COLLECTED NOVELS OF VIRGINIA WOOLF

Virginia Woolf

COLLECTED NOVELS OF VIRGINIA WOOLF

**Mrs. Dalloway
To the Lighthouse
The Waves**

Virginia Woolf

Edited with an introduction and notes by
STELLA McNICHOL

M
MACMILLAN

Introduction and notes © Stella McNichol 1992

All rights reserved. No reproduction, copy or transmission of this publication may be made without written permission.

No paragraph of this publication may be reproduced, copied or transmitted save with written permission or in accordance with the provisions of the Copyright, Designs and Patents Act 1988, or under the terms of any licence permitting limited copying issued by the Copyright Licensing Agency, 90 Tottenham Court Road, London W1P 9HE.

Any person who does any unauthorised act in relation to this publication may be liable to criminal prosecution and civil claims for damages.

First published 1992 by
THE MACMILLAN PRESS LTD
Houndmills, Basingstoke, Hampshire RG21 2XS
and London
Companies and representatives
throughout the world

ISBN 978-0-333-53751-0 ISBN 978-1-349-22364-0 (eBook)
DOI 10.1007/978-1-349-22364-0

A catalogue record for this book is available
from the British Library

Contents

<i>A Note on the Text</i>	vii
Introduction	1
<i>Mrs. Dalloway</i>	33
<i>To the Lighthouse</i>	177
<i>The Waves</i>	335
<i>Notes on the Novels</i>	
<i>Mrs. Dalloway</i>	509
<i>To the Lighthouse</i>	512
<i>The Waves</i>	521

A Note on the Text

In this edition of *Mrs. Dalloway*, *To the Lighthouse*, and *The Waves*, the text is based on the earliest British edition of each novel (*Mrs. Dalloway*, 14 May 1925; *To the Lighthouse*, 5 May 1927; *The Waves*, 8 October 1931). All three novels were published by Leonard and Virginia Woolf at The Hogarth Press, London. They were also published in American editions by Harcourt, Brace & Company, New York, those of *Mrs. Dalloway* and *To the Lighthouse* appearing on the same day as the corresponding British editions, and *The Waves* on 22 October 1931.

It was Virginia Woolf's practice, having completed a novel, to send a typescript to her British printers, R. & R. Clark of Edinburgh. When they sent her the proofs of the novel, they would include an additional set of proofs. She would then correct both sets of proofs, returning one to R. & R. Clark for the British edition and sending the other to Harcourt, Brace & Company for the American one. Had she corrected the two sets of proofs consistently, the first British and American editions would have been identical, apart from any printers' errors and copy-editors' alterations that might have been introduced into the American ones. In fact, however, her proof-correcting was inconsistent. Not only did she sometimes mark a correction in one set of proofs and omit to mark it in the other, but also she did not hesitate to revise some passages freely, again sometimes failing to mark the revisions in both sets of proofs. The text of *To the Lighthouse* must have undergone particularly heavy revision, for there are over 170 substantially different passages in the first British and the first American editions, not to mention minor variants of spelling and punctuation. In the text of *Mrs. Dalloway* there are fewer such variations, and in that of *The Waves* there are very few, perhaps because the final typescript of this novel had been made by a professional typist and not by the author herself. It does not appear that Virginia Woolf received proofs from Harcourt, Brace & Company in order to make any corrections or revisions before publication, nor that she so much as saw copies of the American editions; and it is certain that she never emended the British editions by substituting variant readings from the American ones. It is for these reasons that the British

editions have been taken as the basis of this edition of the three novels.

Once a work of hers had been published Virginia Woolf seems to have been disinclined to superintend later printings with a view to correcting printers' errors or authorial ones. Occasionally she can be seen making the latter kind of correction. Between May and September 1925 she discovered that a conspicuous bow window belonged to White's club and not to Brooks's, and changed the text of *Mrs. Dalloway* accordingly (this edition, p. 46). After *To the Lighthouse* had gone through three impressions in twelve months it was reissued in 1930 with a handful of re-phrasings: for instance, the original statement that Charles Tansley "smoked the cheapest tobacco; shag; the same the old men did in the quays", ended, in 1930, "the same the old men smoked on the quays" (this edition, p. 187). In general, however, Virginia Woolf was content to let the text stand as first published. Some evident errors of the first editions have persisted for more than half a century. At the dinner-party in *To the Lighthouse* Charles Tansley, to Lily Briscoe's annoyance, "sat opposite to her with his back to the window precisely in the middle of view". When she returned years later to the house she recalled how "At dinner he would sit right in the middle of the view". Nevertheless, the first passage was not emended to conform to the second and to ordinary English usage (this edition, pp. 241, 298).

When a work is reprinted there is always the risk that fresh errors will creep in. A text that is completely re-set is particularly vulnerable. Thus, in the 1943 edition of *The Waves*, the phrase "making the ordinary leopard-spotted and strange" (this edition, p. 464) lost its hyphen and its correct sense, appearing as "making the ordinary leopard spotted and strange"; again, "the rubbed noses" that impress Bernard whenever he enters St. Paul's (*The Waves*, this edition, p. 500: compare "some battered nose or absurd tombstone" later in the same paragraph) became "the rubbed roses" in 1943. But even a reimpression from standing type can incur error, as when the first letter of a line worked loose in *To the Lighthouse* (1930 edition) and was replaced upside-down, thus changing "all that power" (this edition, p. 235) to "all that dower", a misreading preserved in later editions. The first British edition, then, is taken as the most authoritative, subject to justifiable emendation.

A modern editor, confronted with a dubious passage in the text of the first British edition of any of these novels, can take into consideration several kinds of evidence. Besides the evidence of ordinary

English usage and the evidence of the context, already referred to, there is the evidence of the contemporary first American edition. In *To the Lighthouse* (this edition, p. 297), the phrase "one of those habitual currents which after a certain time experience forms in the mind", correctly given in the American edition, suffers from the accidental transposition "forms experience" in the British one. There is the evidence of any extant revised proofs. There is also the evidence of Virginia Woolf's drafts, in manuscript or in typescript, that preceded the final typescript, for though they belong to an earlier stage of composition they may illuminate her intentions when these are not clear in the published text. For example, the manuscript drafts of *Mrs. Dalloway* are consistent in giving Rezia Warren Smith only one sister, whereas on two occasions in the first half of the novel the original British and American editions both mention her "sisters". It is hard to see how the plural word could have appeared twice unless Virginia Woolf contemplated giving Rezia at least two sisters in later passages, but if this was her intention she failed to carry it out and so it has been decided to adopt the emendation "sister" in this edition (pp. 50, 81).

Some, but not all, of the textual questions that have arisen in editing these three novels are discussed in the notes at the end of the volume.

Every effort has been made to trace all copyright-holders, but if any have been inadvertently overlooked the publishers will be pleased to make the necessary arrangements at the first opportunity.