'What Was There Behind it - Her Beauty, Her Splendour?': Femininity and Masquerade in Psychoanalysis and *To the Lighthouse*

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Abstract:

This essay explores the correlation between femininity and absence through Mrs Ramsay in Woolf's *To the Lighthouse* alongside analyses of femininity in psychoanalysis. For Freud and Klein, femininity is built upon the absence of masculinity; the transition from girl to woman is catalysed by the castration complex. In 'Womanliness as a Masquerade', Joan Riviere suggests that the true nature of femininity is a mystery by insisting that there is no difference between genuine womanliness and femininity as masquerade. I use my analysis of Mrs Ramsay to emphasise how Freud and Klein fail to construct a well-rounded definition of femininity by equating it with absence. Much of the scholarship on Woolf's novel suggests that Mrs Ramsay performs her role as the archetypal woman and mother; however, our knowledge of Mrs Ramsay derives from other characters' perceptions of her. I reverse the notion that Mrs Ramsay performs her femininity by proposing that womanliness is projected onto her, obscuring her true character. Woolf problematises the notion that femininity is founded upon the absence of masculinity by refusing to reveal Mrs Ramsay's true character. Thus, she challenges us to dismantle the structures that efface woman's subjectivity to construct a more accurate understanding of femininity.

Keywords: Psychoanalysis, femininity, absence, womanliness, masquerade, Virginia Woolf.

Psychoanalysis in the early twentieth century is preoccupied with femininity. In *New Introductory Lectures on Psychoanalysis* (1933), Sigmund Freud states that throughout history, analysts have 'knocked their heads against the riddle of the nature of femininity.'[1] Both Freud and Melanie Klein consider how the young girl becomes the adult woman. For both psychoanalysts, the transition from girl to woman is tied to penis-envy. Freud outlines his theory of femininity in 'Three Essays on the Theory of Sexuality' (1905) and builds on his analysis in 'The Infantile Genital Organisation of the Libido' (1924) and 'Some Psychological Consequences of the Anatomical Distinctions Between the Sexes' (1925). Crucially, Freud declares that femininity does not exist prior to maleness but only begins when the girl becomes aware that she does not possess a penis. The girl then replaces her desire for the penis with the desire for a child. In 'Early Stages of the Oedipus Complex' (1928), Klein also proposes that femininity and motherhood are only made possible through the castration complex. For both Freud and Klein, then, femininity is built upon the absence of masculinity.

Whilst Freud and Klein have contributed to our understanding of the ways in which gender is formed in the early stages of development, both tie femininity to absence. It is the link between femininity and absence that I will focus on in this essay. In 'Womanliness as a Masquerade' (1929), Joan Rivere suggests that womanliness can be worn as a mask to conceal the possession of masculine characteristics. Rivere claims that there is 'no such difference' between 'genuine womanliness' and 'the masquerade',[2] anticipating the later idea that femininity is performative. In this essay, I will examine the link between femininity and the castration complex alongside Riviere's 'Womanliness as a Masquerade' to argue that woman is absent from psychoanalysis. I will then explore the correlation between femininity and absence through Mrs. Ramsay in Virginia Woolf's *To the Lighthouse* (1927). Much of the scholarship written on Woolf's novel insists that Mrs. Ramsay performs her role as the archetypal woman and mother. For critics, she is the Angel in the House; the model of perfect femininity that must be defeated for the new woman to flourish. However, much of what we know of Mrs. Ramsay derives from the other characters' perceptions of her. Therefore, I intend to reverse the notion that Mrs. Ramsay performs her femininity. I argue that womanliness is not enacted but is projected onto her by her peers which obscures her true character. Finally, I will consider how far Lily Briscoe's abstract portrait captures Mrs. Ramsay's (absent) character. In doing so, I hope to show that the model of femininity that we find in Freud and Klein's psychoanalysis inhibits a more comprehensive understanding of femininity by removing woman from the narrative.

