

Clarissa is one who inhabits the town house as—a politician's Richard Dalloway is a Norfolk 'gentleman and Clarissa's father owned the country house at Bourton. Neither Richard nor Clarissa is now, connected with the country estates.' Clarissa is, however, still deeply involved in the female status of mistress of the house and of hostess of the party. She has never resolved the negative emotions she felt when she was sneeringly called "the perfect hostess".

The political hostess, however, has played an important part In the British political world throughout its history. St. Margaret's in Mrs. Dalloway represents a dimension of women's history that has been ignored and forgotten within male-dominated history. St. Margaret's has been always in the shadow of Westminster Abbey as Clarissa is in the shadow of her husband.

When Peter Walsh listens to St. Margaret's bells, he remembers Clarissa's voice "being the voice of the hostess" and, at the same time, "reluctant to inflict its individuality". Peter now discovers the reality of Clarissa's and understands her agony behind it. St. Margaret has played an important role throughout British history, a political "hostess" as is Clarissa.

St. Margaret's, however has been ignored and-forgotten under the shadow of the abbey. The church itself was, built by Edward the Confessor as one of the earliest parish churches west of Temple Barr. St. Margaret's

Warren Smith walked down Harley Street and Clarissa lays her green dress on her bed.

Big strikes three as Richard returns home and then strikes the half hour moments after Elizabeth Dalloway and Doris Kilman leave for The Army and Navy Stores. Rezia hears a clock striking six just after Septimus kills himself and Peter who has heard the ambulance responding to this event, arrives at his hotel to find a letter from Clarissa. Also, since much of what we learn about most of the characters comes from their thoughts and perceptions we always need to take into account the source of a fact

Age is an important fact in Mrs. Dalloway. Clarissa, Sally and Peter all assert their vitality in the face of increasing age. 'She was not old yet', Clarissa thinks. 'She had, just broken into her fifty-second year, Sally is 'fifty-five, in body,' she later tells Peter. 'But her heart was like a girl of twenty'. Unlike the ages of Clarissa and Sally, that of Peter, whose engagement to the twenty-four year old Daisy has brought him back to London, is a slippery fact.

Then he tells Clarissa of his engagement she thinks, he's six months older than I am, which would make him fifty-one or fifty-two, an age consistent, with his thought a moment earlier that he was only just past fifty'. A bit later he twice thinks of himself as fifty-three yet when he compares himself to Hugh Whitbread, who is fifty-five, Peter' thinks he is two years older than Hugh.

Finally, when he tells Sally he is fifty-two to be precise' we cannot be sure whether he is shaving a year off his age or Woolf has made a mistake. With the exception of Richard, whose age is not mentioned, the mistake.