

VIRGINIA WOOLF



MRS. DALLOWAY

VIRGINIA WOOLF



MRS. DALLOWAY

Virginia Woolf

Mrs. Dalloway

Enriched edition.

Introduction, Studies and Commentaries by Kenneth Gale

EAN 8596547006497

Edited and published by DigiCat, 2022



Table of Contents

[Introduction](#)

[Synopsis](#)

[Historical Context](#)

[Author Biography](#)

[Mrs. Dalloway](#)

[Analysis](#)

[Reflection](#)

[Memorable Quotes](#)

[Notes](#)

Introduction

[Table of Contents](#)

Across one luminous London day, public surfaces shimmer while private tempests churn beneath them, and the invisible currents of memory, time, and social expectation press upon every breath, turning ordinary errands and conversations into a quiet contest between the self the world sees and the self that endures, between the pulse of the city and the pulse of the heart, between the wish to belong and the urge to withdraw, so that each moment—measured by clocks, glances, and the touch of summer air—becomes a test of what it means to be alive in the aftermath of upheaval.

Mrs. Dalloway is Virginia Woolf's 1925 modernist novel, published by the Hogarth Press and composed in the early 1920s. It evolved from her sketch "Mrs Dalloway in Bond Street," expanding into a daylong portrait of London that follows Clarissa Dalloway as she prepares for an evening gathering. The book's premise is elegantly simple: over the course of a single day, the city and its inhabitants intersect, and the narrative moves fluidly among minds. Without relying on sensational events, Woolf traces the textures of perception, showing how social rituals and private reflections illuminate the stakes of ordinary life.

Formally, the novel is a landmark of stream-of-consciousness and free indirect style. Rather than anchoring us in one narrator, Woolf lets thought, sensation, and memory ripple from person to person, creating a web of consciousness shaped by the city's movements and the steady marking of time. Past and present meet in the immediacy of perception, as a passing sound or a scent

opens corridors of recollection. The chiming of clocks supplies a shared measure, yet time stretches and contracts in the mind, revealing how the novel can map inner life with an exactness equal to, and sometimes surpassing, external description.

The setting is post-First World War London, a metropolis living with absence and transformation. The old social arrangements persist yet feel unsettled; class distinctions still matter, but they are frayed by loss and by new forms of mobility. Urban crowds, omnibuses, and shop windows reflect a modern pace, while quiet parks and private rooms offer refuge and constraint. The war's aftermath lingers in bodies and minds, altering how people move through streets and through memory. Woolf's city is not mere backdrop; it functions as connective tissue, placing side by side the polished rites of society and the often unspoken costs of survival.

Mrs. Dalloway holds classic status because it remade the possibilities of the novel. By placing consciousness at the center, Woolf showed that the grand subjects of literature—love, mortality, time, community—can be discovered within an ordinary day. The book's architecture, which balances social scenes with finely grained introspection, helped secure a new standard for psychological realism. Its technical daring—fluid transitions, layered temporalities, and musical attention to cadence—has shaped countless narrative experiments. Readers return not merely for its innovations, but because those innovations serve humane insight, rendering inner life with a generosity that feels inexhaustible.

Its influence radiates across generations. Writers have drawn on its single-day structure, its urban polyphony, and its choreography of interior and public spaces. The novel

has inspired reinterpretations and responses, including Michael Cunningham's *The Hours*, and it has been adapted and reimagined for stage and screen. Scholars teach it as a cornerstone of modernism; novelists study its sentences to learn how to move between minds without breaking the spell of the moment. Even outside literary circles, its vision of time's pressure and social performance has informed how we think about city life, memory, and the ethics of attention.

The themes endure because Woolf treats them with delicacy and breadth. Time is an intimate companion rather than a mere plot engine; mortality arrives not as spectacle but as an undertone that quickens perception. The social world summons performance—greetings, arrangements, the careful crafting of occasions—yet the book insists that such rituals can carry genuine connection. Loneliness, too, is present, not as a moral failure but as a condition of consciousness. The city's crowds hint at togetherness, while its thresholds—doors, steps, buses—mark the porous border between interior privacy and communal life.

