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Pieces of Virginia: Post-Impressionism and Cubism in the Works of Virginia Woolf

BY CORIE DIAS

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In the autumn of 1910, author Virginia Woolf and her sister Vanessa Bell attended the highly controversial Post-Impressionist Ball, organized by artist and art critic Roger Fry. According to biographer Quentin Bell, the two women went "as bare-shouldered bare-legged Gauguin girls, almost-as it seemed to the indignant ladies who swept out in protest-almost naked" (Bell 170). This scene well represents the larger events that occurred and attitudes that existed during that time period in Bloomsbury, a group of authors, critics, and artists who met and worked together to explore art, politics, and life in general. These members included among others Virginia and Leonard Woolf, both writers, artists Clive and Vanessa Bell, Fry, artist Duncan Grant, writer Lytton Strachey, newspaper critic Desmond McCarthy, and Thoby Stephen, older brother of Virginia and Vanessa who formed the group that what was to become, after his death, Bloomsbury. Their world was one of artistic progress and controversy that was questioned by the society around it, and it played a large part in forming the great writer that Woolf was to become.

Woolf's writing presents the reader with a new kind of perspective, one that shows multiple angles simultaneously. This kind of writing mirrors verbally what many experimental visual artists were doing in terms of painting at the turn of the twentieth century. Woolf's step in this direction in literature shows the influence of Roger Fry, particularly the Post-Impressionist Exhibition, and other influential artists that Woolf came into contact with through Bloomsbury and mutual acquaintances. These artists inspired Woolf to use elements of both post-impressionism and cubism verbally to make her stories like paintings that move, clear and distinct but always shifting. She incorporates both the emotional elements of post-impressionism and the fragmented methods of cubism to create her own representation of life. Examples of this kind of writing include To The Lighthouse, Mrs. Dalloway, and The Waves.
To examine Woolf’s use of artistic elements in her writing, it is necessary to look at both the artwork of the early twentieth century and Woolf’s innovative novels of the same time period. A strong connection can be seen between this writing and the kind of artwork produced in the Cubist and Post-Impressionist styles. Post-impressionist work is based more on feeling than visual fact, and is more personally expressive than it is visually realistic. Through light and color, an abstract work is produced that has a sense of movement and change.

Cubism, a style included within the larger frame of post-impressionism, deals specifically with showing a number of different perspectives at the same time. According to Modern Art by Sam Hunter, John Jacobus, and Daniel Wheeler, “Being composite, an image represented in this fashion conformed to the new, scientific knowledge that human perception derives not from a single, all-encompassing glance but from a succession of ‘takes,’ from experience stored in the memory, and from the intellect’s capacity to conceptualize form” (Modern Art 133). Perhaps the best known work based on a number of takes to come out of this time period is “Guitar Player” by Pablo Picasso. Rather than presenting the viewer with a traditional realist portrait of the guitar player, Picasso presents the viewer with all possible sides of the guitar player at once, rather than just one portion. A human form can be detected, but it is divided into small, angular pieces. Picasso’s use of light and shadow in painting these fragments gives the picture greater depth, enhancing the human form. The Cubists created a different way of seeing that age-old subject matter in the art world, the human body.

These new artistic concepts were ones that Woolf was introduced to by the year 1910, when she first came into contact with artist and art critic Roger Fry through her sister Vanessa and her husband Clive, who were also artists. Until that time, Fry had been seen as a fairly conservative artist and art scholar. However, in 1910, things changed. Woolf biographer Quentin Bell discusses the events of that year in Virginia Woolf: A Biography:

He [Fry] was in fact a highly respectable and well-established figure until the autumn of 1910 when, as it seemed to many of his old friends and admirers, he had taken leave of his senses and, to his enemies, that he had willfully and wickedly entered into a conspiracy with hoaxers, crooks, and criminals of the Parisian underworld. In short, he had asked the British public to look at and to admire the works of Cézanne. (Bell 167)

Paul Cézanne was an artist who took impressionism beyond what his contemporaries were doing, emphasizing feeling through light and color with a sense of movement and spontaneity (Harden 1). An example of this would be his work “Mount Sainte-Victoire,” c. 1894-1900, shown below. This piece is obviously not meant to be a photo-realistic portrayal of a mountain; the interest lies in the visible brushstrokes and vibrant color that make this piece look as if it is moving and changing right before the viewer’s eyes. This kind of work would later inspire such artists as Pablo Picasso and Georges Braque to become the fathers of Cubism (Harden 2).

