

# THE WAVES



*Virginia  
Woolf*

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**The Waves**  
VIRGINIA WOOLF

### **The Waves**

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## eForeword

Virginia Woolf's most overtly experimental and perhaps most challenging work, *The Waves* traces the lives of six characters from childhood through old age, presenting them through their own interwoven voices. The voices, always placed in quotations and introduced with the name of the person speaking, fall somewhere between spoken soliloquy and an interior monologue. The tension between these two things, between the spoken and the unspoken, is, in part, what gives the novel so much of its emotional force. The narration of the novel, placeable on a spectrum somewhere between uncensored inner narration and conscious self-presentation, undergirds one of the novel's central thematic preoccupations. That is, the characters whose "voices" we hear throughout each seem caught trying to mediate between the vivid idiosyncrasies of his or her own inner experience and the world of other people.

Woolf brilliantly introduces this dynamic in the opening few pages where six children, Neville, Louis, Bernard, Susan, Jinny, and Rhoda take turns delivering one-line impressions of what they see around them. What is striking is the way their descriptions do and do not coincide. While they all speak in identical constructions (subject-verb-object) and describe something about their present sensory experience ("I see a crimson tassel"), they take notice of different phenomena and describe those phenomena in unique, impressionistic ways. Indeed, it is unclear in the opening few pages, as it often is in the rest of the novel, whether they are observing the same scene at all. Are they together or are they each alone? There is no third person narrator to tell us; we instead rely on the characters' own depictions of the world they inhabit and the people with whom they inhabit it. The ambiguity is deliberate, since Woolf's suggestion is that even when these people are

together, on a deeper level, each one is still very much alone. The sheer power of the ruminating voices always threatens to submerge any notion of a shared world or a sense of togetherness.

The Waves was written in 1931 on the heels of Woolf's masterworks of the 1920's: *Mrs. Dalloway* (1925), *To the Lighthouse* (1927) and *Orlando* (1928). It very evidently follows up on the experiments with the representation of inner experience found in the first two books, as well as the work of Joyce, Proust and Faulkner. This novel's curious blend of speech and thought, of inside and outside, also looks forward to the experiments in monologue found in the novels of Samuel Beckett, including *Molloy*, *Malone Dies* and the *Unnameable*.

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## The Waves

*THE sun had not yet risen. The sea was indistinguishable from the sky, except that the sea was slightly creased as if a cloth had wrinkles in it. Gradually as the sky whitened a dark line lay on the horizon dividing the sea from the sky and the grey cloth became barred with thick strokes moving, one after another, beneath the surface, following each other, pursuing each other, perpetually.*

*As they neared the shore each bar rose, heaped itself broke and swept a thin veil of white water across the sand. The wave paused, and then drew out again, sighing like a sleeper whose breath comes and goes unconsciously. Gradually the dark bar on the horizon became clear as if the sediment in an old wine-bottle has sunk and left the glass green. Behind it, too, the sky cleared as if the white sediment there had sunk, or as if the arm of a woman couched beneath the horizon had raised a lamp and flat bars of white, green and yellow spread across the sky like the blades of a fan. Then she raised her lamp higher and the air seemed to become fibrous and to tear away from the green surface flickering and flaming in red and yellow fibres like the smoky fire that roars from a bonfire. Gradually the fibres of the burning bonfire were fused into one haze, one incandescence which lifted the weight of the woollen grey sky on top of it and turned it to a million atoms of soft blue. The surface of the sea slowly became transparent and lay rippling and sparkling until the dark stripes were almost rubbed out. Slowly the arm that held the lamp raised it higher and then higher until a broad flame became visible; an arc of fire burnt on the rim of the horizon, and all round it the sea blazed gold.*

*The light struck upon the trees in the garden, making one leaf transparent and then another. One bird chirped high up; there was a pause; another chirped lower down. The sun sharpened the walls of the house, and rested like the tip*

*of a fan upon a white blind and made a blue finger-print of shadow under the leaf by the bedroom window. The blind stirred slightly, but all within was dim and unsubstantial. The birds sang their blank melody outside.*

'I SEE a ring,' said Bernard, 'hanging above me. It quivers and hangs in a loop of light.'

'I see a slab of pale yellow,' said Susan, 'spreading away until it meets a purple stripe.'

'I hear a sound,' said Rhoda, 'cheep, chirp; cheep, chirp; going up and down.'

'I see a globe,' said Neville, 'hanging down in a drop against the enormous flanks of some hill.'

'I see a crimson tassel,' said Jinny, 'twisted with gold threads.'

'I hear something stamping,' said Louis. 'A great beast's foot is chained. It stamps, and stamps, and stamps.'

'Look at the spider's web on the corner of the balcony,' said Bernard. 'It has beads of water on it, drops of white light.'

'The leaves are gathered round the window like pointed ears,' said Susan.

'A shadow falls on the path,' said Louis, 'like an elbow bent.'

'Islands of light are swimming on the grass,' said Rhoda. 'They have fallen through the trees.'

'The birds' eyes are bright in the tunnels between the leaves,' said Neville.

'The stalks are covered with harsh, short hairs,' said Jinny, 'and drops of water have stuck to them.'

'A caterpillar is curled in a green ring,' said Susan, 'notched with blunt feet.'

'The grey-shelled snail draws across the path and flattens the blades behind him,' said Rhoda.

'And burning lights from the window-panes flash in and out on the grasses,' said Louis.

'Stones are cold to my feet,' said Neville. 'I feel each one, round or pointed, separately.'

'The back of my hand burns,' said Jinny, 'but the palm is clammy and damp with dew.'

'Now the cock crows like a spurt of hard, red water in the white tide,' said Bernard.

'Birds are singing up and down and in and out all round us,' said Susan.

'The beast stamps; the elephant with its foot chained; the great brute on the beach stamps,' said Louis.

'Look at the house,' said Jinny, 'with all its windows white with blinds.'

'Cold water begins to run from the scullery tap,' said Rhoda, 'over the mackerel in the bowl.'

'The walls are cracked with gold cracks,' said Bernard, 'and there are blue, finger-shaped shadows of leaves beneath the windows.'

'Now Mrs Constable pulls up her thick black stockings,' said Susan.

'When the smoke rises, sleep curls off the roof like a mist,' said Louis.

'The birds sang in chorus first,' said Rhoda. 'Now the scullery door is unbarred. Off they fly. Off they fly like a fling of seed. But one sings by the bedroom window alone.'

'Bubbles form on the floor of the saucepan,' said Jinny. 'Then they rise, quicker and quicker, in a silver chain to the top.'

'Now Biddy scrapes the fish-scales with a jagged knife on to a wooden board,' said Neville.

'The dining-room window is dark blue now,' said Bernard, 'and the air ripples above the chimneys.'

'A swallow is perched on the lightning-conductor,' said Susan. 'And Biddy has smacked down the bucket on the kitchen flags.'

'That is the first stroke of the church bell,' said Louis. 'Then the others follow; one, two; one, two; one, two.'

'Look at the table-cloth, flying along the table,' said Rhoda. 'Now there are rounds of white china, and silver streaks beside each plate.'

'*Suddenly* a bee booms in my ear,' said Neville. 'It is here; it is past.'

'I bum, I shiver,' said Jinny, 'out of this sun, into this shadow.'

'Now they have all gone,' said Louis. 'I am alone. They have gone into the house for breakfast, and I am left standing by the wall among the flowers. It is very early, before lessons. Flower after

flower is specked on the depths of green. The petals are harlequins. Stalks rise from the black hollows beneath. The flowers swim like fish made of light upon the dark, green waters. I hold a stalk in my hand. I am the stalk. My roots go down to the depths of the world, through earth dry with brick, and damp earth, through veins of lead and silver. I am all fibre. All tremors shake me, and the weight of the earth is pressed to my ribs. Up here my eyes are green leaves, unseeing. I am a boy in grey flannels with a belt fastened by a brass snake up here. Down there my eyes are the lidless eyes of a stone figure in a desert by the Nile. I see women passing with red pitchers to the river; I see camels swaying and men in turbans. I hear tramlings, tremblings, stirrings round me.

'Up here Bernard, Neville, Jinny and Susan (but not Rhoda) skim the flower-beds with their nets. They skim the butterflies from the nodding tops of the flowers. They brush the surface of the world. Their nets are full of fluttering wings. "Louis! Louis! Louis!" they shout. But they cannot see me. I am on the other side of the hedge. There are only little eye-holes among the leaves. O Lord, let them pass. Lord, let them lay their butterflies on a pocket-handkerchief on the gravel. Let them count out their tortoise-shells, their red admirals and cabbage whites. But let me be unseen. I am green as a yew tree in the shade of the hedge. My hair is made of leaves. I am rooted to the middle of the earth. My body is a stalk. I press the stalk. A drop oozes from the hole at the mouth and slowly, thickly, grows larger and larger. Now something pink passes the eyehole. Now an eye-beam is slid through the chink. Its beam strikes me. I am a boy in a grey flannel suit. She has found me. I am struck on the nape of the neck. She has kissed me. All is shattered.'

'I was running,' said Jinny, 'after breakfast. I saw leaves moving in a hole in the hedge. I thought "That is a bird on its nest." I parted them and looked; but there was no bird on a nest. The leaves went on moving. I was frightened. I ran past Susan, past Rhoda, and Neville and Bernard in the tool-house talking. I cried as I ran, faster and faster. What moved the leaves? What moves my heart, my legs? And I dashed in here, seeing you green as a bush, like a branch, very still, Louis, with your eyes fixed. "Is he dead?" I thought, and kissed you, with my heart jumping under my pink frock like the leaves, which go on moving, though there is nothing to move them. Now I smell geraniums; I smell earth mould. I dance. I ripple. I am thrown over you like a net of light. I lie quivering flung over you.'

'Through the chink in the hedge,' said Susan, 'I saw her kiss him. I raised my head from my flower-pot and looked through a chink in the hedge. I saw her kiss him. I saw them, Jinny and Louis, kissing. Now I will wrap my agony inside my pocket-handkerchief. It shall be screwed tight into a ball. I will go to the beech wood alone, before lessons. I will not sit at a table, doing sums. I will not sit next Jinny and next Louis. I will take my anguish and lay it upon the roots under the beech trees. I will examine it and take it between my fingers. They will not find me. I shall eat nuts and peer for eggs through the brambles and my hair will be matted and I shall sleep under hedges and drink water from ditches and die there.'

'Susan has passed us,' said Bernard. 'She has passed the tool-house door with her handkerchief screwed into a ball. She was not crying, but her eyes, which are so beautiful, were narrow as cats' eyes before they spring. I shall follow her, Neville. I shall go gently behind her, to be at hand, with my curiosity, to comfort her when she bursts out in a rage and thinks, "I am alone."

'Now she walks across the field with a swing, nonchalantly, to deceive us. Then she comes to the dip; she thinks she is unseen; she begins to run with her fists clenched in front of her. Her nails meet in the ball of her pocket-handkerchief. She is making for the beech woods out of the light. She spreads her arms as she comes to them and takes to the shade like a swimmer. But she is blind after the light and trips and flings herself down on the roots under the trees, where the light seems to pant in and out, in and out. The branches heave up and down. There is agitation and trouble here. There is gloom. The light is fitful. There is anguish here. The roots make a skeleton on the ground, with dead leaves heaped in the angles. Susan has spread her anguish out. Her pocket-handkerchief is laid on the roots of the beech trees and she sobs, sitting crumpled where she has fallen.'

'I saw her kiss him,' said Susan. 'I looked between the leaves and saw her. She danced in flecked with diamonds light as dust. And I am squat, Bernard, I am short. I have eyes that look close to the ground and see insects in the grass. The yellow warmth in my side turned to stone when I saw Jinny kiss Louis. I shall eat grass and die in a ditch in the brown water where dead leaves have rotted.' 'I saw you go,' said Bernard. 'As you passed the door of the tool-house I heard you cry "I am unhappy." I put down my knife. I was making boats out of firewood with Neville. And my hair is untidy, because when Mrs Constable told me to brush it there was a fly in

a web, and I asked, "Shall I free the fly? Shall I let the fly be eaten?" So I am late always. My hair is unbrushed and these chips of wood stick in it. When I heard you cry I followed you, and saw you put down your handkerchief screwed up, with its rage, with its hate, knotted in it. But soon that will cease. Our bodies are close now. You hear me breathe. You see the beetle too carrying off a leaf on its back. It runs this way, then that way, so that even your desire while you watch the beetle, to possess one single thing (it is Louis now) must waver, like the light in and out of the beech leaves; and then words, moving darkly, in the depths of your mind will break up this knot of hardness, screwed in your pocket-handkerchief.'

'I love,' said Susan, 'and I hate. I desire one thing only. My eyes are hard. Jinny's eyes break into a thousand lights. Rhoda's are like those pale flowers to which moths come in the evening. Yours grow full and brim and never break. But I am already set on my pursuit. I see insects in the grass. Though my mother still knits white socks for me and hems pinafores and I am a child, I love and I hate.'

'But when we sit together, close,' said Bernard, 'we melt into each other with phrases. We are edged with mist. We make an unsubstantial territory.'

'I see the beetle,' said Susan. 'It is black, I see; it is green, I see; I am tied down with single words. But you wander off; you slip away; you rise up higher, with words and words in phrases.'

'Now,' said Bernard, 'let us explore. There is the white house lying among the trees. It lies down there ever so far beneath us. We shall sink like swimmers just touching the ground with the tips of their toes. We shall sink through the green air of the leaves, Susan. We sink as we run. The waves close over us, the beech leaves meet above our heads. There is the stable clock with its gilt hands shining. Those are the flats and heights of the roofs of the great house. There is the stable-boy clattering in the yard in rubber boots. That is Elvedon.'

'Now we have fallen through the tree-tops to the earth. The air no longer rolls its long, unhappy, purple waves over us. We touch earth; we tread ground. That is the close-clipped hedge of the ladies' garden. There they walk at noon, with scissors, clipping roses. Now we are in the ringed wood with the wall round it. This is Elvedon. I have seen signposts at the cross-roads with one arm pointing "To Elvedon". No one has been there. The ferns smell very strong, and there are red funguses growing beneath them. Now we wake the sleeping daws who have never seen a human form; now we tread on rotten oak apples, red with age and slippery. There is a ring of wall round this wood;

nobody comes here. Listen! That is the flop of a giant toad in the undergrowth; that is the patter of some primeval fir-cone falling to rot among the ferns.

'Put your foot on this brick. Look over the wall. That is Elvedon. The lady sits between the two long windows, writing. The gardeners sweep the lawn with giant brooms. We are the first to come here. We are the discoverers of an unknown land. Do not stir; if the gardeners saw us they would shoot us. We should be nailed like stoats to the stable door. Look! Do not move. Grasp the ferns tight on the top of the wall.'

'I see the lady writing. I see the gardeners sweeping,' said Susan. 'If we died here, nobody would bury us.'

'Run!' said Bernard. 'Run! The gardener with the black beard has seen us! We shall be shot! We shall be shot like jays and pinned to the wall! We are in a hostile country. We must escape to the beech wood. We must hide under the trees. I turned a twig as we came. There is a secret path. Bend as low as you can. Follow without looking back. They will think we are foxes. Run!

'Now we are safe. Now we can stand upright again. Now we can stretch our arms in this high canopy, in this vast wood. I hear nothing. That is only the murmur of the waves in the air. That is a wood-pigeon breaking cover in the tops of the beech trees. The pigeon beats the air; the pigeon beats the air with wooden wings.'

'Now you trail away,' said Susan, 'making phrases. Now you mount like an air-ball's string, higher and higher through the layers of the leaves, out of reach. Now you lag. Now you tug at my skirts, looking back, making phrases. You have escaped me. Here is the garden. Here is the hedge. Here is Rhoda on the path rocking petals to and fro in her brown basin.'

'All my ships are white,' said Rhoda. 'I do not want red petals of hollyhocks or geranium. I want white petals that float when I tip the basin up. I have a fleet now swimming from shore to shore. I will drop a twig in as a raft for a drowning sailor. I will drop a stone in and see bubbles rise from the depths of the sea. Neville has gone and Susan has gone; Jinny is in the kitchen garden picking currants with Louis perhaps. I have a short time alone, while Miss Hudson spreads our copy-books on the schoolroom table. I have a short space of freedom. I have picked all the fallen petals and made them swim. I have put raindrops in some. I will plant a lighthouse here, a head of Sweet Alice. And I will now rock the brown basin from side

to side so that my ships may ride the waves. Some will founder. Some will dash themselves against the cliffs. One sails alone. That is my ship. It sails into icy caverns where the sea-bear barks and stalactites swing green chains. The waves rise; their crests curl; look at the lights on the mastheads. They have scattered, they have foundered, all except my ship, which mounts the wave and sweeps before the gale and reaches the islands where the parrots chatter and the creepers ...'

'Where is Bernard?' said Neville. 'He has my knife. We were in the tool-shed making boats, and Susan came past the door. And Bernard dropped his boat and went after her taking my knife, the sharp one that cuts the keel. He is like a dangling wire, a broken bell-pull, always twangling. He is like the seaweed hung outside the window, damp now, now dry. He leaves me in the lurch; he follows Susan; and if Susan cries he will take my knife and tell her stories. The big blade is an emperor; the broken blade a Negro. I hate dangling things; I hate dampish things. I hate wandering and mixing things together. Now the bell rings and we shall be late. Now we must drop our toys. Now we must go in together. The copy-books are laid out side by side on the green baize table.'

'I will not conjugate the verb,' said Louis, 'until Bernard has said it. My father is a banker in Brisbane and I speak with an Australian accent. I will wait and copy Bernard. He is English. They are all English. Susan's father is a clergyman. Rhoda has no father. Bernard and Neville are the sons of gentlemen. Jinny lives with her grandmother in London. Now they suck their pens. Now they twist their copy-books, and, looking sideways at Miss Hudson, count the purple buttons on her bodice. Bernard has a chip in his hair. Susan has a red look in her eyes. Both are flushed. But I am pale; I am neat, and my knicker-bockers are drawn together by a belt with a brass snake. I know the lesson by heart. I know more than they will ever know. I know my cases and my genders; I could know everything in the world if I wished. But I do not wish to come to the top and say my lesson. My roots are threaded, like fibres in a flower-pot, round and round about the world. I do not wish to come to the top and live in the light of this great clock, yellow-faced, which ticks and ticks. Jinny and Susan, Bernard and Neville bind themselves into a thong with which to lash me. They laugh at my neatness, at my Australian accent. I will now try to imitate Bernard softly lisping Latin.'

'Those are white words,' said Susan, 'like stones one picks up by the seashore.'

'They flick their tails right and left as I speak them,' said Bernard. 'They wag their tails; they flick their tails; they move through the air in flocks, now this way, now that way, moving all together, now dividing, now coming together.'

'Those are yellow words, those are fiery words,' said Jinny. 'I should like a fiery dress, a yellow dress, a fulvous dress to wear in the evening.'

'Each tense,' said Neville, 'means differently. There is an order in this world; there are distinctions, there are differences in this world upon whose verge I step. For this is only a beginning.'

'Now Miss Hudson,' said Rhoda, 'has shut the book. Now the terror is beginning. Now taking her lump of chalk she draws figures, six, seven, eight, and then a cross and then a line on the blackboard. What is the answer? The others look; they look with understanding. Louis writes; Susan writes; Neville writes; Jinny writes; even Bernard has now begun to write. But I cannot write. I see only figures. The others are handing in their answers, one by one. Now it is my turn. But I have no answer. The others are allowed to go. They slam the door. Miss Hudson goes. I am left alone to find an answer. The figures mean nothing now. Meaning has gone. The clock ticks. The two hands are convoys marching through a desert. The black bars on the clock face are green oases. The long hand has marched ahead to find water. The other painfully stumbles among hot stones in the desert. It will die in the desert. The kitchen door slams. Wild dogs bark far away. Look, the loop of the figure is beginning to fill with time; it holds the world in it. I begin to draw a figure and the world is looped in it, and I myself am outside the loop; which I now join – so – and seal up, and make entire. The world is entire, and I am outside of it, crying, "Oh, save me from being blown for ever outside the loop of time!"'

'There Rhoda sits staring at the blackboard,' said Louis, 'in the schoolroom, while we ramble off, picking here a bit of thyme, pinching here a leaf of southernwood while Bernard tells a story. Her shoulder-blades meet across her back like the wings of a small butterfly. And as she stares at the chalk figures, her mind lodges in those white circles; it steps through those white loops into emptiness, alone. They have no meaning for her. She has no answer for them. She has no body as the others have. And I, who speak with an Australian accent, whose father is a banker in Brisbane, do not fear her as I fear the others.'

'Let us now crawl,' said Bernard, 'under the canopy of the currant leaves, and tell stories. Let us inhabit the underworld. Let us take

possession of our secret territory, which is lit by pendant currants like candelabra, shining red on one side, black on the other. Here, Jinny, if we curl up close, we can sit under the canopy of the currant leaves and watch the censers swing. This is our universe. The others pass down the carriage-drive. The skirts of Miss Hudson and Miss Curry sweep by like candle extinguishers. Those are Susan's white socks. Those are Louis's neat sand-shoes firmly printing the gravel. Here come warm gusts of decomposing leaves, of rotting vegetation. We are in a swamp now; in a malarial jungle. There is an elephant white with maggots, killed by an arrow shot dead in its eye. The bright eyes of hopping birds – eagles, vultures – are apparent. They take us for fallen trees. They pick at a worm – that is a hooded cobra – and leave it with a festering brown scar to be mauled by lions. This is our world, lit with crescents and stars of light; and great petals half transparent block the openings like purple windows. Everything is strange. Things are huge and very small. The stalks of flowers are thick as oak trees. Leaves are high as the domes of vast cathedrals. We are giants, lying here, who can make forests quiver.'

'This is here,' said Jinny, 'this is now. But soon we shall go. Soon Miss Curry will blow her whistle. We shall walk. We shall part. You will go to school. You will have masters wearing crosses with white ties. I shall have a mistress in a school on the East Coast who sits under a portrait of Queen Alexandra. That is where I am going, and Susan and Rhoda. This is only here; this is only now. Now we lie under the currant bushes and every time the breeze stirs we are mottled all over. My hand is like a snake's skin. My knees are pink floating islands. Your face is like an apple tree netted under.'

'The heat is going,' said Bernard, 'from the Jungle. The leaves flap black wings over us. Miss Curry has blown her whistle on the terrace. We must creep out from the awning of the currant leaves and stand upright. There are twigs in your hair, Jinny. There is a green caterpillar on your neck. We must form, two by two. Miss Curry is taking us for a brisk walk, while Miss Hudson sits at her desk settling her accounts.'

'It is dull,' said Jinny, 'walking along the high road with no windows to look at, with no bleared eyes of blue glass let into the pavement.'

'We must form into pairs,' said Susan, 'and walk in order, not shuffling our feet, not lagging, with Louis going first to lead us, because Louis is alert and not a wool-gatherer.'

'Since I am supposed,' said Neville, 'to be too delicate to go with them, since I get so easily tired and then am sick, I will use this hour of solitude, this reprieve from conversation, to coast round the purlieus of the house and recover, if I can, by standing on the same stair halfway up the landing, what I felt when I heard about the dead man through the swing-door last night when cook was shoving in and out the dampers. He was found with his throat cut. The apple-tree leaves became fixed in the sky; the moon glared; I was unable to lift my foot up the stair. He was found in the gutter. His blood gurgled down the gutter. His jowl was white as a dead codfish. I shall call this stricture, this rigidity, "death among the apple trees" for ever. There were the floating, pale-grey clouds; and the immitigable tree; the implacable tree with its greaved silver bark. The ripple of my life was unavailing. I was unable to pass by. There was an obstacle. "I cannot surmount this unintelligible obstacle," I said. And the others passed on. But we are doomed, all of us, by the apple trees, by the immitigable tree which we cannot pass.'

'Now the stricture and rigidity are over; and I will continue to make my survey of the purlieus of the house in the late afternoon, in the sunset, when the sun makes oleaginous spots on the linoleum, and a crack of light kneels on the wall, making the chair legs look broken.'

'I saw Florrie in the kitchen garden,' said Susan, 'as we came back from our walk, with the washing blown out round her, the pyjamas, the drawers, the nightgowns blown tight. And Ernest kissed her. He was in his green baize apron, cleaning silver; and his mouth was sucked like a purse in wrinkles and he seized her with the pyjamas blown out hard between them. He was blind as a bull, and she swooned in anguish, only little veins streaking her white cheeks red. Now though they pass plates of bread and butter and cups of milk at tea-time I see a crack in the earth and hot steam hisses up; and the urn roars as Ernest roared, and I am blown out hard like the pyjamas, even while my teeth meet in the soft bread and butter, and I lap the sweet milk. I am not afraid of heat, nor of the frozen winter. Rhoda dreams, sucking a crust soaked in milk; Louis regards the wall opposite with snail-green eyes; Bernard moulds his bread into pellets and calls them "people". Neville with his clean and decisive ways has finished. He has rolled his napkin and slipped it through the silver ring. Jinny spins her fingers on the

table-cloth, as if they were dancing in the sunshine, pirouetting. But I am not afraid of the heat or of the frozen winter.'

'Now,' said Louis, 'we all rise; we all stand up. Miss Curry spreads wide the black book on the harmonium. It is difficult not to weep as we sing, as we pray that God may keep us safe while we sleep, calling ourselves little children. When we are sad and trembling with apprehension it is sweet to sing together, leaning slightly, I towards Susan, Susan towards Bernard, clasping hands, afraid of much, I of my accent, Rhoda of figures; yet resolute to conquer.'

'We troop upstairs like ponies,' said Bernard, 'stamping, clattering one behind another to take our turns in the bathroom. We buffet, we tussle, we spring up and down on the hard, white beds. My turn has come. I come now.'

'Mrs Constable, girt in a bath-towel, takes her lemon-coloured sponge and soaks it in water; it turns chocolate-brown; it drips; and, holding it high above me, shivering beneath her, she squeezes it. Water pours down the runnel of my spine. Bright arrows of sensation shoot on either side. I am covered with warm flesh. My dry crannies are wetted; my cold body is warmed; it is sluiced and gleaming. Water descends and sheets me like an eel. Now hot towels envelop me, and their roughness, as I rub my back, makes my blood purr. Rich and heavy sensations form on the roof of my mind; down showers the day – the woods; and Elvedon; Susan and the pigeon. Pouring down the walls of my mind, running together, the day falls copious, resplendent. Now I tie my pyjamas loosely round me, and lie under this thin sheet afloat in the shallow light which is like a film of water drawn over my eyes by a wave. I hear through it far off, far away, faint and far, the chorus beginning; wheels; dogs; men shouting; church bells; the chorus beginning.'

'As I fold up my frock and my chemise,' said Rhoda, 'so I put off my hopeless desire to be Susan, to be Jinny. But I will stretch my toes so that they touch the rail at the end of the bed; I will assure myself, touching the rail, of something hard. Now I cannot sink; cannot altogether fall through the thin sheet now. Now I spread my body on this frail mattress and hang suspended. I am above the earth now. I am no longer upright, to be knocked against and damaged. All is soft, and bending. Walls and cupboards whiten and bend their yellow squares on top of which a pale glass gleams. Out of me now my mind can pour. I can think of my Armadas sailing on the high

waves. I am relieved of hard contacts and collisions. I sail on alone under white cliffs. Oh, but I sink, I fall! That is the corner of the cupboard; that is the nursery looking-glass. But they stretch, they elongate. I sink down on the black plumes of sleep; its thick wings are pressed to my eyes. Travelling through darkness I see the stretched flower-beds, and Mrs Constable runs from behind the corner of the pampas-grass to say my aunt has come to fetch me in a carriage. I mount; I escape; I rise on spring-heeled boots over the tree-tops. But I am now fallen into the carriage at the hall door, where she sits nodding yellow plumes with eyes hard like glazed marbles. Oh, to awake from dreaming! Look, there is the chest of drawers. Let me pull myself out of these waters. But they heap themselves on me; they sweep me between their great shoulders; I am turned; I am tumbled; I am stretched, among these long lights, these long waves, these endless paths, with people pursuing, pursuing.'

*THE sun rose higher. Blue waves, green waves swept a quick fan over the beach, circling the spike of sea-holly and leaving shallow pools of light here and there on the sand. A faint black rim was left behind them. The rocks which had been misty and soft hardened and were marked with red clefts.*

*Sharp stripes of shadow lay on the grass, and the dew dancing in the tips of the flowers and leaves made the garden like a mosaic of single sparks not yet formed into one whole. The birds, whose breasts were specked canary and rose, now sang a strain or two together, wildly, like skaters rollicking arm-in-arm, and were suddenly silent, breaking asunder.*

*The sun laid broader blades upon the house. The light touched something green in the window corner and made it a lump of emerald, a cave of pure green like stoneless fruit. It sharpened the edges of chairs and tables and stitched white table-cloths with fine gold wires. As the light increased a bud here and there split asunder and shook out flowers, green veined and quivering, as if the effort of opening had set them rocking, and pealing a faint carillon as they beat their frail clappers against their white walls. Everything became softly amorphous, as if the china of the plate flowed and the steel of the knife were liquid. Meanwhile the concussion of the waves breaking fell with muffled thuds, like logs falling, on the shore.*

'Now,' said Bernard, 'the time has come. The day has come. The cab is at the door. My huge box bends George's bandy-legs even wider. The horrible ceremony is over, the tips, and the good-byes in the hall. Now there is this gulping ceremony with my mother, this hand-shaking ceremony with my father; now I must go on waving, I must go on waving, till we turn the corner. Now that ceremony is over. Heaven be praised, all ceremonies are over. I am alone; I am going to school for the first time.'

'Everybody seems to be doing things for this moment only; and never again. Never again. The urgency of it all is fearful. Everybody knows I am going to school, going to school for the first time. "That boy is going to school for the first time," says the housemaid, cleaning the steps. I must not cry. I must behold them indifferently. Now the awful portals of the station gape; "the moonfaced clock regards me." I must make phrases and phrases and so interpose something hard between myself and the stare of housemaids, the stare of clocks, staring faces, indifferent faces, or I shall cry. There is Louis, there is Neville, in long coats, carrying handbags, by the booking-office. They are composed. But they look different.'