Woolf's method cultivates empathy by granting readers temporary residence in many minds. A passerby glimpsed on a pavement becomes, for a page or two, a full human life; a minor exchange becomes a portal to history and feeling. The technique is exacting yet merciful: it does not pry for sensational secrets, but attends to how perception itself is shaped by culture, memory, and mood. In following these transitions, readers experience a generosity of vision that refuses caricature. The result is not a single protagonist's story so much as a shared atmosphere where lives touch, recede, and resonate.

The craft is everywhere evident in motifs and patterning. Clocks and bells offer a civic rhythm; flowers and shopfronts spring with color and commerce; water and sky expand the

frame, dilating the moment into something larger. Sentences lengthen and coil, then contract into crisp observation, producing a musical structure that echoes thought's ebb and flow. Repetition works like leitmotif, returning to images from new angles and gently stitching perspectives together. The party toward which the day moves functions as both social form and structural cadence, concentrating the novel's questions about hospitality, visibility, and the tenuous achievement of connection.

The novel's initial setup brings into focus two principal threads. Clarissa Dalloway, middle-aged and keenly attentive to the textures of daily life, moves through the city to make preparations for her gathering: choosing flowers, revisiting places, thinking about friendships and choices. Elsewhere, a war veteran named Septimus Warren Smith navigates London with his wife, contending with the lingering effects of conflict that are difficult to name and harder to share. Their paths, while distinct, occupy the same urban field, allowing Woolf to place private reflection alongside public routine without collapsing one into the other.

Readers new to Mrs. Dalloway may find the most rewarding approach is to listen for transitions: a sound, a movement of light, or the tolling of a bell often signals a shift in perspective. Trust the present-tense vividness of perception to carry you; explanatory backstory arrives by inference, embedded in sensation and thought. The plot advances not through surprises but through accumulations, as images recur and deepen. Moving patiently through these layers yields the sense of a city alive with interdependence, and of a form that discovers meaning where we live most of our hours—within the mind, among others, in time.

Nearly a century after its publication, Mrs. Dalloway remains strikingly contemporary. Its attention to mental health, to the textures of urban life, to gendered expectations, and to the fragile weave of community speaks to readers navigating crowded streets and crowded timelines today. The novel's faith is not in spectacle but in attention: that noticing the world—its people, its rooms, its weather—might be an ethical practice. By revealing how history and feeling inhabit the present moment, Woolf offers a sustaining vision of literature's task, and a lasting invitation to read the ordinary with uncommon care.

Synopsis

[Table of Contents](#)

Mrs. Dalloway is Virginia Woolf's 1925 modernist novel set over a single June day in post-World War I London. It traces the movements and thoughts of Clarissa Dalloway, a society hostess preparing for an evening party, while interweaving other lives that cross the city's streets. Using stream-of-consciousness and free indirect style, Woolf composes a mosaic of perceptions, memories, and passing sensations. The city's clocks, most notably Big Ben, mark time as characters reflect on aging, illness, love, and belonging. Rather than conventional plot twists, the narrative follows consciousness itself, observing how private impressions meet public rituals and how past and present continually shape each other.

At morning's start, Clarissa steps into the bright streets to buy flowers for her party, savoring the ordinary thrill of being out among shopfronts and planes of sunlight. The errand prompts memories of youth at Bourton, the country house where friendships and hesitations left lasting traces. She considers her recent illness and the fragile, exhilarating sense of being alive. A sudden backfire from a mysterious motorcar arrests passersby, and the city briefly gathers around the possibility of importance. Clarissa returns home to a household humming with preparations, aware both of her social role and of the private currents of thought that complicate it.

Elsewhere, Septimus Warren Smith, a young veteran deeply shaken by wartime experience, walks with his wife, Rezia, in Regent's Park. The same public disruptions touch them: the motorcar and later the skywriting that draws eyes upward in

collective wonder. For Septimus, perceptions arrive with alarming intensity; sounds and sights seem laden with messages, and the ordinary becomes ominous or exalted. Rezia tries to steady him, worrying about his detachment and the chill he shows toward ordinary pleasures. Their shared scenes unfold alongside Clarissa's, establishing a counterpoint between social bustle and private distress, and raising urgent questions about how a city accommodates visible ceremony and invisible pain.