Fry was greatly influenced by this type of art, incorporating such work into his own theories about art. Although Woolf herself was not a visual artist, she could hardly avoid the conflict surrounding Fry in 1910. Bell points out, “The
atmosphere engendered by him and by the exhibition made her circle a little more centripetal, a little more conscious of being revolutionary and notorious" (Bell 168). But this exhibition had an effect on more people than just Roger Fry and the Bloomsbury group; society in general found the paintings both disturbing and offensive. Miriam Hansen discusses this event in her essay "T.E. Hulme, Mercenary of Modernism, or Fragments of Avant-garde Sensibility in Pre-World War I Britain": “The works confronted gallery-goers with new 'distorted' conceptions of empirical reality, particularly of the human face and body; they drew attention to their own material surface rather than offering a window to the world; they undermined the system" (Hansen 360). These changing artistic values disturbed and even frightened the public, in their deviation from what was normal and accepted, in the more traditional works of art.

The Cubist movement was met with an even more negative public reaction, led by Fauvist Henri Matisse. Matisse was part of the committee that picked the works for the famous Salon shows in France, and he did not hesitate to reject the "objectionable" pieces featuring angular images and strange color palettes. Matisse coined the term Cubism, as he derogatively referred to such works as petits cubes, a des cubes, and bizarreries caciques. These Cubist artists, according to Modern Art, "brought about a revolution in pictorial vision so total that it all but shattered that of the Renaissance...they also challenged the age-old sanctity and significance of the human image" (Modern Art 132-133). This revolution, met with so much disapproval, changed the way people looked at art, bringing a fresh perspective to both painting and sculpture.

These events did not just create a scandal within the painting world; they also moved artists in different genres to experiment with new styles. As Hansen points out, “The Post-Impressionist Exhibition certainly provided no more than a catalyst for already existing undercurrents, yet Virginia Woolf’s familiar statement that 'on or about December 1910 human character changed' gives us a sense of the qualitative leap that was felt" (Hansen 360). This "qualitative leap" in both method and style would eventually extend to Virginia's own work with the publishing of her first novels a few years later.

Having created the London sensation of the Post-Impressionist Exhibition, Fry proceeded to develop his own theories on art and its relationship to real life. These views are discussed by Randi Koppen in her essay, "Embodied Form: Art and Life in Virginia Woolf’s To The Lighthouse.” Quoting from Fry’s book Vision and Design, Koppen says, Fry’s theory of art...does not ‘seek to imitate form, but to create form; not to imitate life, but to find an equivalent for life’...More unexpected, however, and more interesting, is Fry’s point that the artistic attitude—the pure, disembodied vision—is conditional on forms calculated to move our emotions...making use of ‘the emotional elements inherent in natural form: (Koppen 2)

Fry’s ideas, and the post-impressionists’ ideas, dealt with the relationship between art and real life, and how that life should or should not be portrayed. In a deviation from realism and even impressionism, post-impressionism became a more abstract form of painting, where form is
created, and the artist seeks "not to imitate life, but to find an equivalent for life." Modern Art describes the movement as having "the need for a more spiritual or emotional approach in its art" (Modern Art 34). Emotion and intellect in painting grew in importance, with the creation of feelings becoming more important than the creation of a realist portrayal of the world around us.

Individual feeling and freedom was also a central theme to this movement; artist went in a number of different directions all within the space of post-impressionism. This applied to several members of the Bloomsbury group, as discussed in Modern Art: "Bell and Grant adhered to a highly personal vision, in this instance shaped more by their membership in the Bloomsbury Group than by the latest Continental experiments" (Modern Art 237). As a fellow member of Bloomsbury, Fry himself also changed as an artist, moving from a more traditional style into a post-impressionistic style, as seen in this piece, "Winter Landscape." Fry's use of smoky, blurred lines and a slightly twisted perspective create a curling and shifting effect in this painting. This adds to the movement of the painting, which is enhanced by the darker color palette of blues and browns, creating a mood of peace and tranquility, tinged with sadness. The light areas of the path invite the viewer towards the house, but there is a slight sense of foreboding when we reach the darker, gloomier colors of the house area itself. Fry has thus taken his own advice and used "forms calculated to move our emotions."