In Freud's psychoanalysis, femininity is constructed through the castration complex. In his lecture on 'Femininity', Freud insists that 'psychoanalysis does not try to describe what woman is – that would be a task it could scarcely perform - but sets about enquiring how she comes into being, how a woman develops out of a child with a bisexual disposition' (4718). Though Freud does not explicitly state that he is concerned with the construction of gender, he makes it clear that femininity is a process of becoming rather than an innate disposition. Freud insists that the little girl is 'biologically destined' to pass from the 'masculine phase to the feminine one', and so he presents the transition as natural (4720). Freud first considers femininity in early childhood in 'Three Essays on the Theory of Sexuality.' When the little girl notices that she does not have a penis, she is 'immediately overcome by envy – an envy culminating in the wish, which is so important in its consequences, to be [a] boy.'[3] In 'The Infantile Genital Organisation of the Libido', Freud emphasises the importance of the castration complex to the development of femininity. For both sexes in childhood, 'only one kind of genital organ comes into account – the male.'[4] The little boy acknowledges that he has a penis; the little girl notices that she does not. Thus, 'maleness has come to life, but no femaleness. The antithesis runs: a male genital organ or a castrated condition' (129). In 'On "Psychoanalysis and Feminism"' (1992), Elizabeth Young-Bruehl and Laura Wexler examine the changing relationship between feminism and psychoanalysis between the 1920s and the 1990s. Young-Bruehl and Wexler argue that feminist thinkers in the late twentieth century reject Freud's notion of femininity based on its insistence that there is a singular concept of 'feminine "normality."'[5] By stating that 'normal' femininity is achieved through the castration complex, Freud suggests that conventional femininity

is secondary to maleness. In 'The Castration Complex Revisited' (2018), Howard B. Levine also suggests that what is revealed in Freud's psychoanalysis is 'constructed rather than found.'[6] For Levine, psychoanalysis is a 'dialogical process in which meaning is often created rather than summoned back to mind' (109). Freud presents the castration complex as a 'concrete and significant fact linked to the problem of the anatomical sex difference' (106). In doing so, Freud creates a phallocentric rendition of femininity by giving 'little or no credence to representation of the female genitals, anatomy or sexual apparatus in the little girl' (106). Whilst they recognise that Freud's concept of femininity is phallocentric, neither Young-Bruehl and Wexler nor Levine focus on the relationship between femininity and the lack of the phallus in detail. In Freud's analysis, femininity cannot exist without its lack of maleness. Thus, not only does Freud contribute to the notion that femininity is secondary to maleness, but he creates a rendition of femininity that amounts to absence.

Motherhood in Freud's psychoanalysis is also founded upon the absence of masculinity. In 'Some Psychological Consequences of the Anatomical Distinctions Between the Sexes', Freud insists that when the little girl realises that she lacks a penis, she develops 'a sense of inferiority.' She believes that her lack of a penis is a punishment, and 'begins to share the contempt felt by men for a sex which is lesser in so important a respect.' Crucially, the female castration complex results in a 'loosening of the girl's relation with her mother as love-object.' Her mother has 'sent her into the world insufficiently equipped', and so the mother is held responsible.[7] Now, the little girl can 'give up her wish for a penis and put in place of it a wish for a child: and with that purpose in view she takes her father as love-object.' In part three of 'Three Essays', Freud expands on the progression from girl to woman. Whilst puberty catalyses an 'accession of libido in boys', it is 'marked in girls by a fresh wave of repression, in which it is clitoridal sexuality that is affected.' To repress her wish for masculinity, the girl must change her 'leading erotogenic zone' from the clitoris to the vagina. Only then will she possess the 'essence of femininity' (220). In 'The Sexual Solipsism of Sigmund Freud' (1963), Betty Friedan states that 'much of what Freud believed to be biological [and] instinctual' is 'merely characteristic of certain middle-class European men and women at the end of the nineteenth century.'[8] In Freud's theory, 'The motive force of woman's personality [is] her envy of the penis, which causes her to feel as much depreciated in her own eyes as in the eyes of the boy.' Woman's lack of masculinity leads to 'normal femininity', which enables the 'wish of the penis of her husband' (89). It also encourages her to perceive her mother and all women as depreciated [Friedan, p.91]. Now, we can argue that the transition from female child to woman and adult mother in Freud's analysis is cyclical. Upon finding herself castrated, the little girl changes her love-object from mother to father and replaces her wish for masculinity with the desire for a child. She then changes her leading zone from the clitoris to the vagina; from 'thing' to 'no-thing.' In becoming a mother, she will be held in contempt by her child for her lack of masculinity. For Freud, motherhood only serves to reinforce woman's lack of subjectivity. Thus, he makes it impossible for the 'normal' adult woman to combat the lack of masculinity developed in childhood.