'Here is Bernard,' said Louis. 'He is composed; he is easy. He swings his bag as he walks. I will follow Bernard, because he is not afraid. We are drawn through the booking-office on to the platform as a stream draws twigs and straws round the piers of a bridge. There is the very powerful, bottle-green engine without a neck, all back and thighs, breathing steam. The guard blows his whistle; the flag is dipped; without an effort, of its own momentum, like an avalanche started by a gentle push, we start forward. Bernard spreads a rug and plays knuckle-bones. Neville reads. London crumbles. London heaves and surges. There is a bristling of chimneys and towers. There a white church; there a mast among the spires. There a canal. Now there are open spaces with asphalt paths upon which it is strange that people should now be walking. There is a hill striped with red houses. A man crosses a bridge with a dog at his heels. Now the red boy begins firing at a pheasant. The blue boy shoves him aside. "My uncle is the best shot in England. My cousin is Master of Foxhounds." Boasting begins. And I cannot boast, for my father is a banker in Brisbane, and I speak with an Australian accent.'

'After all this hubbub,' said Neville, 'all this scuffling and hubbub, we have arrived. This is indeed a moment—this is indeed a solemn moment. I come, like a lord to his halls appointed. That is our founder; our illustrious founder, standing in the courtyard with one foot raised. I salute our founder. A noble Roman air hangs over

these austere quadrangles. Already the lights are lit in the form rooms. Those are laboratories perhaps; and that a library, where I shall explore the exactitude of the Latin language, and step firmly upon the well-laid sentences, and pronounce the explicit, the sonorous hexameters of Virgil, of Lucretius; and chant with a passion that is never obscure or formless the loves of Catullus, reading from a big book, a quarto with margins. I shall lie, too, in the fields among the tickling grasses. I shall lie with my friends under the towering elm trees.

'Behold, the Headmaster. Alas, that he should excite my ridicule. He is too sleek, he is altogether too shiny and black, like some statue in a public garden. And on the left side of his waistcoat, his taut, his drum-like waistcoat, hangs a crucifix.'

'Old Crane,' said Bernard, 'now rises to address us. Old Crane, the Headmaster, has a nose like a mountain at sunset, and a blue cleft in his chin, like a wooded ravine, which some tripper has fired; like a wooded ravine seen from the train window. He sways slightly, mouthing out his tremendous and sonorous words. I love tremendous and sonorous words. But his words are too hearty to be true. Yet he is by this time convinced of their truth. And when he leaves the room, lurching rather heavily from side to side, and hurls his way through the swing-doors, all the masters, lurching rather heavily from side to side, hurl themselves also through the swing-doors. This is our first night at school, apart from our sisters.'

\*

'This is my first night at school,' said Susan, 'away from my father, away from my home. My eyes swell; my eyes prick with tears. I hate the smell of pine and linoleum. I hate the wind-bitten shrubs and the sanitary tiles. I hate the cheerful jokes and the glazed look of everyone. I left my squirrel and my doves for the boy to look after. The kitchen door slams, and shot patters among the leaves when Percy fires at the rooks. All here is false; all is meretricious. Rhoda and Jinny sit far off in brown serge, and look at Miss Lambert who sits under a picture of Queen Alexandra reading from a book before her. There is also a blue scroll of needlework embroidered by some old girl. If I do not purse my lips, if I do not screw my handkerchief, I shall cry.'

'The purple light,' said Rhoda, 'in Miss Lambert's ring passes to and fro across the black stain on the white page of the Prayer Book. It is a vinous, it is an amorous light. Now that our boxes are unpacked

in the dormitories, we sit herded together under maps of the entire world. There are desks with wells for the ink. We shall write our exercises in ink here. But here I am nobody. I have no face. This great company, all dressed in brown serge, has robbed me of my identity. We are all callous, unfriended. I will seek out a face, a composed, a monumental face, and will endow it with omniscience, and wear it under my dress like a talisman and then (I promise this) I will find some dingle in a wood where I can display my assortment of curious treasures. I promise myself this. So I will not cry.'

'That dark woman,' said Jinny, 'with high cheekbones, has a shiny dress, like a shell, veined, for wearing in the evening. That is nice for summer, but for winter I should like a thin dress shot with red threads that would gleam in the firelight. Then when the lamps were lit, I should put on my red dress and it would be thin as a veil, and would wind about my body, and billow out as I came into the room, pirouetting. It would make a flower shape as I sank down, in the middle of the room, on a gilt chair. But Miss Lambert wears an opaque dress, that falls in a cascade from her snow-white ruffle as she sits under a picture of Queen Alexandra pressing one white finger firmly on the page. And we pray.'