Woolf herself expressed similar ideas to those of Fry several years later in her 1919 essay "Modern Fiction," where she applies post-impressionist and cubist ideas to writing. Like Fry's concept of portraying emotion and intellect rather than realism in painting, Woolf presents the idea of portraying the mind rather than the body in literature. She criticizes "materialist" authors who ignore the mind, asking "Is it not the task of the novelist to convey this varying, this unknown and uncircumscribed spirit, whatever aberration or complexity it may display, with as little mixture of the alien and external as possible?" ("Modern Fiction" 283) Woolf emphasizes the fact that the mind does not work in a linear way, and that life cannot be reproduced through description and fact. She argues for a kind of verbal cubism, where every angle of thought and mind is taken into consideration:

Look within and life, it seems, is very far from being 'like this.' Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions-trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, as incessant shower of innumerable atoms; and as they fall, as they shape themselves into the life of Monday or Tuesday, the accent falls differently from of old. ("Modern Fiction" 187)

Woolf found importance in what many authors would view as a normal and uneventful day. Her theory is that the author must try to portray this day through the thoughts of the characters, rather than lengthy visual descriptions. Every fleeting and seemingly disconnected thought should be included, and all these fragments come together as a whole, portraying the mind and the life of that person through their train of thought. This portrayal of the "incessant shower of innumerable atoms" shows a strong correlation to both post-impressionism and the more specific art form of Cubism. Woolf seeks to portray the "unknown spirit," showing her reader the emotion and the intellect over physical facts, just as the Post-impressionists do through their painting.
Like the Cubist artists, Woolf wanted to shower the reader with pieces and fragments of the mind, thereby creating a pattern of thought truer to real life than that created by the "materialist" authors. Just as Picasso could give the viewer a different kind of visual experience of a guitar player by showing every angle rather than just one, Woolf could give the reader a different kind of written experience by combining "myriad impressions" rather than just a linear train of thought.

One text that exemplifies both Fry's ideas and Woolf's assertions is her novel *To the Lighthouse*. One of the main characters of this book, Lily, is a visual artist who employs the ideas of impressionism in her paintings. This can be seen from a passage in the book where Lily uses a non-traditional method to paint the character Mrs. Ramsay and her son James. Her painting is questioned by old-fashioned Mr. Bankes: "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 reverence" (*To the Lighthouse* 52). Bankes cannot reconcile himself to accepting a purple triangle on a canvas as any kind of representation of a mother and child. Lily's reply shows the influence of Roger Fry and the Post-Impressionist school of thought:

> There were other senses too in which one might reverence them. By a shadow here and a light there for instance...the question being one of the relations of masses, of lights and of shadows. She took up once more her old painting position with the dim eyes and the absent-minded manner, subduing all her impressions as a woman to something much more general...It was a question, she remembered, how to connect this mass on the right hand with that on the left. (*To the Lighthouse* 52)

These words echo Roger Fry's list of the necessary elements of Post-Impressionism, which include "rhythm, mass, space, light and shade, color, and the inclination to the eye of a plane" (Koppen 2). In *Vision and Design*, Fry connects the use of these elements to create an emotional response in the viewer, saying, "The spatial judgment is equally profound and universal in its application to life...light again, is so necessary a condition of our existence that we become intensely sensitive to changes in its intensity" (Fry 34-35). Fry does this himself in "Winter Landscape," where changes in the lighting touch the viewer with both warmth, in the lighter pathway areas, and a colder sadness, in the area of the house. Lily uses these elements of light and space to create meaning in her own composition, creating an intense "purple shadow" and connecting the "mass on the right hand with that on the left."

