Both Joyce and Lawrence’s work have brought this critical machine to two different negative limits: a mechanical limit of practice, and an organic limit of ideology. Their legacies suggest that, in the complex aesthetic and political territory of modernism, there is always a risk of falling into these impasses. Yet having established these two limits by way of Joyce and Lawrence, we are starting to be able to trace a dynamic picture of modernism, and of the machinic duration it occupied. Joyce and Lawrence delimit this duration of modernism for us in terms of its dangerous inner and outer boundaries: Joyce marks the inner limit of the mechanical deterritorialising process, and Lawrence the outer limit of the organic reterritorialising process. Both writers have shown the extraordinary lengths to which the modernist text will go to explore the paradoxes of the duration. Joyce and Lawrence have demonstrably engaged a ‘universal’ history: they have involuted a considerable volume of time in their work. But, apart from the central chapter of To the Lighthouse, we have not yet seen so much of this universal time and history in Woolf. Her narrative has largely remained within the temporal present of human consciousness; she has been concentrating on mining this present in relation to form. Where we might say that Joyce and Lawrence are quick to insert all (universal) time into their creations, Woolf approaches universal time in a much more judicial manner.

The playful work Orlando is the text in which she expands her narrative dimensions and makes a step into a universal realm, and thus which gives her the launch-point for her supreme cosmic narrative gesture, The Waves. For Deleuze and Guattari, the cosmic realm is that towards which modern art reaches. The first chapter on To the Lighthouse investigated Woolf’s comprehensive transformation of narrative, from the static realism of her predecessors, with their dogged adherence to
material and temporal contingency, into a dynamic plane of duration, ‘material’ textual pragmatics, and ontological being (both collective and individual). Indeed *To the Lighthouse* consists in a kind of literary workshop in which Woolf finds and tests ways to liberate all of these important novelistic components. Finally, the novel upheld aesthetics as a new form of liberated aesthetic autonomy, as a third term between the human and the mechanical, and thus implied Woolf’s ‘acceptance’ of modernity.

**Orlando: haecceities and creative facts**

*Orlando* is a playful take on the formally and spatiotemporally disruptive spirit of *To the Lighthouse*. The protagonist Orlando, who lives through over 300 years of English history, qualifies as a kind of metaphysical and intellectual ‘object’: a transpersonal being, through which the author capers with many topical issues – like gender, history and writing – by viewing them through an increasingly cosmic, millennial lens. Following on from the aesthetic processes of *To the Lighthouse*, Orlando the character is another manifestation of the ‘third term’. Neither fact nor fiction, man nor woman: she is in-between. Moreover, this novel-biography also stands as an experimental literary workshop in which Woolf responds to some of the emergent developments in science and philosophy of the early twentieth-century, which included the radical new ideas about time, propounded by theorists such as Bergson. *Orlando* uses elaborate metaphors to playfully speculate and ‘philosophise’ about these developments. Through metaphor she transforms things previously thought intangible, into material event or ‘creative fact’.

In a particularly famous passage, memory is described as a ‘seamstress’ who ‘runs her needle in and out, up and down’. ‘Capricious’ memory is stirred into consciousness by physical movement and produces a ‘thousand odd, disconnected fragments [...] hanging and bobbing and dipping and flaunting, like the underlinen of a family of fourteen on a line in a gale of wind’ in the mind. The use of metaphor in *Orlando* equates with a certain exteriority (objectivity) of the writing that attempts to substantiate the mind and memory and their processes by imaging them in a highly familiar way. This suggests the deeper ploy to both demystify memory and to oust the mind from its hitherto relatively unchallenged position of unextended abstraction and authority. In a curious way this writing is a kind of appealing publicity for these new ideas, and finds multiple ways not just to make time a substantive fact, but to give it a personality.