'Now we march, two by two,' said Louis, 'orderly, processional, into chapel. I like the dimness that falls as we enter the sacred building. I like the orderly progress. We file in; we seat ourselves. We put off our distinctions as we enter. I like it now, when, lurching slightly, but only from his momentum, Dr Crane mounts the pulpit and reads the lesson from a Bible spread on the back of the brass eagle. I rejoice; my heart expands in his bulk, in his authority. He lays the whirling dust clouds in my tremulous, my ignominiously agitated mind – how we danced round the Christmas tree and handing parcels they forgot me, and the fat woman said, "This little boy has no present," and gave me a shiny Union Jack from the top of the tree, and I cried with fury – to be remembered with pity. Now all is laid by his authority, his crucifix, and I feel come over me the sense of the earth under me, and my roots going down and down till they wrap themselves round some hardness at the centre. I recover my continuity, as he reads. I become a figure in the procession, a spoke in the huge wheel that, turning, at last erects me, here and now. I have been in the dark; I have been hidden; but when the wheel turns (as he reads) I rise into this dim light where I just

perceive, but scarcely, kneeling boys, pillars and memorial brasses. There is no crudity here, no sudden kisses.'

'The brute menaces my liberty,' said Neville, 'when he prays. Unwarned by imagination, his words fall cold on my head like paving-stones, while the gilt cross heaves on his waistcoat. The words of authority are corrupted by those who speak them. I gibe and mock at this sad religion, at these tremulous, grief-stricken figures advancing, cadaverous and wounded, down a white road shadowed by fig trees where boys sprawl in the dust – naked boys; and goatskins distended with wine hang at the tavern door. I was in Rome travelling with my father at Easter; and the trembling figure of Christ's mother was borne niddle-nodding along the streets; there went by also the stricken figure of Christ in a glass case.

'Now I will lean sideways as if to scratch my thigh. So I shall see Percival. There he sits, upright among the smaller fry. He breathes through his straight nose rather heavily. His blue and oddly inexpressive eyes are fixed with pagan indifference upon the pillar opposite. He would make an admirable churchwarden. He should have a birch and beat little boys for misdemeanours. He is allied with the Latin phrases on the memorial brasses. He sees nothing; he hears nothing. He is remote from us all in a pagan universe. But look – he flicks his hand to the back of his neck. For such gestures one falls hopelessly in love for a lifetime. Dalton, Jones, Edgar and Bateman flick their hands to the backs of their necks likewise. But they do not succeed.'

'At last,' said Bernard, 'the growl ceases. The sermon ends. He has minced the dance of the white butterflies at the door to powder. His rough and hairy voice is like an unshaven chin. Now he lurches back to his seat like a drunken sailor. It is an action that all the other masters will try to imitate; but, being flimsy, being floppy, wearing grey trousers, they will only succeed in making themselves ridiculous, I do not despise them. Their antics seem pitiable in my eyes. I note the fact for future reference with many others in my notebook. When I am grown up I shall carry a notebook – a fat book with many pages, methodically lettered. I shall enter my phrases. Under B shall come "Butterfly powder". If, in my novel, I describe the sun on the window-sill, I shall look under B and find butterfly powder. That will be useful. The tree "shades the window with green fingers". That will be useful. But alas! I am so soon distracted – by a hair like twisted candy, by Celia's Prayer Book, ivory covered. Louis can contemplate nature, unwinking, by the hour. Soon I fail,

unless talked to. "The lake of my mind, unbroken by oars, heaves placidly and soon sinks into an oily somnolence." That will be useful.'

'Now we move out of this cool temple, into the yellow playing-fields,' said Louis. 'And, as it is a half-holiday (the Duke's birthday) we will settle among the long grasses, while they play cricket. Could I be "they" I would choose it; I would buckle on my pads and stride across the playing-field at the head of the batsmen. Look now, how everybody follows Percival. He is heavy. He walks clumsily down the field, through the long grass, to where the great elm trees stand. His magnificence is that of some medieval commander. A wake of light seems to lie on the grass behind him. Look at us trooping after him, his faithful servants, to be shot like sheep, for he will certainly attempt some forlorn enterprise and die in battle. My heart turns rough; it abrades my side like a file with two edges: one, that I adore his magnificence; the other I despise his slovenly accents – I who am so much his superior – and am jealous.'

'And now,' said Neville, 'let Bernard begin. Let him burble on, telling us stories, while we lie recumbent. Let him describe what we have all seen so that it becomes a sequence. Bernard says there is always a story. I am a story. Louis is a story. There is the story of the boot-boy, the story of the man with one eye, the story of the woman who sells winkles. Let him burble on with his story while I lie back and regard the stiff-legged figures of the padded batsmen through the trembling grasses. It seems as if the whole world were flowing and curving – on the earth the trees, in the sky the clouds. I look up, through the trees, into the sky. The match seems to be played up there. Faintly among the soft, white clouds I hear the cry "Run," I hear the cry "How's that?" The clouds lose tufts of whiteness as the breeze dishevels them. If that blue could stay for ever; if that hole could remain for ever; if this moment could stay for ever –

'But Bernard goes on talking. Up they bubble – images. "Like a camel", ... "a vulture". The camel is a vulture; the vulture a camel; for Bernard is a dangling wire, loose, but seductive. Yes, for when he talks, when he makes his foolish comparisons, a lightness comes over one. One floats, too, as if one were that bubble; one is freed; I have escaped, one feels. Even the chubby little boys (Dalton, Larpent and Baker) feel the same abandonment. They like this better than the cricket. They catch the phrases as they bubble. They let the feathery grasses tickle their noses. And then we all feel

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