In addition to creating a character that does artwork in the post-impressionist style, Woolf also uses the post-impressionist and cubist styles in her own art of writing. The whole text of *To the Lighthouse* shows Woolf's use of verbal cubism, as she puts fragments of thought and conversation together to form one universal whole. Bell discusses what Virginia had in mind for a style, quoting from Woolf during the time in which she was writing *To the Lighthouse*: "Indeed it was precisely the task of the writer-that is to say her task-to go beyond the 'formal railway line of sentence'...the literary artist has to realize that 'people don't and never did feel or think or dream for a second in that way; but all over the place" (Bell 106-107). Woolf felt that she had to portray thought as it actually works, moving in circles and going back and forth through time.

This method can be seen throughout *To the Lighthouse*, but particularly in the dinner scene that closes the first half of the novel. In this passage, the reader is shown the interaction of thoughts and feelings between all of the adult characters. There is a lot of tension between Lily and young Charles Tansley, who believes that women can neither paint...
nor write. Woolf shows this tension during the dinner scene as she intertwines two separate trains of thought, showing Lily’s anger with Charles and Charles’ insecurities towards women in general:

Women can’t write, women can’t paint—what did that matter coming from him, since clearly it was not true to him but for some reason helpful to him, and that was why he said it?

“Oh, Mr. Tansley,” she said, “do take me to the Lighthouse with you. I should so love it.”

...He knew that she was trying to tease him for some reason; she didn’t want to go to the Lighthouse with him; she despised him: so did Prue Ramsey; so did they all. (To the Lighthouse 86)

Rather than give us pure conversation, Woolf lets us into the thoughts of her characters, showing not only how each person feels but also how their thoughts interact with the thoughts of the others. This silent dispute between Lily and Charles continues for some time, with Charles staring sullenly at his plate and Lily distracting herself with the pattern on the tablecloth. Instead of presenting this information in a purely linear form of dialogue, Woolf gives her reader fragmented pieces of thought, with Lily’s mind wandering to things said in the past and Charles’ mind wandering to other women.

This style is abstract, making quick shifts from person to person and from thought to thought, but these thoughts all come together into a unified whole, just as a successful cubist painting does. We do not talk constantly throughout the course of a day, but we never stop thinking and reflecting. And these thoughts do not run together smoothly, but are confused and jumbled. They jump around and merge into something else entirely from time to time, just as Woolf’s writing does in To the Lighthouse.

Post-Impressionist and Cubist elements can also be seen in Mrs. Dalloway, Woolf’s novel that portrays one day in the life of character Clarissa Dalloway. Although we follow Clarissa through a single day on which she is throwing a party, Woolf actually presents her readers with thoughts and events from many different periods of time, starting far back in the pasts of several different characters. One of the interesting things about Mrs. Dalloway is that it contains the life stories of many people that do not come into actual contact with each other at any point in the book. Woolf imitates the elements of Cubism to a great extent in scenes where she brings us into the minds of each person present, whether they know or are even aware of each other. By doing this, she gives a complete picture of what is going on, just as a Cubist painter presents us with all sides of each element present in the set up of a picture.

The method of including the thoughts of seemingly unconnected characters comes into play right from the beginning of the novel. One example is a scene where a car has just backfired and the attention of the crowd is drawn towards the car. This scene shows how Woolf shifts from her portrayal of Mrs. Dalloway to that of Mr. and Mrs. Smith:

The violent explosion which made Mrs. Dalloway jump and Miss Pym go to the window and apologize came from a motor car which had drawn to the pavement precisely opposite Mulberry’s shop windows...

Edgar J. Watkiss, with his roll of lead piping round his arm, said audibly, humorously of course: “The Proime Minister’s kyar.”

Septimus Warren Smith, who found himself unable to pass, heard him.

Septimus Warren Smith aged about thirty, pale-faced, beak-nosed, wearing brown shoes and a shabby overcoat,
with hazel eyes which had that look of apprehension in them which makes complete strangers apprehensive too. The world has raised its whip; where will it descend? (Mrs. Dalloway 14)

By creating a common experience, here in the form of a backfiring car, Woolf is able to draw her readers into the lives of multiple characters with differing backgrounds and experiences. Woolf forms the fragments of thought presented here into coherent meaning, giving her readers insight into the lives of both Clarissa and the Smiths.