Back at Westminster, Clarissa moves through drawing rooms and stairs, speaking with her servants and ordering the final details of food, flowers, and invitations. Her husband, Richard Dalloway, works in Parliament, and friends such as Hugh Whitbread circulate among official luncheons. A note from Lady Bruton invites Richard and Hugh to dine without Clarissa, prompting reflections on manners, status, and the subtle exclusions of their world. As the day advances, memories stir of youthful intimacy with Sally Seton and of complicated feelings for Peter Walsh. These recollections color Clarissa's sense of marriage, freedom, and the boundaries between social duty and inner desire.

Peter Walsh arrives back in London from years in India, intent on arranging the future with the woman he now loves. He visits Clarissa unexpectedly, and their conversation moves between courteous updates and the quick, exposed feelings that old intimacies stir. Peter's restless energy, signaled by his habitual pocket-knife, contrasts with Clarissa's carefully composed poise. After leaving her, he wanders through the city, alert to glances and gestures, measuring himself against remembered hopes. The encounter renews questions about paths chosen and refused, showing how the past presses on the present not as nostalgia alone but as an active force shaping perception and choice.

Septimus's distress leads Rezia to seek medical help. First comes Dr. Holmes, genial yet dismissive, attributing the problem to nerves and recommending diversion and rest. Later they consult Sir William Bradshaw, an eminent specialist whose doctrines of balance and compliant routine carry an aura of authority and constraint. Plans are laid for strict supervision away from home, a proposal that alarms Rezia even as she hopes for relief. Through these scenes, Woolf depicts the era's psychiatric practices and the social power of experts, juxtaposing clinical certainty with the intimate reality of terror, shame, and the difficulty of conveying inner suffering.

In the afternoon, the narrative tracks separate circuits that echo one another. Peter sits in a park, observes strangers, and contemplates the texture of English life after the war. Clarissa's daughter, Elizabeth, spends time with her austere tutor, Miss Kilman, whose piety and resentments sharpen social and generational contrasts. Tensions between Miss Kilman and Clarissa remain largely unspoken yet deeply felt, centered on influence, class, and competing claims on Elizabeth's future. Elizabeth then rides an omnibus across the city, sensing new possibilities in workplaces and streets not yet defined by her mother's world, while London itself appears both immense and newly accessible.

As evening gathers, preparations crest and the party opens, drawing politicians, relatives, old friends, and chance acquaintances into Clarissa's rooms. The event operates as a social theatre where introductions, glances, and anecdotes knit separate lives into a momentary whole. Beyond this brightness lies a darker thread: earlier that day, the veteran's struggle culminated in a fatal act, and news of it reaches the gathering through the household of the very doctor who claimed authority over him. The report interrupts the party's smooth surface, and Clarissa pauses

to reckon with the meaning of a life abruptly ended amid the rituals of society.

Across its single day, the novel composes an intricate study of time, memory, and the fragile bonds that join individuals to one another. By shifting gently among minds, Woolf highlights how public ceremony coexists with private fear, how the aftermath of war permeates domestic rooms, and how identity is formed from recollection as much as from action. Repeated chimes and recurring places provide structure while perspective stays fluid. The book's enduring significance lies in its attention to consciousness itself and to the moral fact of other people, suggesting that to notice, to connect, and to honor inner life are forms of courage.

Historical Context

[Table of Contents](#)

Mrs. Dalloway unfolds in central London on a single day in the early 1920s, a city still organized around the monarchy, Parliament, and the civil service that administered the British Empire. The urban soundscape—Big Ben, traffic, and the bustle of Westminster—anchors the narrative in a capital that projected imperial stability while quietly absorbing profound postwar change. The social world includes titled aristocrats, senior officials, and professionals, mingling in drawing rooms and public parks. The Anglican Church remains visible, though increasingly peripheral in daily governance. Time, measured by public clocks and schedules, shapes the characters' movements and reflects a culture calibrated to punctuality and propriety.

The First World War (1914–1918) is the defining backdrop. Britain mobilized millions, suffered over 700,000 military deaths, and returned hundreds of thousands of wounded and psychologically scarred veterans. Memorial practices emerged quickly: Armistice Day rituals, local monuments, and national sites like the Cenotaph (unveiled in stone in 1920) and the Tomb of the Unknown Warrior (1920) in Westminster Abbey. The Royal British Legion was founded in 1921 to support ex-servicemen. In the novel's streets and public spaces, gestures of remembrance and the unspoken presence of loss permeate ordinary life, shaping conversations, silences, and the fragile civility of postwar London.

