[362] Ibid., 26.

[363] Ibid., 55.

terasları mevcuttur. *Pointz Hall*'daki teras ise bu çalışmada, mahrem ve kamusal ilişkilerin ortaya çıktığı, geçişken bir mekan olarak değerlendirilmiştir. Yemek odası sahnesinden sonra, Oliver ailesi misafirleri ile birlikte kahvelerini terasta içmeye karar verirler ve yemek odasından ayrılırlarken Giles eve / iç mekana geri dönerek birkaç sandalyeyi daha terasa getirir. Bu noktada teras, ne iç ne de bir dış mekan, ama daha çok *Pointz Hall*'un bir parçası olarak yeniden ortaya çıkmış olur. Oliver ailesinin mahrem hayatlarının birer parçası olan ve şimdi terasta yeniden yerleştirilen sandalyeler, içerden dışarıya çıkarıldıklarında kamusallaşan mekansal elemanlara dönüşmüşür:

> Giles, eve koşup birkaç şezlong daha getirdi, onları yarım halka şeklinde dizdi, herkes manzaradan ve eski duvarın korunmalı girintisinden payını alsın diye. Çünkü mutlu bir raslantı sonucu yapının kıyısına bir duvar çekilmişti, ola ki güneş alan tümseğe bir kanat daha eklemek niyetiyle. Ne var ki para çıkışmamıştı; tasarı da suya düşmüştü ve geriye duvar kalmıştı, çıplak bir duvar. Sonraları, başka bir kuşak, hava koşullarından yıpranmış koyu turuncu tuğla cepheyi boydan boya saracak meyve ağaçları dikmişti oraya.[364]

Ambar ise oyuna verilen ilk arada Oliver ailesinin konukları ile birlikte çay içip vakit geçirdikleri mekan olarak okuyucuya aktarılır. *Pointz Hall*'un daha ciddi ve resmi atmosferine kıyasla, buradaki sahneler iç ve dış mekan atmosferinin bir arada yaşandığı ve daha samimi ilişkilerin gün yüzüne çıktığı sahneler olarak anılabilir.

Aslına bakılacak olursa, *Pointz Hall*'un da içinde bulunduğu yerleşkede doğa sadece dış mekanın değil aynı zaman da iç mekanların da ayrılamaz bir parçası olarak betimlenir. Bu çerçeveden ambara bakıldığında, bu yerleşke içinde kilise ile birlikte uzun zaman önce inşa edilmiş ve birçok hayvanın da doğal yuvası olma işlevini görmüştür. *Pointz Hall*'daki ambar, pastoral hayatı ve doğayı yansıttığı gibi bazı mimari özellikleri ile de geçmişin referanslarını taşır: "Lucy'nin afişini çaktığı ambar, çiftliğin avlusunda, kocaman bir yapıydı. Kilise ile aynı yaşyatdı, aynı tür taştan yapılmıştı, yalnız kulesi yoktu. Farelerden ve nemden korunması amacıyla köşelerine yerleştirilmiş boz taş koniler üstüne oturtulmuştu."[365]

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[364] Woolf, 2010, 51.

[365] Ibid., 31.

Romanın yazımı ile eş zamanlı olarak Virginia ve Leonard Woolf'un Londra'daki adresleri de sürekli değişir. Aralıksız olarak devam eden Alman hava saldırıları Londra'daki evlerini de zarara uğratır ve 52 Tavistock Square'de olan evlerinden 37 Meclenburgh Square'e taşınmak zorunda kalırlar. Şehir dışı bir evde yaşamalarına dair ilk plan, Leonard Woolf'un, şehirden uzak bir yaşantının Virginia Woolf'un zaman zaman tekrar eden sinir bozukluklarına karşı iyileştirici ve tedavi edici bir gücü olduğunu anladığına kadar uzanır. Bu zamandan başlayarak Leonard Woolf belirli aralıklarla onlar için uygun olabilecek evi bulmak için araştırmalar yapar ve en sonunda bir açık artırma sonucunda 1919 yılının Ağustos ayında, Rodmell, Lewes'teki *Monk's House*'u satın alır. Önceleri yılın belli dönemlerinde kullandıkları bu ev, *Perde Arası* (1941) romanının yazıldığı dönemde Woolf çiftinin sürekli ikametgahı haline gelmiştir.