This technique also presents itself in the work of Georges Braques, another Cubist painter who worked closely with Picasso in developing the techniques of cubism. Here, in “Harbor in Normandy,” Braque moves away from realism with a limited color palette of shades of green, gray, and yellow. The pieces of the boat and its sails seen from all angles create a coherent whole: more of the boat is actually seen in this view than in a more traditional painting. Braque has also created a sense of movement and spontaneity, as the pieces of the ship progress from the background, with its buildings and presumably a dock, towards the viewer.

Woolf’s stylistic device of switching back and forth from one consciousness to another also adds an element of movement and spontaneity. Jack F. Stewart comments on the common use of similarity between the visual arts and writing in his essay “Impressionism in the Early Novels of Virginia Woolf.” Quoting from To the Lighthouse, he says, “Both [art and writing] aim at instantaneity, ‘that jar on the nerves, the thing itself before it has been made anything’” (Stewart 237). That “jar on the nerves” happens often in Woolf’s work, as it does here with the backfiring of the car. The noise it creates sets off a chain of events, ending with our introduction to Septimus Warren Smith, a mentally disturbed young man who becomes one of the major characters of the book. We are further jarred by the sudden thought we are met with, that “the world has raised its whip; where will it descend?” This is only one fragment of thought from one character’s mind, but it provides insight into his character and sets the tone for the disturbing events to come in the lives of the Smiths.

Through this type of writing, Woolf is able to capture the feelings and meanings behind single moments in time and then convey them to her reader. She takes small pieces of events, like the small pieces found in Cubism, and portrays the deep feeling that results from these events, like the deep feeling and emotion that is the basis of Post-Impressionism. This happens again in Mrs. Dalloway during a scene involving Mrs. Lucrezia Warren Smith. As Rezia walks through the park, a child runs into her. This may seem like a small, unimportant happening, but Woolf shows her readers the thoughts that are started in Rezia’s head because of this event:

That was comforting rather. She stood her upright, dusted her frock, kissed her. But for herself she had done nothing wrong; she had loved Septimus; she had been happy; she had had a beautiful home, and there her sisters lived still, making hats. Why should she suffer? The child ran straight back to its nurse, and Rezia saw her scolded, comforted...but why should she be exposed? Why not left in Milan? Why tortured? Why? (Mrs. Dalloway 65)
Having a little girl bump into a character and then fall down may not seem like an important event in a piece of literature, but such small events have more meaning than it first appears. Seeing the small child given comfort reminds Rezia of the comfort that she has given her own husband, and of the comfort and love that she lacks in her own life.

Finding the importance in such small events is discussed by Stewart: "As a writer, [Woolf] aims to render the feel of life in a given consciousness at a given moment, through a language of sense perception that parallels that of paint." (Stewart 238-239). Portraying the emotion behind a single moment in time is a key element to Woolf's writing, just as it is in painting. Stewart links this word artistry specifically to the concepts of Roger Fry and his contemporaries, saying, "She saw the design of her novels of the twenties 'chiefly in terms of an analogy with painting, precisely with impressionist and post-impressionist art. Her 'paintings' were visual illuminations...artistic equivalents of the recognition of the moment' (Stewart 239). A painting portrays a single moment in time, rather than a long series of events; therefore, it has to convey the importance and feeling of that moment to the viewer. This is what Woolf does with all of her scenes throughout Mrs. Dalloway, showing the many sides of many people throughout the course of many years, all within the set up of a single day in one woman's life.

Woolf's sister Vanessa Bell also used this technique of finding importance in small events and individual scenes in her own work, as seen from her portrait of Woolf's husband Leonard. This painting on the surface simply depicts Leonard at work in his office. But there is more to this painting than that; Bell has created a snapshot of Leonard not simply engaged in work, but in the passion and life's work that was his writing. Bell does not do this realistically, but uses thick, blurred brushstrokes, with a sense of movement and gesture that borders on caricature. Bell created a greater meaning out of one simple scene, just as her sister Virginia created a larger meaning out of a child running into a woman at the park.

Woolf's skill at verbal cubism is perhaps at its best in her novel The Waves, the story of six childhood friends, Bernard, Neville, Louis, Susan, Jinny, and Rhoda, as they move from childhood into adulthood and then into old age. The novel starts when the characters are only around five or six years old, yet they are speaking in adult language:

'Suddenly a bee booms in my ear,' said Neville. 'It is here; it is past.'
'I burn, I shiver,' said Jinny, 'out of this sun, into this shadow.'
'Now they have all gone,' said Louis. 'I am alone...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.' (The Waves 11-12)

In this passage, Woolf gives her reader an abstract picture of the childhood of these characters, both in terms of language and style. Small children obviously do not use the sort of language seen here, but Woolf uses this type of language for the characters throughout the book, creating a unique style of expressing thought. The whole book contains these sections of text, clearly labeled as being the thought of a particular person, with only a few pieces of dialogue from the six main characters and no thoughts or words whatsoever from any other characters. The Waves
shows the extent of Woolf's verbal cubism, as she not only presents her readers with fragmented pieces of thought, but presents the thoughts of six different people simultaneously, mirroring the simultaneous thought among people that occurs in reality.

This portrayal again echoes the ideas from "Modern Fiction," where Woolf pointed out, "Life is not a series of gig lamps symmetrically arranged; but a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end" ("Modern Fiction" 285-286). Woolf creates this "luminous halo" in the Waves, as she blends the minds of all six characters together; this method shows the relationship that exists between her characters and the importance of that relationship to their growth as people. This relationship is the subject of the last portion of the novel, where we are only met with the thoughts of Bernard: "And now I ask, 'Who am I?' I have been talking of Bernard, Neville, Jinny, Susan, Rhoda, and Louis. Am I all of them? Am I one and distinct? I do not know" (The Waves 288). Bernard seems to be the only one of the group left for this final part of the novel; without the others he is no longer sure of his own identity. He cannot be sure if he is indeed Bernard or if he has transformed into a combination of Bernard, Neville, Louis, Susan, Jinny, and Rhoda. In this verbal painting, Woolf has used the emotional connection between six people to form a composition where the separation between people becomes ambiguous, based on thought and feeling rather than realism.

Woolf also emphasizes the simultaneous aspect of these six characters in the introductions to each section of the book. These opening passages are pictorial descriptions of nature, specifically the sun and waves rolling in from the ocean. The novel opens with a description of waves forming in the water: "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" (The Waves 7). Using this imagery of waves reflects the Post-Impressionist theory of art; this representation of people as waves is based on 'the emotional elements inherent in natural form' that Roger Fry incorporated into visual artwork. Both Woolf and the Post-Impressionists used this type of imagery as their own creation of life, as discussed by Koppen: "Fry's art, then, and by extension Woolf's, is 'transformational rather than representational" (Koppen 1). By both giving a visual description of waves as symbolizing her characters and showing all six trains of thought inseparably and simultaneously, Woolf has found "an equivalent for life," rather than given an imitation of it (Koppen 1). She has transformed the idea of waves into a method of representing the ever-changing state of human life itself, as each human life washes up on shore while another wave forms farther out at sea.

The similarity of Woolf's ideas to those of cubism can be seen by comparing the natural imagery from The Waves to the image shown below: "Nude Descending a Staircase" by Marcel Duchamp is an example of a figure in motion, where the viewer cannot be quite sure if this is just one figure or multiple figures moving together down a flight of stairs. This joining of separate human forms is much like Woolf's six characters in The Waves that are joined in thought and feeling.

"NUDE DESCENDING A STAIRCASE" by MARCEL DUCHAMP, 1912

As Virginia Woolf observed at the time, human character changed in 1910, when the Post-Impressionist Exhibit caused a creative leap in British society. Roger Fry and the Post-Impressionists perfected a new kind of art, one where emotions were placed above visual fact; the Cubists formed a type of art where all angles of a subject
are deserving of equal consideration. Their influence was felt by fellow artists; these artists included both painters, such as Clive and Vanessa Bell, and writers, such as Woolf. Woolf created her own theory of writing similar to Fry's theory of art, expressing them in "Modern Fiction" and then putting them to practice in her novels. *To the Lighthouse*, *Mrs. Dalloway*, and *The Waves* all show Woolf's use of Post-Impressionist and Cubist elements in their innovative treatment of the portrayal of the human mind and emotions. The fragmented pieces of thought come together into a unified whole, showing the reader, not a "series of gig lamps," but a "luminous halo" representation of life.

**Works Cited**