War trauma—then commonly called “shell shock”—was widely discussed during and after the conflict. The term entered medical discourse in 1915 and by the war's end

covered a spectrum of psychological injuries. Treatments in Britain varied: rest, isolation, sedation, hydrotherapy, and emerging psychotherapeutic approaches, with uneven sensitivity to patients' experiences. Mental health oversight remained under the Lunacy Act framework and the Board of Control established by the Mental Deficiency Act 1913. The novel's depiction of authoritative, status-conscious doctors echoes contemporary debates about professional power, stigma, and the pressure to normalize wounded minds for the sake of social order.

The global influenza pandemic of 1918–1919 layered catastrophe upon wartime bereavement. Britain suffered high mortality, and many survivors retained lingering health complications. The pandemic shaped public consciousness around bodies, vulnerability, and the unpredictability of death. In London, families who had mourned war casualties soon mourned influenza victims as well, deepening the era's atmosphere of grief and resilience. References to recent illness, convalescence, and delicate health in the novel mirror a society attentive to recovery and relapse, and to the etiquette of concern: polite inquiries about well-being that quietly register the era's collective encounter with mass sickness.

Women's political status and social roles were in transition. The Representation of the People Act 1918 enfranchised many women over 30 who met property or educational qualifications; equal franchise with men arrived in 1928. Wartime labor had broadened women's economic participation, though many were pushed back into domestic roles after demobilization. In upper-middle and elite circles, the hostess's role—as organizer of sociability and influence—remained culturally potent. The novel engages this reality: arranging a party is not trivial but a social craft through

which alliances are maintained, reputations managed, and a gendered public sphere is navigated without formal office.

Marriage and sexuality were regulated by law and custom undergoing gradual change. The Matrimonial Causes Act 1923 equalized grounds for divorce between men and women; the Guardianship of Infants Act 1925 gave mothers and fathers equal rights. Yet respectability norms constrained behavior, and reputations could be brittle. Male homosexual acts remained criminal under the 1885 Labouchere Amendment; an attempt in 1921 to criminalize sex between women failed, but stigma persisted. Literature and conversation often encoded same-sex desire indirectly. The novel's tactful treatment of intimacy and memory—especially adolescent attachments—reflects the era's blend of reticence, constraint, and private emotional experiment.

Britain's class hierarchy persisted despite the war's disruptions. Aristocratic titles, inherited wealth, and elite schools continued to channel influence into government and culture. Domestic service, although still common, faced a well-documented postwar "servant problem" as many women left household work for other employment, altering middle- and upper-class routines. Parties, visits, and club life functioned as mechanisms of class cohesion. The appearance of high officials and titled guests confers social capital, and the aura of the Prime Minister—who, in this era, could be seen passing through London with ceremony—symbolizes proximity to national power in private drawing rooms.

The political landscape of the early 1920s was unsettled. The wartime coalition under David Lloyd George collapsed in 1922; Conservative governments followed, with rapid leadership changes between 1922 and 1924, and the Labour Party emerging as a governing force with its first

administration in 1924. Anxiety about strikes, unemployment, and the cost of living mingled with promises of stability. Londoners were attuned to headlines, motorcades, and the rituals of Westminster. The novel's oblique references to ministers and policy functionaries capture a bureaucratic state that felt both omnipresent and oddly distant from private suffering.

The British Empire remained vast, yet strains were visible. The Anglo-Irish Treaty (1921) led to the establishment of the Irish Free State in 1922 after years of conflict; imperial administration faced challenges in India despite the Government of India Act 1919 and aftershock from the 1919 Amritsar massacre. Colonial officials, missionaries, and businessmen circulated through London, receiving honors in a system expanded during the war (the Order of the British Empire was created in 1917). The novel's passing allusions to distant territories and the casual imperial consciousness of its elites mirror a metropolis accustomed to empire even as change gathered abroad.

Technological modernity shaped everyday sensation. Motorcars, buses, and taxis jammed the streets; the Underground knit districts together; and standardized time, broadcast by public clocks, disciplined urban movement. Aerial spectacle—airplanes and the novelty of skywriting advertising in the early 1920s—drew onlookers' gazes skyward, emblematic of a media age invading public space. The intrusive backfire of an engine or the sudden sight of a plane could arrest attention, become conversation, and trigger personal associations. The novel's soundscape and visual shocks replicate the jolt and pleasure of a city learning to read machines as news, status, and threat.

Consumer culture expanded in peacetime. Department stores such as Selfridges (opened 1909) turned shopping

into a theatrical event; chain tea shops and cafés offered affordable sociability; and newspapers and magazines amplified fashion and celebrity. Between wartime austerity and the 1920–1921 recession, households adjusted budgets, but the lure of display remained strong. In affluent neighborhoods, entertaining served as both pleasure and strategy, a curated environment of flowers, fabrics, and conversation where taste advertised education and position. The novel’s attention to surfaces—clothing, rooms, arrangements—tracks a society where material cues communicate class and aspiration with exquisite precision.

London’s geography conditions its social choreography. The narrative moves through Westminster, St James’s Park, Regent’s Park, and the West End—districts dense with monuments, ministries, clubs, and shops. Parks acted as democratic spaces in which classes might intersect without mingling, while avenues and squares signaled rank. War memorials punctuated familiar routes, suturing memory to daily paths. Police, doormen, and uniformed messengers choreographed thresholds between public and private. The novel’s carefully mapped walks and drives, and the measured crossing of streets and doorways, reflect a city governed by invisible lines of permission, prestige, and etiquette.

Religion retained symbolic presence while secular habits grew. The Church of England presided at national ceremonies and shaped moral vocabulary, yet regular attendance and clerical authority were uneven after the war. Disillusionment and bereavement steered some toward spiritualism, which enjoyed notable popularity in the 1910s and 1920s, while others embraced a more private, ethical humanism. The novel’s attention to conscience, remorse, and forgiveness unfolds without heavy doctrinal framing, mirroring a milieu in which spiritual language lingered but

institutional religion exerted less day-to-day influence over the educated urban classes depicted.

Education and intellectual life were marked by privilege and exclusion. Elite men passed through public schools and Oxbridge into government or the professions, consolidating networks. Many women, including Virginia Woolf, were denied formal university degrees despite access to learning; informal salons and reading societies compensated. The Bloomsbury Group—artists, writers, and thinkers—modeled candid discussion of ethics, art, and sexuality. The Hogarth Press, founded by Virginia and Leonard Woolf in 1917, published experimental prose and significant essays, fostering a modernist milieu in which psychological nuance and stylistic innovation were valued, and the novel's techniques would be understood as serious art.

Psychoanalytic ideas gained traction in Britain after the war. The British Psychoanalytical Society was established in 1919, and by the 1920s translations of Freud and related writers circulated more widely, with the Hogarth Press soon participating in disseminating such texts. Though not universally accepted, these theories supplied vocabulary for the unconscious, repression, and traumatic memory. In elite and middle-class circles, talk of complexes and neuroses filtered into educated discourse. The novel's deep interiority and associative patterning resonate with this climate, registering how modern Londoners might interpret dreams, symptoms, and sudden moods as clues to hidden strata of the self.

Economic conditions were volatile. A sharp postwar slump in 1920–1921 produced high unemployment, especially among returning servicemen and in heavy industry. Prices and wages seesawed; charitable societies and government schemes attempted relief. Recovery in mid-decade was

uneven, with conspicuous consumption in the West End coexisting with hardship in other districts. The contrast was visible on contiguous streets: luxury shops near struggling tradesmen, lavish townhouses a short walk from crowded lodgings. The novel's juxtaposition of opulence and anxiety echoes this mixed economy, where fragile prosperity depended on confidence and where many lived close to the edge.

Media and communication altered the pace of public life. Londoners read multiple daily newspapers; rumors could spread from a backfiring car or a gathering crowd to citywide chatter within hours. Telephones and telegrams shrank distances for the well-connected, while the Post remained vital for invitations and formal announcements. Etiquette manuals and society columns codified behavior, particularly for women hosting and visiting. The novel's emphasis on invitations, punctuality, and the calibrated flow of guests captures a society in which communication networks were social capital, and missteps in timing or tone could register as failures of character as well as of taste or rank. Lastly, the novel functions as both mirror and critique of its era. It fixes on a single day to expose the sediment of war, empire, class, and gender woven into ordinary gestures. By juxtaposing pageantry with private pain, public order with interior doubt, it questions the adequacy of institutions—medical, political, and social—to address human vulnerability. Its modernity is historical: the stream of consciousness does not escape the times but illuminates them, revealing how 1920s London sought continuity while living with rupture.

Author Biography

[Table of Contents](#)

Virginia Woolf (1882-1941) was a British novelist, essayist, and critic whose innovations helped define literary modernism. Writing in the early twentieth century, she experimented with narrative time, interior monologue, and shifting perspective to portray consciousness and the textures of daily life. A central figure among the writers and artists later called the Bloomsbury Group, she also shaped public discourse through journalism and lectures. Her novels, essays, and publishing work influenced how fiction represents subjectivity and how criticism understands gender and culture. Today, Woolf remains a foundational presence in world literature, studied for her formal daring, critical acuity, and reflections on modernity, art, and society.

Raised in a highly literary environment, Woolf received much of her education at home, reading widely in English literature and classical authors. In the late 1890s and early 1900s she attended classes at the Ladies' Department of King's College London, studying history and languages and encountering new scholarly methods. Early influences included Greek tragedy, nineteenth-century novelists, and the essay tradition, as well as emerging ideas in psychology and aesthetics. Her early journalism refined a critical voice attentive to style and structure. Engagement with contemporaneous European writing and art, later reinforced by sustained conversation within a circle of writers and artists, nourished the experimental techniques that would distinguish her mature fiction.

After beginning as a reviewer for periodicals in the early 1900s, Woolf published her first novel, *The Voyage Out*

(1915), introducing themes of consciousness, social ritual, and the pressures of empire. *Night and Day* (1919) tested the boundaries of the traditional marriage plot while probing women's work and aspiration. With *Jacob's Room* (1922), she moved decisively toward fragmentation and lyrical patterning, using absence and shifting viewpoints to reimagine character. During these years she developed as an essayist, writing criticism that balanced historical awareness with stylistic analysis. Critics recognized her intelligence and ambition, even as responses divided over her departure from conventional plotting and characterization.

Mrs Dalloway (1925) and *To the Lighthouse* (1927) established Woolf as a leading modernist. These novels refine free indirect discourse and montage-like structure to convey inner life, memory, and the passage of time, while foregrounding the ordinary as a site of meaning. In parallel, *The Common Reader* (1925) gathered essays that modeled a historically informed, imaginative criticism accessible to general audiences. Her work from this period attracted strong admiration from peers and reviewers attentive to craft, along with resistance from some readers wedded to linear narrative. The interplay between experimental form and ethical inquiry became a hallmark of her evolving artistic program.

Between the late 1920s and late 1930s, Woolf broadened her range. *Orlando* (1928) playfully reworks biography to explore time, authorship, and the fluidity of gender. *A Room of One's Own* (1929), based on lectures delivered at women's colleges, argues that material conditions shape literary possibility and calls for women's economic independence and intellectual freedom. *The Waves* (1931) pursues radical form through interwoven soliloquies. *The Common Reader: Second Series* (1932) and *The Years*

(1937) extend her reach across literary history and contemporary society. *Three Guineas* (1938) critiques patriarchy and militarism. In 1917 she co-founded the Hogarth Press, which published modernist, political, and psychoanalytic texts and supported new voices.

Woolf's criticism and essays articulate a sustained inquiry into power, culture, and the responsibilities of art. She emphasized the ethics of attention—how style shapes perception—and examined institutions that restrict education and creativity. Her feminist arguments, grounded in literary history and economic analysis, challenged inherited canons and invited readers to reconsider authorship and authority. She also scrutinized nationalism and authoritarianism, analyzing the links between violence, hierarchy, and public rhetoric. Throughout, she defended the autonomy of the arts while insisting that form carries social meaning. This dual commitment—to aesthetic innovation and civic reflection—helps explain both the breadth of her readership and the durability of her influence.

In her final years, marked by wartime upheaval, Woolf completed *Between the Acts*, published in 1941, a work that meditates on memory, community, and the performance of history. She died in 1941. Posthumous publication of letters, diaries, and essays expanded understanding of her craft and labor. Her legacy spans narrative technique, feminist criticism, and the history of independent publishing through the Hogarth Press. Writers across languages cite her as an ancestor in rendering consciousness, while scholars continually revisit her essays for methodological insight. New editions, adaptations, and interdisciplinary studies attest to her continuing relevance to debates about gender, form, ethics, and the possibilities of the modern novel.

Mrs. Dalloway

[Main Table of Contents](#)