Eski ve bakım gerektiren halde buldukları bu evi zaman içinde en baştan düzenleyen Virginia ve Leonard Woolf, oldukça mütevazi bazı eklemeleri de yapar. Öyle ki Leonard Woolf, evin bahçesine Virginia Woolf'un romanlarını ve makalelerini daha rahat yazmasına olanak sağlayacak yazma kulübesini inşa ettirir ve Woolf'un aynı zamanda *Perde Arası* (1941) romanının büyük çoğunluğunu *Monk's House*'da kaleme aldığı bilinir. Bu araştırma, birtakım mekansal özelliklerinin benzerliği temelinde *Pointz Hall*'u *Monk's House*'un bir yansıması olarak okur. Başka bir deyişle roman, Woolf'un *Pointz Hall*'u yaratırken içinde yaşamını sürdürdüğü *Monk's House*'un birden fazla detayını kullanması durumunu gözler önüne serer. Her iki ev de on sekizinci yüzyıla tarihlenir, her ikisinin de kilisenin yanında konumlanmış oldukça büyük bahçeleri vardır ve her ikisi de sonraki sahipleri tarafından –Woolf ve Oliverlar- yeniden dekore edilir. Her ne kadar bu benzerlikleri çoğaltmak mümkün olsa da, bu çalışma, her iki evin ölçek ve büyüklükleri temelindeki önemli farklılıklarına da dikkat çeker. Oliverlara ait *Pointz Hall* bir kır evi ölçeği taşırken, Woolflara ait *Monk's House* ancak bir yazlık ev / kulübe ölçeği ile değerlendirilebilir. Yine birçok benzerliğin yanında *Monk's House*'un gerçekteki rolü, Woolf'un hayal dünyasında *Pointz Hall*'u yaratabilmesinden ötededir. Tıpkı Woolf'un içinden gözlem yaptığı bir mekan gibi, *Monk's House* ona *Pointz Hall*'da insanların yaşadığı gündelik şehir dışı yaşantısını izlemesi ve tecrübe etmesi için

imkan tanır; tıpkı bir laboratuvar gibi değişen ve dönüşen domestik hayatın, feminist bir eleştiri çerçevesinden okumasını sağlar.

Böylece bu araştırma "arada-kalmışlık" teması üzerine inşa ettiği bütün tartışmalarını, Woolf'un yaşadığı son evi odağına alarak sonlandırmayı amaçlar. Woolf'un *Perde Arası* (1941) romanı özelinde, bu tez ilk olarak "domestik" ve "modern" olanın bir arada yorumlanamayacağına gelişen tüm bakış açılarına karşı durur. Woolf'un *Pointz Hall'*da açıkça gösterdiği gibi, "domestisite" kavramını yeniden tanımlayarak kavram üzerinde çağın gerekliliklerine uygun olacak değişim ve dönüşümleri yapmak; geçmişi, değerleri, alışkanlıkları ya da mahremi terk etmeden de mümkün kılınabilir. Bu açıdan Woolf, tıpkı Bloomsbury Grubu'nun yaptığı gibi, "modernite" kavramının geleneksel bakış açılarından tamamen arındırılmış, "yeni bir hayat"ın simgesi olarak görülmesi fikrini sorunsallaştırır. *Monk's House*'da görüldüğü gibi on sekizinci yüzyıla ait bu evin her köşesini, geleneksel bir yaşantıya yeni bir soluk kazandıran Bloomsbury ve Omega ürünleri ile yeniden dekore eder.