In Klein's 'Early Stages of the Oedipus Conflict' (1928), femininity and motherhood are also

equated with absence. Like Freud, Klein insists that the Oedipus complex catalyses the 'anatomical difference between the sexes.' However, Klein suggests that the Oedipus complex begins earlier, during the first and second years of life. The Oedipus tendencies are released 'in consequence of the frustration which the child experiences at weaning ... and receive reinforcement through the anal frustrations undergone during training in cleanliness.' When the little boy finds himself 'impelled to abandon the oral and anal positions for the genital', he 'passes on to the aim of penetration with possession of the penis.' As the little girl does not have a penis, 'the receptive aim is carried over from the oral to the genital position.'[9] The girl experiences a double castration complex:

> This early grievance about the lack of a penis is greatly magnified later on, when the castration-complex [is] in full swing. Freud has stated that the discovery of the lack of a penis causes the turning from the mother to the father. My findings show, however, that this discovery operates only as a reinforcement in his direction, since it follows on a very early stage in the Oedipus conflict, and is succeeded by the wish for a child, by which it is actually replaced in later development. (175)

The little girl's development is 'greatly handicapped.' Whilst the boy really does possess the penis, 'the little girl has only the unsatisfied desire for motherhood' (176). Therefore, femininity in Klein's analysis is characterised by a double-lack. To replace her desire for a penis, the little girl desires a child, which, like the penis, she cannot obtain. In 'Mothering, Object-Relations, and the Female Oedipal Configuration' (1978), Nancy Chodorow encourages us to reject the assumption that the transition from female child to adult mother is 'natural, self-evident and unintended.' To the contrary, 'it seems ideologically constructed.'[10] In both Freud and Klein's psychoanalysis, the girl 'identifies with her mother in their common feminine inferiority.' Freud claims that all children until the oedipal period are 'little men' and so, Chodorow states, 'it seems eminently reasonable to answer that woman was born' from psychoanalysis (142). In 'On Freud's Femininity' (1999), Daniel T. O'Hara also perceives femininity in psychoanalysis as performative. O'Hara states that Freud is 'the first major thinker in Western culture to argue that femininity (like masculinity) is a certain set of behaviours.'[11] Like Friedan, Chodorow and O'Hara highlight the fact that femininity and motherhood in psychoanalysis are ideological constructs. However, they maintain the view that both psychoanalysts bring woman into existence. Yet, woman is a double-lacking subject, particularly in Klein's psychoanalysis. She is born from the castration complex, which brings her the unsatisfied desire for a child. As we know, she will be held in contempt for her lack of masculinity when she becomes a mother in Freud's analysis. In 'Rethinking Matricide' (2017), Amber Jacobs rejects Freud's example of femininity. Instead, she calls for an example of motherhood that functions as an 'active agent of meaning' rather than a category that is 'organised around the Oedipal structure.'[12] For Jacobs, woman in psychoanalysis is either 'relentlessly idealised or denigrated'; she is 'nowhere theorized in terms of her own subjectivity' (26). Following Jacobs's analysis, we can say that Freud and Klein do not bring woman into existence, but remove her from the narrative and make it more difficult to determine how she comes into being.

We can further recognise woman's absence from psychoanalysis by considering Joan Riviere's

'Womanliness as a Masquerade.' Riviere claims that women who 'wish for masculinity may put on a mask of womanliness' to avert anxiety and retribution. Riviere takes as her example an American woman who 'display[s] strong features of the other sex.' She has 'excellent relations with her husband' and is a proficient housewife. Though she excels in her professional life, which consists in 'speaking and writing', she experiences a considerable degree of anxiety after every performance (304). She is 'obsessed by a need for reassurance' from men, particularly 'indirect reassurance of the nature of sexual attentions.' Riviere proclaims that her subject displays 'well-known manifestations of the castration complex'; she feels that she is inferior to men and secretly wishes for masculinity after greatly identifying with her father in childhood. Publicly, however, she acknowledges and even emphasises 'her condition of womanhood' (305). Womanliness is therefore worn as a mask. Importantly, Riviere insists that there is 'no such difference' between 'genuine womanliness' and the 'masquerade' (307). In 'Masquerade Reconsidered: Further Thoughts on the Female Spectator' (1989), Mary Ann Doane argues that, like Freud, Rivere ties femininity to the lack of masculinity. Because the masquerade is 'designed to counter the possession of masculinity, it makes femininity dependent upon masculinity for its definition.' If femininity is 'the play of masks', then 'the mask is all there is – it conceals only an absence of "pure" or "real" femininity.'[13] Although Doane does not directly reference Freud or Klein's texts, we can see that Riviere's concept of 'genuine womanliness' conforms exactly to their renditions of the female subject which, as we know, seem to be ideologically constructed. For Vicky Lebeau in 'Revisiting Joan Riviere' (2019), the masquerade can be understood as 'women's alienation from themselves within a masculine social order.' The masquerade is thus a 'non-identity.'[14] Riviere concludes by asking, 'What is the essential nature of fully developed femininity? The conception of womanliness as a masquerade throws little light on the enigma' (313). Riviere shows us exactly how Freud and Klein efface the female subject. By defining femininity by its lack of maleness, they make it impossible to discern the 'essential nature' of femininity.

In Woolf's *To the Lighthouse*, Mrs. Ramsay represents the ideal version of femininity that we find in Freud and Klein's psychoanalysis. This argument is reflected in the criticism published on the novel. For instance, in 'Mothers, Daughters, Mrs. Ramsay: Reflections' (2009), Brenda R. Silver states that Mrs. Ramsay is typically perceived as one of two extremes. On the one hand, she is the 'idealised vision of womanhood, motherhood and fertility.'[15] On the other, she is the 'antiquated version of maternal femininity' that must be defeated for Lily Briscoe, the independent female artist, to rise (271). For Shannon Forbes, Mrs. Ramsay embodies Woolf's Angel in the House, and must be conquered by her daughter Cam. In 'Professions for Women' (1931), Woolf argues that the female writer must kill the Angel in the House. The Angel is a phantom figure modelled on the Victorian woman: 'She [is] intensely sympathetic [and] utterly unselfish. She excel[s] in the difficult arts of family life. She sacrifice[s] herself daily.'[16] Like Freud and Klein's renditions of femininity, the Angel in the House is a passive figure formed through motherhood. Forbes suggests that Mrs. Ramsay 'sacrifices her independence, enacts the Angel role, and attempts to educate Cam to also relinquish her independence.'[17] Importantly, Forbes insists that Mrs. Ramsay 'enacts the role of the Angel in the House when she is around others' (469). To return to Jacobs, we can align Mrs. Ramsay with the

mother in psychoanalysis. Like the mother, she is a 'fantasised figure either relentlessly idealised or denigrated' by literary critics. However, neither Silver nor Forbes recognise that much of our knowledge of Mrs. Ramsay is formed through the other characters in the novel. In the first chapter, Charles Tansley is fascinated by Mrs. Ramsay's beauty:

> She was the most beautiful person he had ever seen. With stars in her eyes and veils in her hair. She was fifty at least; she had eight children (...) he let his arm fall down and looked at her; Charles Tansley felt an extraordinary pride ... for he was walking with a beautiful woman for the first time in his life.[18]

Mrs. Ramsay is depicted as the beautiful mother that critics believe her to be, yet we are looking at her through Charles's gaze. The narrator hints at Mrs Ramsay's performativity: 'Suddenly, in she came, stood for a moment silent (as if she had been pretending up there, and for a moment let herself be now)' (16). However, this moment is brief in comparison to Charles's depiction of her beauty. In addition, we are not told who Mrs. Ramsay was 'pretending' to be, nor who she is when she stops performing. Instead, we are immediately thrust into Charles's point of view. As the novel progresses, the narrator makes it clear that Mrs. Ramsay's role as the archetypal mother is founded upon external perceptions of her: 'They came to her, naturally, since she was a woman, all day long with this and that; one wanting this, another that; the children were growing up; she often felt she was nothing but a sponge sopped full of human emotions' (37). Mrs. Ramsay is a product of external desire and attention. The 'wanting' of 'this and that' from her children and her peers has erased her; she is 'nothing' besides their 'emotion.' In *To the Lighthouse*, then, we have a reversal of Riviere's 'Womanliness as a Masquerade.' 'Womanliness' is not performed by Mrs. Ramsay, but is projected onto her by the other characters in the novel.

Both the narrator and Lily confirm that they do not know Mrs. Ramsay's true character. Whilst Mrs. Ramsay measures a stocking for the lighthouse keeper's son, we enter her consciousness for a moment. Mrs. Ramsay considers the worn-out chairs in the room, the books, and the lighthouse. However, we are quickly removed from her psyche, and she becomes unknowable once again. The narrators says, 'never did anybody look so sad. But was it nothing but looks? People said. What was there behind it – her beauty, her splendour? Or was there nothing? Nothing but an incomparable beauty which she lived behind, and could do nothing to disturb?' (33). In 'The Brown Stocking' (2003), Eric Auerbach claims that in this chapter, Mrs. Ramsay is presented as an enigma: 'The person speaking here acts the part of one who has only an impression of Mrs. Ramsay, who looks at her face and renders the impression received, but is doubtful of its proper interpretation.'[19] Mrs. Ramsay is hidden from us; 'we are not taken into Virginia Woolf's confidence and allowed to share her knowledge of Mrs. Ramsay's character; we are given her character as it is reflected in and as it affects various figures in the novel' (534). Lily, too, is aware that Mrs. Ramsay remains elusive. Lily believes that Mrs. Ramsay is 'unquestionably the loveliest of people; the best, perhaps; but also, different too from the perfect shape which one saw there. But why different, and how different?' (55) Like the narrator, Lily defines Mrs. Ramsay by her beauty but insists that there is more to her

character. Even when Lily is sitting beside Mrs. Ramsay 'with her arms around Mrs. Ramsay's knees', she remains inaccessible: 'She imagined how in the chambers of the mind and heart of the woman who was, physically, touching her, were stood, like the treasures in the tombs of kings ... they would never be offered openly, never made public.' (57) In 'Woolf's Feminine Spaces and the New Woman in *To the Lighthouse*' (2020), Thais Rutledge, like Forbes, suggests that Mrs. Ramsay 'acts as though she is the "Angel in the House."' However, Rutledge claims that her thoughts 'frame her as a potential "New Woman."'[20] Like the conventional Victorian woman, 'the only space where [Mrs. Ramsay] is free to think about anything outside her duties is her mind.' Rutledge refers to the following passage in the novel: 'For now she need not think about anybody. She could be herself, by herself ... All being and the doing evaporated; and one shrunk to being oneself, a wedge-shaped core of darkness, something invisible to others.' (70) Whilst the narrator affirms that Mrs. Ramsay adopts a different 'self' when she is alone, this 'self' is a 'wedge-shaped core of darkness.' She does not appear to us as a 'potential "New Woman", as Rutledge suggests. Instead, she is as 'invisible' to the reader as she is to the other characters in the novel. Even her name erases her; she is wife to Mr. Ramsay, and thus her identity is both created by and subordinate to him, just as woman is born from her lack of masculinity in Freud and Klein's texts. As woman is removed from Freud and Klein's psychoanalysis, Mrs. Ramsay is absent from the novel.

Lily's painting further depicts Mrs. Ramsay as absent. In part one, the narrator confirms that Lily is painting Mrs. Ramsay and James:

> Taking out a penknife, Mr. Bankes tapped the canvas with the bone handle. What did she wish to indicate by the triangular purple shape, 'just there?' he asked. It was Mrs. Ramsay reading to James, she said. She had made no attempt at likeness, she said. For what reason had she introduced them then? he asked. Why indeed? Except that if, in that corner, it was bright, here, in this, she felt the need of darkness. Mother and child then – objects of universal veneration, and in this case the mother was famous for her beauty – might be reduced, he pondered, to a purple shadow without irreverence. But the picture was not of them, she said. Or, not in his sense. (59)

In Lily's painting, Mrs. Ramsay is not characterised as the beautiful mother, as Mr. Bankes would like her to be. Instead, she is represented by the 'purple shadow.' In 'Lily Briscoe's Painting of Mrs. Ramsay in Virginia Woolf's *To the Lighthouse* and Julia Stephens in Painting and Photography' (2021), Joy M. Pepe states that Lily's painting does capture Mrs. Ramsay's character. However, she maintains the view that, in both the painting and in the novel, Mrs. Ramsay embodies the ideal woman and mother. Pepe likens Mrs. Ramsay to Woolf's mother, Julia Stephens; both are 'mythical selfless wives and mothers.'[21] Lily 'extrapolates the powerful personality of Mrs. Ramsay into a modern painterly conception, where what was essential in her compositional design are the relations of masses, lights, and shadows, achieving visual unity.' Whilst her painting is a homage to Mrs. Ramsay, 'it is also a means for Lily to assert her own freedom from Mrs. Ramsay's expectations' (47). Yet Pepe seems to focus more on the 'visual unity' of the painting and its alignment with Mrs.

Ramsay's beauty rather than its abstract nature. As Lily states in part one, 'the picture [is] not of [Mrs. Ramsay]' as Mr. Bankes chooses to see her which, as we know, is as the beautiful mother. In 'Lily Briscoe's Painting: A Key to Personal Relationships in *To the Lighthouse*' (1971), Sharon Wood Proudfit exclaims that Lily's painting exemplifies Roger Fry's theory of post-impressionism. Fry believes that 'the artist, before he begins to paint his picture, is struck by some scene or object [and] is overwhelmed by a glimpse of the reality beneath appearance.' The artist is then 'enveloped by an "idea" which he feels compelled to transmit.'[22] Lily certainly captures the 'glimpse of reality' beneath Mrs. Ramsay's exterior, but she does not portray her as the archetypal wife and mother. When Mrs. Ramsay is alone, her character becomes a 'wedge-shaped core of darkness.' In the painting, she is characterised by the 'purple shadow.' Like Pepe, Wood Proudfit insists that the painting primarily establishes Lily's independence. Wood Proudfit claims that Mrs. Ramsay stifles Lily: 'While Mrs. Ramsay lives ... Lily cannot finish her picture.' (32) If we return to the text, however, we can argue that the painting does not simply capture Mrs. Ramsay as the conventional matriarch. At the end of the novel, Lily completes her picture: 'There it was – her picture. Yes, with all its greens and blues, its lines running up and across, its attempt at something.' (235). Lily's painting is not 'an attempt at likeness' but an 'attempt at something.' Whilst Lily recognises that she does not entirely know Mrs. Ramsay, she refuses to portray her as the beautiful mother. Her painting remains purposefully ambiguous, just as Mrs. Ramsay does for the reader.

Although Mrs. Ramsy remains elusive, her absence works productively when it is considered alongside the psychoanalytic texts that attempt to determine how woman 'comes into being.' The notion that Mrs. Ramsay performs her role as the beautiful wife and mother is projected onto her by the other characters in the novel and by many of the literary critics that focus on the text. Only Lily is able to see beyond Mrs. Ramsay as the matriarch, however, she cannot discern Mrs. Ramsay's true self. Instead, she portrays Mrs. Ramsay as an obscure and dark shape; as the 'purple triangle.' Thus, *To the Lighthouse* can be used to highlight Freud and Klein's failure to construct a more well-rounded definition of femininity. By insisting that femininity and motherhood are founded upon the absence of masculinity, Freud and Klein obscure true 'womanliness' in two ways. Firstly, they define femininity by its absence of masculinity and position femininity as secondary to maleness, which removes woman's subjectivity. Secondly, they mask a more detailed understanding of femininity by focusing too heavily on woman's lack. Though the masquerade is performed by Riviere's subject in 'Womanliness as a Masquerade', its construction is shaped by the psychoanalytic discourses that equate femininity and motherhood with absence. If we consider *To the Lighthouse* in light of the correlation between femininity and absence in psychoanalysis, we can see how the novel magnifies Woolf's politics of dissent. Woolf problematises the notion that femininity is founded upon the absence of masculinity by refusing to reveal Mrs. Ramsay's true character. In doing so, she challenges us to dismantle the structures that efface woman's subjectivity to construct a more accurate understanding of femininity.

Endnotes:

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2. Joan Rivere, 'Womanliness as a Masquerade', *The International Journal of Psychoanalysis*, 10 (1929), p. 306.
3. Sigmund Freud, 'Three Essays on the Theory of Sexuality', *The Standard Edition of the Complete Psychological Works of Sigmund Freud*, trans. by James Strachey (London: Vintage, 2001), p. 195.
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13. Mary Ann Doane, 'Masquerade Reconsidered: Further Thoughts on the Female Spectator', *Discourse*, 11.1 (1989), p. 47.
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17. Shannon Forbes, '"When Sometimes She Imagined Herself Like Her Mother": The Contrasting Responses of Cam and Mrs. Ramsay to the Role of the Angel in the House', *Studies in the Novel*, 32.4 (2000), p. 465.
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19. Eric Auerbach, 'The Brown Stocking', *The Representation of Reality in Western Literature*, trans. by Willard R. Trask (Princeton: Princeton University Press, 2003), p. 532.
20. Thais Rutledge, 'Woolf's Feminine Spaces and the New Woman in *To the Lighthouse*: The Cases of Mrs. Ramsay and Lily Briscoe', *South Central Review*, 37.1 (2020), p. 73.
21. Joy M. Pepe, 'Lily Briscoe's Painting of Mrs. Ramsay in Virginia Woolf's *To the Lighthouse* and Julia Stephen in Painting and Photography', *Virginia Woolf Miscellany*, 97 (2021), p. 45.
22. Sharon Wood Proudfit, 'Lily Briscoe's Painting: A Key to Personal Relationships in *To the Lighthouse*', *Criticism*, 13.1 (1971), p. 28.

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