Bu araştırma, *Perde Arası* (1941) romanında mekanlar arasında yaratılan "döngü"yü takip ederken, *Pointz Hall*'un mekansal arada kalmışlığını analiz etmeye yarayacak, oyuna verilen aralarda yaratılan sahnelere, meydana gelen olaylara, karakterlere ve ilişkilere odaklanır. İç ve dış, mahrem ve kamusal, domestik ve modern, eril ve dişil mekanlar gibi temalar ile incelenen romanın tüm mekansal arada kalmışlığı, tüm bu temaların birbirlerine olan zıtlıklarını geçersiz kılacak şekilde onları iç içe geçirir ve kesiştirir.

Romanda, iç ve dış mekanlar arasındaki sınırlar, sahnelerde evin içine giren / evden dışarı çıkan ya da içeriden dışarıya / dışarıdan içeriye bakan karakterler vasıtasıyla kesişirler. Bir kır evi için mahrem ve kamusal alanlar arasındaki güçlü sınır, Oliverların ve yabancı / ziyaretçi / izleyici olarak tanımlanan konuklarının varlıkları ve söz konusu hareketleri ile bulanıklaşır. Sahnelenen oyun ile birlikte *Pointz Hall,* Oliverların ve tüm konukların iç ve dış mekanlarla ilişki kurabilecekleri daha geçirgen bir ana mekanın da kendisine dönüşmüş olur.

Ayrıca eril ve dişil mekanlar arasındaki ayrım Mrs. Swithin'in yatak odasını ziyaret eden William Dodge ve temsilin yazarı olan Miss La Trobe gibi karakterlerin hikayeye katılımı ile ortadan kalmış olur. Woolf, böylece romanın bazı karakterlerini cinsiyetlerinden bağımsız olarak yaratıp, geleneksel kır evinin cinsiyet-kodlu iç mekanlarına ait bakış açısını ters yüz eder. Tüm bunlara ek olarak, "domestik" ve "modern" olanın tanımları, "geçmiş" ve "şimdiki zaman"ın varlığı ile yeniden sorgulanır.

Böylece bu tez, Virgina Woolf'un, *Perde Arası* (1941) romanını, romanın genel ruhuna da uygun olacak şekilde, ne tam anmalıyla kötümser ne de gelecek hakkında fazlasıyla iyimser olacak şekilde, "arada kalmış" varlığı ile sonlandırdığı inancını taşır. Ancak, günlük yaşantının dışındaki hayatın ötesine yönelik anlaşılamaz tutkusu ve isteğini,[366] *Perde Arası* (1941) romanını geride bıraktığında yaratmış olarak aslında çoktan inşa ettiğini savunur.

[366] Woolf, Virginia. *Moments of Being*, Harcourt Brace Jovanovich, New York, 1976.

APPENDIX F: TEZ FOTOKOPİSİ İZİN FORMU

ENSTİTÜ

Fen Bilimleri Enstitüsü ☐

Sosyal Bilimler Enstitüsü ■

Uygulamalı Matematik Enstitüsü ☐

Enformatik Enstitüsü ☐

Deniz Bilimleri Enstitüsü ☐

YAZARIN

Soyadı : Özcan

Adı : Seçil

Bölümü : Mimarlık Tarihi

TEZİN ADI (İngilizce): Tracing Literary Architecture: Spatial In-Betweenness in Virginia Woolf's *Between the Acts* (1941)

TEZİN TÜRÜ : Yüksek Lisans ■ Doktora ☐

1. Tezimin tamamından kaynak gösterilmek şartıyla fotokopi alınabilir. ☐
2. Tezimin içindekiler sayfası, özet, indeks sayfalarından ve/veya bir bölümünden kaynak gösterilmek şartıyla fotokopi alınabilir. ☐
3. Tezimden bir (1) yıl süreyle fotokopi alınamaz. ■

TEZİN KÜTÜPHANEYE TESLİM TARİHİ: