The Multivalent Moment
in
Jean-Pierre de Caussade’s
L’abandon à la Providence divine
and
Virginia Woolf’s Mrs. Dalloway

By

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Declaration / Statement of Originality

I hereby certify that this thesis contains no material which has been accepted for the award of any other degree of diploma in any university or other institution and affirm that to the best of my knowledge, the thesis contains no material previously published or written by another person, except where due reference is made in the text of the thesis.

Signed:

[Signature]

Date: 4.9.19
“If you are depressed, you are living in the past.
If you are anxious, you are living in the future.
If you are at peace, you are living in the present.”

— Lao Tzu
6th century CE
Abstract

In the West, the frenetic pace of modern living, with its emphasis on what is to come rather than what is happening now, has limited our capacity to experience the present moment in meaningful and reflective ways. The fact that this has not always been the case and, indeed, need not continue to be so, can be ascertained by studying the works of writers with particular insights into the phenomenon of the moment. The purpose of the study, therefore, was to draw on two contrasting print texts in which the experience of the moment as focalising present is addressed substantially. Central to this purpose is the belief that a person’s quality of life is enhanced by the ability to allow certain moments to provide them with profound meaning and insight that results in a realignment of the temporal paradigm underpinning their lives.

The selected texts, Jean-Pierre de Caussade’s *L’abandon à la Providence divine* and Virginia Woolf’s *Mrs. Dalloway*, were considered to be ideally suited to this purpose. To focus the research, a question was formulated which asked how the experience of the moment might be better understood by comparing two apparently dissimilar approaches to it. From this, a set of subquestions was developed to clarify specific aspects of the research. Given the nature of the two selected texts and the implications of the research questions, it seemed appropriate to design and undertake a study which would be essentially qualitative, interpretive, and comparative. A further element of contrast was achieved by selecting texts from the disciplines of Christian spirituality and Modernist literature, thereby exploiting the potential for insights of an interdisciplinary nature. The
methodology of the thesis also required an in-depth study of the life and period of each writer in order to contextualise their authorial agendas.

For each of the selected texts, data was collected initially by extracting contextualising sentences in which the word moment occurs, and tabulating these as appendices. This raw data was processed in the relevant chapter for each text by grouping references to the moment under categories representing conceptual similarities. Each category was then subjected to further qualitative and linguistic analysis. A final stage consisted of a set of comparisons, beginning firstly with a discussion of the significance of war and religion to each text, and then proceeding to the comparative analysis of textual material via key thematic designations, determined in light of the categories previously established.

The study’s findings indicated that both texts understand the moment in a rich diversity of ways, and give it priority within their temporal paradigms. Moreover, the research established that the conceptual overlap between L’abandon à la Providence divine and Virginia Woolf’s Mrs. Dalloway is substantial, especially in the categories relating to transcendence, epiphanies, eternity and self-abandonment. Although there are clear differences between the texts in terms of historical period, language and culture, they nevertheless share a high level of conceptual alignment and reinforcement. The potential for comparative analysis across numerous other sets of texts was also affirmed by the methodology employed in this project.
The findings of this study have specific implications for scholarship and broader implications for the general population. Recommendations for further research have also resulted from this study.
Acknowledgement

I record here my sincere thanks to my two supervisors, Reverend Professor Austin Cooper OMI and Reverend Professor Gerald O’Collins SJ, from whose wisdom, insight and encouragement I have benefited greatly on the absorbing journey we have shared towards the completion of this project.

Over the years, my studies in the French language have been inspired and supported by a number of teachers and friends, most notably by Brother Jack Shacklock CFC, who taught me French for the last two years of my secondary schooling; by Dr Ann Trindade who lectured me in Modern French and Medieval French at the University of Melbourne and remains a friend to this day; and by Madame Nadia Cullen, a long-time teaching colleague and native speaker of French, who provided valuable advice on matters of translation, and kindly proofread the French text quoted in this study.

I also recognise with gratitude the two-fold role of Brother Timothy Lockwood CFC who not only introduced me to the extraordinary world of Christian spirituality, and to Jean-Pierre de Caussade in particular, but who, thirty-four years later, also read and provided advice on the final draft of this thesis.
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Textual Citation

*L’abandon à la Providence divine*

Lecoffre (ed. Henri Ramière, 1861)

Book.Chapter.Section

(*AB* 1.1.1)

*Mrs. Dalloway*


Page. Line(s)

(*MD* 1.1-2)
Chapter 1

The Research Defined

Introduction to the Research

How we perceive and experience time is a complex matter. Our present age has inherited a model which is linear and future-oriented. The accelerated pace of modern living in the developed world is such that the experience of time allows little space for us to inhabit what Heidegger calls “the Moment” in his description of the authentic present.¹ Before one experience can be savoured and fathomed, the next is eagerly anticipated and the cycle of temporal displacement continues. This, of course, is not the case for every culture or for every historical period, but it is true of my own world and the world out of which this thesis has emerged.

In some Australian supermarkets, hot-cross buns are put on sale on Boxing Day and Christmas merchandise appears from August onwards. In some organisations, draft calendars for the following year are produced when the current year has hardly begun. For those with an addiction to mobile phones and social media, the constant anticipation of a call, message, text, or comment or “like” on their Facebook page orients them constantly towards what will happen rather than what is happening. Events are recorded compulsively on phones and electronic devices for possible consumption at a later date. In his book, Hamlet’s Blackberry: Building a Good Life in the Digital Age, William Powers asks: “Is it

¹ Martin Heidegger, Being and Time, John Stambaugh trans. (Albany: State University of New York Press, 2010), 323,
more important that we actually live these experiences than obsessively record and upload them to the cloud?"

Among the various reminders in our world that time can be experienced more profoundly, is the great treasury of literature to which we still have access. Many writers have captured and preserved for us a profound understanding of what it means to be “in the moment,” as the English expression so tellingly puts it. Whether these writers’ texts be secular or religious (to employ a convenient but dubious dichotomy), their insights into the relationship between time and being offer us the opportunity of reclaiming that elusive experience of the moment. They offer the reader a pathway into the mysteries of contemplation, while, at the same time, raising some foundational questions about this very experience. What is the nature of such a moment? Who are the writers to whom we might turn for insight? How have these writers described their experiences of the moment? Are different writers oppositional or comparable in their understanding of the moment?

The seeds of this thesis were unwittingly planted in the mid-1980s by my then Novice Master who introduced me to many of the great classics in the canon of western spirituality. Among these was a short treatise by the eighteenth-century French Jesuit, Jean-Pierre de Caussade³, whose title, in the English translation I read at that time, was Abandonment to Divine Providence.⁴ This little book made a great impression on me, so much so that its

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³ In the records of the Jesuit Order, his name does not appear with the hyphenation or preposition until after his second stay at Nancy. Dominique Salin, introduction to *L’abandon à la Providence divine autrefois attribué à Jean-Pierre de Caussade* (Paris: Éditions Desclée de Brouwer, 2005), 13. He will henceforth be referred to as Caussade except in headings. During his time in Nancy, the sisters recorded his name as “P. de la Caussade.”
⁴ The textual history and various titles of this text will be discussed in more detail in Chapter 4. From this point, it will be referred to in the abbreviated form *Abandon*. 
insights, promptings and questions have remained with me ever since, at times urging me to consider responding in a more intense, even scholarly way. Caussade’s description of what has come to be known as “the sacrament of the present moment” remains for me and many others one of the most lucid and inspiring explorations of this phenomenon. As my undergraduate studies were in French which I have taught in secondary schools for many years, I decided eventually to re-read Abandon in its original language. In the interests of representing Caussade’s meaning as faithfully as possible, it is on the original French text that this thesis will draw. The full textual history of the 1861 edition will be discussed in Chapter 4.

Years later, from 2012 to 2015, I taught Virginia Woolf’s 1925 novel Mrs. Dalloway to a literature class at senior secondary level. As my familiarity with the literary criticism surrounding this text increased, I began to wonder why so few scholars seemed prepared to explore what I perceived to be its profoundly spiritual core, or were even aware of the frequency of references in it to the experience of the moment. Woolf herself never appears to have articulated such a purpose for her novel, but this does not preclude there being other interpretations of its impact. Woolf and many of her English and Anglo-Irish Modernist contemporaries explored the experience of time in a much more personal and psychological way than had their nineteenth-century predecessors. They readily exploited techniques such as stream of consciousness, interior monologue and free indirect discourse, all of which depend on a non-linear understanding of time. In order to expose this spiritual core, especially as it is expressed through Woolf’s understanding of the moment, I have chosen in this thesis to juxtapose her novel with Caussade’s treatise.
**Purpose of the Research**

The purpose of the research is to investigate the experiential dimensions of the moment through two key and contrasting texts in which the phenomenon appears substantially. Central to this purpose is the belief that certain moments are imbued with profound meaning which transcends the chronological restraints of time. Although thinkers and writers from diverse backgrounds and disciplines may describe such experiences in what appear to be unrelated ways, they are actually documenting aspects of the same phenomenon. Their writing, therefore, is mutually informative and revelatory. Central to this statement of purpose is the belief that our quality of life is enhanced by the ability to allow certain moments to speak to us, and by our capacity to find in them a source of profound meaning and insight. Furthermore, our perceptions and experiences of time are shaped by and reflected in the narratives we read and write,\(^5\) and this means that literature is potentially a powerful formative influence on who we are and how we act. In *Temps et Récit*, Paul Ricoeur employs the expression *l’expérience temporelle fictive* to describe the ways in which the fictive experience of time governs how readers interpret and represent to themselves the temporality of their own lives.\(^6\) It is on such a key foundation that this study’s assumptions regarding its purpose and value ultimately rest.

**Identification and Evolution of the Research Question**

In light of the above, the research will explore the question: How can the experience of the moment be better understood by comparing two apparently dissimilar approaches to it, in

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this instance, those of Jean-Pierre de Caussade and Virginia Woolf? From this question, a further subset emerges:

1. Of what does the experience of the present moment consist in Caussadian terms?
2. Of what does the experience of the present moment consist in Woolfian terms?
3. Where do Caussadian and Woolfian perspectives on the moment intersect and diverge?
4. What are the advantages and disadvantages of exploring the present moment from different perspectives?
5. What are the implications of an ontology of the present moment?

Questions 1 and 2 address the first component of the research question which focuses on establishing both context and fact in relation to Caussade and Woolf’s understanding of the moment. Question 3 relates to the comparative dimension of the research question; Question 4 inquires into the “how” of the research question and its central aim of better understanding the human experience of the moment through a comparative methodology; and Question 5 addresses the present moment as a dimension of being.

**Design of the Research**

This research was constructed as a qualitative comparative analysis. Its aim was to exploit the data available from two key texts by Caussade and Woolf in order to provide maximal scope for understanding the experience of the moment. Chris Pickvance has described the advantages and disadvantages of comparative analysis as follows:

The strength of comparative analysis as a research design is its ability to introduce additional explanatory variables (or to allow variation in variables which take a fixed value in the initial case of interest), and to show that relations are more or less general than had been initially thought. Its weaknesses are that it requires the commensurability of concepts across cases (e.g. terms like ‘environmental regulation’ must have consistent meanings so we are not comparing apples and oranges), the introduction of new variables brings with it the introduction of
unknown variation too, and that like all nonexperimental research it has to rely on ‘naturally occurring variation’ which rules out many combinations of values of interest to the researcher.7

The primary data for this study has been extracted from the two selected texts, and has been organised into three appendices in which quotes containing the word moment are presented in tabular form as they occur chronologically in each text. In addition, a contextual study of each writer’s life and socio-historical context was undertaken to enhance understanding of the significance of the primary data. Analysis of the quotes from both texts resulted in sets of categories being created, based on thematic and conceptual similarity. The next level of data processing involved a comparison of the categories from each text, leading to the identification and description of specific similarities and differences.

Significance of the Research

This research project is valuable for a number of reasons. In the first instance, it has the potential to inform scholarship by raising consciousness of the particular relationships between sets of data which have not been examined before through comparative analysis, and which appear at first sight to have little in common. Moreover, focusing on the phenomenon of the moment in this way is also a means of consciousness-raising in relation to issues concerning quality of life, and to the larger questions of meaning and existence. A growing body of literature has emerged in recent decades, from the self-help book to the in-depth study, in which the relationship between our psychological state and our capacity to live in the present are explored, often in terms of the concept of mindfulness.8

8 See Anna Black, Living in the Moment (New York: Cico Books, 2012); David Hoffmeister, This Moment Is Your Miracle: Spiritual Tools to Transcend Fear and Experience the Power of the Present Moment (Oakland CA:
Limitations and Delimitations of the Research

Limitations apply to all areas of human activity. In the case of this study, they relate to the internal validity of the research, and addressing them assists in identifying any potential weaknesses. A limitation affecting the current research is the selection of only one representative author from the disciplines of spirituality and modernist fiction. While this is appropriate in terms of the research question, it nonetheless limits the scope for generalisability. Delimitations relate to issues of external validity and to those factors which are beyond the control of the researcher. This study is delimited by two sets of factors: first, only one type of research design has been employed, in this case, comparative analysis; second, the study focuses solely on the perceptions of published writers who have conveyed their perceptions in print. These are conscious decisions which have been taken as appropriate responses to the scope and nature of the research question.

Definitions

Religion, Faith, Theology, Spirituality & Mysticism

Although this set of terms is notoriously difficult to define and there exist various layers of overlap across and among them, it remains essential for this thesis that their differences and similarities be clearly established. Of these four terms, the most significant for our present purposes is spirituality; yet, to understand its singularity, the other terms must also be satisfactorily defined, at least as far as it is possible to do so within the constraints of an introductory chapter.

Those who have attempted to define religion are legion and the literature they have provided is thorough and extensive. Among the writers and thinkers who have acknowledged the challenges in so doing is William James who, in his classic work *The Varieties of Religious Experience*, expresses the following view: “The very fact that there are so many (religions) and they are so different from one another is enough to prove that the word ‘religion’ cannot stand for any single principle or essence but is rather a collective name”. James goes on to identify institutional and personal branches within a religion which further add to its complexity, arriving eventually at the conclusion that “The name ‘religion’ should be reserved for the fully organized system of feeling, thought, and institution, for the Church, in short, of which this personal religion, so called, is but a fractional element.” Indeed, diversity and complexity are, in themselves, constitutive elements of the all-encompassing term “religion”. As John Caputo has pointed out, ‘there are Western religions, Eastern religions, ancient religions, modern religions, monotheistic, polytheistic, and even slightly atheistic religions”. Certain religions have evolved over time and re-defined themselves, or modified their beliefs, texts and worship.

In this thesis, two specific forms of religion are relevant, both of which share a highly institutionalised identity. In the case of Caussade, the writer was a baptised Roman Catholic who was also a professed and ordained member of the Society of Jesus. He embraced the teachings of his religion and ministered within its structures. Caussade’s relationship to

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9 For a detailed discussion of the word religion, see Brimadevi Van Niekerk, “Religion and spirituality: What are the fundamental differences?” in *HTS Teologiese Studies/Theological Studies* 74, no. 3 (2018): 4933. https://doi.org/ 10.4102/hts.v74i3.4933


11 James, *Varieties*, 27.

religion may therefore be described as confessional. Virginia Woolf was raised in an agnostic household and later proclaimed herself to be an atheist. Her literary critique is often of institutional or conventional religion, mainly in the guise of the Anglican Church, with which her relationship remained conflicted. Both writers, then, can be said to have related to the phenomenon of institutional religion, albeit in profoundly different ways. These relationships will be explored in more detail in Chapters 4 and 6, respectively.

In some instances, the word “faith” is used as a synonym for a religious tradition, as when a person claims to belong to the “Catholic faith”. Beyond this usage, however, faith claims for itself a broader set of definitions. In James Fowler and Mary Lynn Dell’s “Stages of Faith Through Infancy to Adolescence,” the writers contextualise their discussion of faith by providing an inclusive description which they argue applies to all human beings. Faith is therefore that process which

1. Gives coherence and direction to persons’ lives;
2. Links them in shared trusts and loyalties with others;
3. Grounds their personal stances and communal loyalties in a sense of relatedness to a larger frame of reference; and
4. Enables them to face and deal with the challenges of human life and death, relying on that which has the quality of ultimacy in their lives.13

More specifically, religious faith is often defined in terms of the adherence to or practice of a particular system of religious belief, on the basis of trust or confidence in it. In the Christian tradition, most denominations base their understanding of faith on biblical definitions, especially those provided by the Pauline Epistles.14 Faith, therefore, has its

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14 Hebrews 11.1; 1 Thessalonians 5:21.
origins in God and aligns with examples provided by the life of Jesus Christ. It is often seen as an active concept which requires the faithful to exercise trust, confidence and fidelity which are the meanings most closely associated in the New Testament with the Greek noun for faith πίστις (pistis) which occurs some 240 times.\textsuperscript{15}

The articulation of faith requires the tools of theology which, although a complex field, may be described succinctly as a rational, cogent and intelligent discourse concerning God. In his \textit{Proslogion}, St Anselm of Canterbury (1033/4-1109) provides the classic Latin definition, \textit{fides quaerens intellectum},\textsuperscript{16} which presupposes faith as a foundation for further understanding. Across Christianity and within specific traditions, there are numerous theologies whose existence reinforces the fact that discoursing on God is not without its challenges.

Like theology, spirituality is best understood in its plural form: it is also understood nowadays to take either a religious or secular form. In 2000, Sven Erlandson published \textit{Spiritual but not Religious} which gave rise to a movement with an acronym formed from the book’s title, SBNR.\textsuperscript{17} Philip Sheldrake sees the contemporary interest in spirituality as an attempt to embrace “an aspirational approach to the meaning and conduct of human life whether this is seen in religious or non-religious terms.”\textsuperscript{18} Of Christian spirituality, he writes that it “embodies a conscious relationship with God, in Jesus Christ, through the indwelling of the Spirit, in the context of a community of believers.”\textsuperscript{19} The reference here to a

\textsuperscript{17} Sven Erlandson, \textit{Spiritual but Not Religious: A Call to Religious Revolution in America} (Bloomington: iUniverse, 2000).
community of believers will be significant in the discussion undertaken in Chapter 4 in relation to quietism and the rejection by certain practitioners of the Church’s liturgical and sacramental practices.

Mysticism is another of those elusive phenomena for which numerous secular and religious definitions have been advanced, and for which a plurality of significations is required. In 1902 in a series of public lectures which were later published as *The Varieties of Religious Experience*, William James proposed four “marks which, when an experience has them, may justify us in calling it mystical.”\(^{20}\) James’ categories have since served as a solid foundation for much of the literature relating to the mystical state:

<table>
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<tr>
<th></th>
<th>Ineffability</th>
<th>The handiest of the marks by which I classify a state of mind as mystical is negative. The subject of it immediately says that it defies expression, that no adequate report of its contents can be given in words.</th>
</tr>
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<tbody>
<tr>
<td>2</td>
<td>Noetic Quality</td>
<td>Although so similar to states of feeling, mystical states seem to those who experience them to be also states of knowledge. They are states of insight into depths of truth unplumbed by the discursive intellect. They are illuminations, revelations, full of significance and importance, all inarticulate though they remain; and as a rule they carry with them a curious sense of authority for aftertime.</td>
</tr>
<tr>
<td>3</td>
<td>Transiency</td>
<td>Mystical states cannot be sustained for long.</td>
</tr>
<tr>
<td>4</td>
<td>Passivity</td>
<td>Although the oncoming of mystical states may be facilitated by preliminary voluntary operations, as by fixing the attention, or going through certain bodily performances, or in other ways which manuals of mysticism prescribe; yet when the characteristic sort of consciousness once has set in, the mystic feels as if his own will were in abeyance, and indeed sometimes as if he were grasped and held by a superior power.</td>
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*Figure 1.1 William James’ Four Marks of Mysticism*\(^{21}\)

In 2008, Douglas Shrader proposed expanding James’ four marks to include three more characteristics of mystical experience: Unity of Opposites, Timelessness, and The True

\(^{20}\) James, *Varieties*, 380.

\(^{21}\) James, *Varieties*, 380-2.
Self. All seven categories in this combined approach constitute a thorough and reliable definition of the experience of mysticism, whether religious or non-religious. They also echo numerous dimensions of the mystical moments which Caussade and Woolf explore in their respective texts. At this stage, however, the particular significance for this thesis of the distinctions between religious and secular perspectives resides in an underlying question relating to Virginia Woolf’s worldview and her treatment of the moment: Can a secular text be understood as spiritual, religious or mystical writing? This question will be critical to addressing sub-questions 3 and 4 of the research question stated above.

Time and Temporality

These two concepts and their significance for this project will be explored in detail in Chapter 3 in order to explore the moment as an experience in time and beyond time. At this stage, however, an initial distinction is important. Whilst time and temporality are mutually related, they are not the same phenomena. Time may be understood as “atemporal and tenseless, or as a series of ‘now’ moments in which the past and future are represented as social constructions that serve to make sense of an ongoing present.” Temporality has been traditionally understood as the linear progression of past, present, and future.

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Outline of the thesis

In total, the thesis consists of nine chapters, an overview of which is provided below:

<table>
<thead>
<tr>
<th>Chapter</th>
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<tr>
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<tr>
<td>4</td>
<td>Jean-Pierre de Caussade: Life and Context</td>
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<td>5</td>
<td>The Moment in <em>L’abandon à la Providence divine</em></td>
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<td>6</td>
<td>Virginia Woolf: Life and Context</td>
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<tr>
<td>7</td>
<td>The Moment in <em>Mrs. Dalloway</em></td>
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<td>8</td>
<td>Comparative Analysis</td>
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<tr>
<td>9</td>
<td>Review and Conclusions</td>
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*Table 1.2 Overview of the Thesis Structure*

Chapter Outlines

Chapter 1, *The Research Defined*, introduces the research question; addresses fundamental aspects of the research design; provides definitions for key concepts; and concludes with an outline of the thesis structure.

Chapter 2, *Methodology*, sets out a strategy for the analysis of the research data. Ontological, epistemological and theoretical perspectives are discussed in terms of their relevance to a theoretical framework. Consideration is given to the concept of interdisciplinarity and its significance for the methodology of the thesis which is based on
the comparative analysis of two key texts. Attention is also given to the role of language in analysis of this kind.

Chapter 3, Time, Temporality and the Moment, situates the concept of the moment within a broader temporal paradigm, tracing key stages in human thinking which have affected the practice of Christian spirituality and influenced various schools of fiction writing. A basic distinction is drawn between chronological and experiential time.

Chapter 4, Jean-Pierre de Caussade: Life and Context, lays the groundwork for understanding and analysing *L'abandon à la providence divine*, by outlining the life of its author and the issues surrounding the text’s authorship, and by discussing those social and religious movements which shaped the author’s historical period and personal worldview. The most significant of these emerges as the debate over quietism.

In Chapter 4, The Moment in *L'abandon à la Providence divine*, I arrange the 123 references to the word moment in the treatise into eight categories, based on conceptual similarities. I then proceed to examine the significance of each quote in terms of its language, meaning and associations with the other quotes in its category.

Chapter 5, Virginia Woolf: Life and Context, a similar approach is adopted to that of Chapter 3. By examining Virginia Woolf’s personal life, her historical period, and the circumstances surrounding the writing of *Mrs. Dalloway*, a context is provided for the close analysis of the novel in the succeeding chapter.
Chapter 6, The Moment in *Mrs. Dalloway*, presents the 70 references to the word moment in the novel, assigning them to six categories, based, as in Chapter 4, on conceptual similarities. I focus again on language, meaning and associations across the various quotes.

In Chapter 7, Comparative Analysis, I draw directly on the data presented in Chapters 4 and 6 to analyse similarities and differences in the ways in which Caussade and Woolf understand and describe the moment.

Chapter 8, Review and Conclusions, I revisit the project’s stated purpose; recall the research design; and provide answers to the research questions. I conclude with some suggestions for further research in this field.

Appendices A, B and C include all of the extracted quotes, numbered and listed in the order in which they appear in each text. In order to provide a basic context, each quote consists of the full sentence, clause or phrase in which the word moment occurs. The coding by quote numbers is explained in Chapters 4 and 6.

All translations in this thesis of languages other than English are my own.
Chapter 2

Methodology

Introduction

Chapter 1 provided an introduction to the research question, addressed fundamental aspects of the research design, and outlined the overall structure of the thesis. The research question and six sub-questions were framed, and basic definitions of key terms were provided. Taking these definitions and the research questions into account, and acknowledging the purpose of the study as set out in Chapter 1, I have undertaken the research in the manner described below.

The purpose of the study is to investigate the experiential dimensions of the moment through two key texts in which the phenomenon appears substantially, and to explore the ways in which two apparently unrelated approaches inform and challenge each other. Central to this statement of purpose is the belief that a person’s quality of life is enhanced by the ability to allow certain moments to provide them with profound meaning and insight; and that the capacity for engaging in this way has diminished in twenty-first century Western societies. Given that the research draws on two widely-read print texts, the study concerns itself more with words, symbols and concepts than with numbers or empirical measurement. This suggests an approach to research that is essentially qualitative, interpretive and constructed around comparative analysis.

The terms method and methodology are used interchangeably by some writers, while others define method as the means of data collection and methodology to explain why the chosen
method is appropriate.\textsuperscript{24} The approach taken in this thesis is to include all facets of the research process under the overall heading of methodology. Thus, the research design, the theoretical framework, the approach taken, and the means of data analysis are all understood to constitute this thesis’ methodology, as set out progressively in this chapter.

\textbf{Theoretical framework}

Inquiry paradigms influence the conceptual frameworks and methodologies which underpin research activity. Egon Guba has identified three types of questions which may be employed in constructing inquiry paradigms:

\begin{enumerate}
\item \textit{Ontological:} What is the nature of the “knowable”? Or, what is the nature of “reality”?\textsuperscript{25}
\item \textit{Epistemological:} What is the nature of the relationship between the knower (the inquirer) and the known (or knowable)?
\item \textit{Methodological:} How should the inquirer go about finding out knowledge?\textsuperscript{25}
\end{enumerate}

While, on the one hand, human beings operate out of their own personal epistemologies which evolve from experience, on the other hand, our experiences are always situated within specific contexts which are comprised of significant social and cultural factors. Michael Crotty has argued that “all knowledge, and therefore all meaningful reality as such, is contingent upon human practices, being constructed in and out of interaction between human beings and their world, and developed and transmitted within an essentially social context.”\textsuperscript{26} The recognition and clarification of these factors and their influence on the

\begin{flushleft}
\end{flushleft}
research make it possible to improve the quality of the research process and, ultimately, its outcomes.

It is important to acknowledge that Guba’s categories do not exist in isolation from each other: in fact, the positions they represent are commonly identified as research traditions and paradigms. Research paradigms provide a way of looking at phenomena and serve as touchstones in guiding the activity of the researcher. Martin Terre Blanche and Kevin Durrheim have proposed three social science research paradigms:

<table>
<thead>
<tr>
<th></th>
<th>ONTOLOGY</th>
<th>EPISTEMOLOGY</th>
<th>METHODOLOGY</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Positivist</strong></td>
<td>Stable external reality</td>
<td>Objective Detached Observer</td>
<td>Experimental Quantitative Hypothesis testing</td>
</tr>
<tr>
<td></td>
<td>Law-like</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Interpretivist</strong></td>
<td>Internal reality of subjective experience</td>
<td>Empathetic Observer intersubjectivity</td>
<td>Interactional Interpretation Qualitative</td>
</tr>
<tr>
<td><strong>Constructivist</strong></td>
<td>Socially constructed reality Discourse</td>
<td>Suspicious Political Observer constructing versions</td>
<td>Deconstruction Textual Analysis Discourse Analysis</td>
</tr>
</tbody>
</table>

*Table 2.1 Research Traditions and Paradigms*²⁷

My approach is a constructivist one, given that I understand knowledge to be constructed and content-specific. I recognise that the ontology of each of the selected texts emerges out of socially constructed realities and that a methodology which favours textual and discourse analysis is therefore appropriate. The research I conducted was interpretive, examining

closely each writer’s life, context, language and imagery. My purpose was to understand phenomena, clarify meanings, make connections and comparisons, and to investigate different human perspectives on a single, central phenomenon. Pamela Maykut and Richard Morehouse have put this process in the following terms: “The speech patterns and behavior of actors or agents and the specific context in which these behaviors occur are what the qualitative researcher is trying to understand. The purpose of qualitative research is getting at the world of the agent or subject.”

According to Jerry Willis, interpretivists believe that “an understanding of the context in which any form of research is conducted is critical to the interpretation of data gathered.” He argues that what the world means to a person being studied is of critical importance to good research in the social sciences. The roots of interpretivism can be found in the philosophical traditions of hermeneutics and phenomenology, in which the German sociologist Max Weber is generally credited with being the central influence. Weber argued that the social sciences are principally concerned with Verstehen, or understanding: to study the world, therefore, means not only to observe but also to understand. The implication of this view is that, in order to understand phenomena, the whole must be examined as well. In this study, the worlds of Caussade and Woolf are regarded as highly significant, not only in shaping the individuals themselves, but also in

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influencing and determining their respective worldviews and writings. An interpretivist approach has therefore been employed.

**Epistemology**

Richard Fumerton has defined epistemology as involving questions about “the concepts of knowledge, evidence, reasons for believing, justification, probability, what we ought to believe, and any other concepts that can be understood through one or more of the above.”

The researcher’s underlying epistemological commitments affect the ways in which he or she poses particular questions, or assesses the relevance and usefulness of different data or research methodologies. The concept of epistemology therefore becomes “the foundation upon which the interpretation of data, all sensemaking and all concepts of the world are taken.”

Research into texts, be they spiritual treatises or novelistic fiction, may be justified on epistemic grounds on the basis of their ability to provide what Lorraine Kasprisin describes as “a symbolic structure through which we can come to know the world in some unique way,” and “a distinct and irreducible form of knowledge.”

Knowing, in terms of reading a literary text, is fundamentally experiential and this gives the activity a distinctive epistemological identity: “The kind of knowing that is intimately tied to the literary experience is knowing in the sense of realizing by living through - to know what it is like, to have experienced it … ‘I know because I have lived through the experience,’ would be an appropriate response.”

Nand Kishore Acharya asserts that “literature is a specific,

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independent and valid process of the search for Truth and Reality, and therefore of the search for values and ethics.”

Research into literary texts is predominantly qualitative, although quantitative approaches have been in use since the middle of the nineteenth century and are sometimes employed in conjunction with qualitative methods. Dawn Snape and Liz Spencer assert that “there are many forms of qualitative research, each shaped by different epistemological origins, philosophies about the nature of scientific inquiry and its outcomes and varying prescriptions for methodological rigour.” Despite this wide variety of forms, it is nevertheless possible to identify a set of seven common characteristics of qualitative research as formulated by Rachel Ormston, Liz Spencer, Matt Barnard and Dawn Snape. In the table below, these characteristics are aligned with my comments on their relevance to the approach taken in this thesis:

<table>
<thead>
<tr>
<th>#</th>
<th>Characteristic of Qualitative Research</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Aims and objectives that are directed at providing an in-depth and interpreted understanding of the social world of research participants by learning about the sense they make of their social and material circumstances, their experiences, perspectives and histories.</td>
<td>In this study, the “research participants” become Caussade and Woolf.</td>
</tr>
<tr>
<td>2</td>
<td>The use of non-standardised, adaptable methods of data generation that are sensitive to the social context of the study and can be adapted for each participant or case to allow the exploration of emergent issues.</td>
<td>The research data have been extracted from the two texts selected for this study.</td>
</tr>
<tr>
<td>3</td>
<td>Data that are detailed, rich and complex (again, the precise depth and complexity of data may vary between studies).</td>
<td>The data are substantial and complex given the nature of the texts from which they have been extracted.</td>
</tr>
<tr>
<td>4</td>
<td>Analysis that retains complexity and nuance and respects the uniqueness of each participant or case as well as recurrent, cross-cutting themes.</td>
<td>As the analysis is comparative in this instance, it lends itself to complexity and nuance.</td>
</tr>
<tr>
<td>5</td>
<td>Openness to emergent categories and theories at the analysis and interpretation stage.</td>
<td>The analysis of data in this study has been used to generate a number of categories and theories.</td>
</tr>
<tr>
<td>6</td>
<td>Outputs that include detailed descriptions of the phenomena being researched, grounded in the perspectives and accounts of participants.</td>
<td>These are provided through definitions and the through the treatment of time in Chapter 3.</td>
</tr>
<tr>
<td>7</td>
<td>A reflexive approach, where the role and perspective of the researcher in the research process is acknowledged. For some researchers, reflexivity also means reporting their personal experiences of ‘the field’.</td>
<td>Attention is given to this characteristic in Chapter 1. However, texts are non-reactive and are not affected by the behaviour of the researcher.</td>
</tr>
</tbody>
</table>

*Table 2.2 Seven Common Characteristics of Qualitative Research*

By contrast, quantitative approaches to literature tend to draw on mathematics to achieve various forms of measurement, classification, comparison and analysis. According to David Hoover, such approaches work best in the service of more traditional literary research, but recent and current work often necessarily concentrates much of its effort on the development of new and improved methodologies. The availability of large numbers of electronic literary texts and huge natural language corpora has increased the attractiveness of quantitative approaches as innovative ways of “reading” amounts of text that would overwhelm traditional modes of reading. They also provide access to kinds of information that are not available even in principle without them. Quantitative approaches are most naturally associated with questions of authorship and style, but they can also be used to investigate larger interpretive issues like plot, theme, genre, period, tone, and modality.  

In this study, the focus on the numerical frequency of the word moment in each of the two selected texts may appear to suggest that there is a quantitative dimension to the research. However, there is no attempt to treat the number as an analytical entity in and of itself: rather, the number in each instance indicates substantiality relative to frequency, as opposed to providing a basis for mathematical or statistical analysis. The word moment having been establish as a substantial phenomenon, the study proceeds by way of the qualitative approach described above. In making the distinction between qualitative and quantitative methods, Willis has argued that “the major difference between these approaches is not the data collected. It is in the foundational assumptions, the givens that are assumed to be true.”

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42 Hoover, “Qualitative Analysis and Literary Studies,” 1.
43 Willis, Foundations of Qualitative Research, 7.
**Research Design**

This thesis draws principally on the broad disciplines of Christian spirituality and novelistic fiction. Interdisciplinarity is an approach with its origins in the early twentieth century. Across the intervening decades, its popularity as a concept for scholarly research has waxed and waned. However, in this present instance, it has been employed as a means of expanding the scope of this project and achieving what Thompson Klein has described as the broad objectives of interdisciplinarity: “to answer complex questions, … to solve problems that are beyond the scope of any one discipline, … to achieve unity of knowledge.” According to Steven Tótösy de Zepetnek, the notion of interdisciplinarity contains two basic principles which are summarised below and aligned with the approach adopted in this thesis:

<table>
<thead>
<tr>
<th>Principles of Interdisciplinarity</th>
<th>Description</th>
<th>Relevance to this Thesis</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Comparative Principle</td>
<td>Literature may be studied by attention to conceptually related fields such as history or psychology.</td>
<td>The related fields in this instance are Christian spirituality and novelistic fiction.</td>
</tr>
<tr>
<td>The Principle of Method</td>
<td>Interdisciplinarity postulates the application of theoretical frameworks and methodologies used in other disciplines for the acquisition of knowledge in the analysis of literature and/or the literary text or texts.</td>
<td>The most directly related methodology in this thesis is a comparative one.</td>
</tr>
</tbody>
</table>

Table 2.3 Principles of Interdisciplinarity

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44 For a detailed discussion of the origins and nature of interdisciplinarity, see Angelique Chettiparamb, *Interdisciplinarity: A Literature Review* (Southampton: The Interdisciplinary Teaching and Learning Group, University of Southampton, 2007). [https://www.heacademy.ac.uk/system/files/interdisciplinarity_literature_review.pdf](https://www.heacademy.ac.uk/system/files/interdisciplinarity_literature_review.pdf)

45 Examples of interdisciplinarity in Woolfian studies can be found in Martin, Ann, and Kathryn Holland, eds., *Interdisciplinary/Multidisciplinary Woolf* (Liverpool: Liverpool University Press, 2013).


Methodology

Sreevidya Surendran has argued that “an effective method of study in the literary field must enable the student to return to the true cause of their work: knowledge. Not truth, not ideology but simple knowledge.”\(^{48}\) This thesis employs a comparative method which aligns both with Surendran’s views on knowledge and those enunciated in Zepetnek’s Second Principle of Interdisciplinarity. James Turner, in his comprehensive study of philology and the history of the humanities, proposes that the “use of comparison to highlight similarities and differences in objects of study is ancient and perhaps universal.”\(^{49}\) Naturally, definitions of comparativism vary across disciplines and historical periods. Devin Griffiths’ definition is both succinct and useful: a comparative method, he argues, “analyzes two or more systems of relation for common patterns and distinctions (usually identifying these patterns as products of either a shared genealogy or shared responses to specific historical conditions).”\(^{50}\) A comparative methodology, therefore, concerns itself principally with identifying and analysing similarities and differences in the selected data, and interprets this data in response to the research questions. This method presumes the detailed presentation, organisation, interpretation, and contextualisation of data as the foundation for comparative analysis. To further clarify this process, Zepetnek has formulated a set of ten principles for describing in detail the nature of comparative literature:


<table>
<thead>
<tr>
<th>Principle</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>First General Principle</td>
<td>Research in comparative literature is about the “how”, not the “what”; method is therefore of crucial importance.</td>
</tr>
<tr>
<td>Second General Principle</td>
<td>The study of comparative literature involves dialogue between cultures, languages, literatures and disciplines, crossing rigidly defined disciplinary boundaries and offering an alternative as well as a parallel field of study.</td>
</tr>
<tr>
<td>Third General Principle</td>
<td>The comparatists must acquire in-depth grounding in several languages and literatures as well as other disciplines before further in-depth study of theory and methodology.</td>
</tr>
<tr>
<td>Fourth General Principle</td>
<td>Comparative Literature is interested in studying literature in relation to other forms of artistic expression (the visual arts, music, film etc.) and in relation to other disciplines in the humanities and social sciences (history, sociology, psychology, etc.).</td>
</tr>
<tr>
<td>Fifth General Principle</td>
<td>There is a special focus on English as the lingua franca of communication, scholarship, technology, business, industry etc. English, in turn, is in need of other languages.</td>
</tr>
<tr>
<td>Sixth General Principle</td>
<td>Literature is understood within the context of culture.</td>
</tr>
<tr>
<td>Seventh General Principle</td>
<td>In its theoretical, methodological, ideological and political dimensions, literature is inclusive.</td>
</tr>
<tr>
<td>Eighth General Principle</td>
<td>Comparative literature insists on three main types of precision: intra-disciplinary (research within the humanities), multi-disciplinary (research by one scholar employing any other discipline) and pluri-disciplinary (research by teamwork).</td>
</tr>
<tr>
<td>Ninth General Principle</td>
<td>Comparative literature is a global and inclusive discipline.</td>
</tr>
<tr>
<td>Tenth General Principle</td>
<td>Comparative Literature makes a claim on the vocational commitment of its practitioners.</td>
</tr>
</tbody>
</table>

Table 2.4 Zepetnek’s Ten General Principles of Comparative Literature

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51 Adapted from Zepetnek, *Comparative Literature*, 15-18.
Among the most pertinent of Zepetnek’s descriptors to this study are the references to the ways in which comparative literature crosses rigidly defined disciplinary boundaries, insisting, as the Eighth General Principle puts it, on intra- and multi-disciplinary precision. The other particularly relevant observation here is that literature must be understood within the context of culture. Another of those notoriously difficult concepts to define, culture is nonetheless a critical consideration in the research of texts and the worlds out of which they emerge. Alfred Kroeber and Clyde Kluckhohn have proposed a definition which has stood the test of time and which is sufficiently inclusive for the purposes of this study:

Culture consists of patterns, explicit and implicit, of and for behaviour acquired and transmitted by symbols, constituting the distinctive achievements of human groups, including their embodiment in artefacts; the essential core of culture consists of traditional (i.e. historically derived and selected) ideas and especially their attached values; culture systems may, on the one hand, be considered as products of action, on the other, as conditional elements of future action.\(^{52}\)

A literary work of any genre deals \textit{ipso facto} with the complexities of culture identified in this definition. Indeed, all human behaviour is to some extent culturally embedded. As Mohammad Makki and Peter White have stated, “there is virtually universal acceptance in the discourse-analysis literature that the stylistic and text-organisational properties of texts are conditioned by the social contexts in which they operate and the communicative purposes which they serve.”\(^{53}\) This inevitably raises the question of the relationship between culture and language. Claire Kramsch has defined language not merely as a “tool for the exchange of information, but as a symbolic system with the power to create and shape


symbolic realities, such as values, perceptions, identities through discourse”.\textsuperscript{54} According to Wenying Jiang, everything we say or write carries meanings that are “designative or sociative, denotative or connotative.”\textsuperscript{55} Since the 1990s, the literature surrounding the relationship between language and culture has expanded across anthropological, intercultural and sociological boundaries. Although wary of the risk of oversimplifying this relationship, Karen Risager has nevertheless affirmed this new emphasis on research into the ways in which cultural differences express themselves and are created via various forms of linguistic practice and discourse, how culturally different conceptual paradigms and worldviews are contained in the semantic and pragmatic systems of the various languages, and how language development and socialisation contribute to the development of cultural identities and cultural models of the world.\textsuperscript{56}

In this study, the two selected texts were written during periods of significant socio-cultural and socio-religious change. Consideration of their historical periods and cultural milieus, and the ways in which these have shaped and influenced each writer’s worldview, were foundational to the research and will be considered in greater detail in Chapters 4, 6, and 8.

**Selection of Data**

In response to the research question, the data selection process involved the following stages:


<table>
<thead>
<tr>
<th>Stage</th>
<th>Process</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Identification of the word moment and its frequency in each text. This was achieved in the first instance by using the search windows on the PDF versions of each text.</td>
</tr>
<tr>
<td>2</td>
<td>The results from the PDF search were checked and confirmed against the print versions used for each text, in which the word moment was subsequently marked with a highlighter pen.</td>
</tr>
<tr>
<td>3</td>
<td>For each text, the sentence containing each usage of the word moment was extracted and tabulated and, in the case of Abandon, this was also done for the French word instant. (See Appendices A, B and C). This was to provide an immediate context for each usage.</td>
</tr>
<tr>
<td>4</td>
<td>After a close analysis of both the immediate and wider contexts of each usage, categories were established for grouping instances of the word moment on the basis of conceptual similarities.</td>
</tr>
<tr>
<td>5</td>
<td>The data thus extracted became the basis of the comparative analysis presented in Chapter 8.</td>
</tr>
</tbody>
</table>

Table 2.5 Stages in the Selection of Data

Conclusion

In this chapter, the methodology underpinning the study has been outlined and explained. The constructivist approach which frames this research supports the aims of discovering those socially constructed realities which provide a context for the works of the two selected authors, Caussade and Woolf. The distinctive epistemological identity of texts was recognised, as was the need for a qualitative approach which would allow the research to make sense of the social and material circumstances of the authors, together with their experiences, perspectives, and histories. Given that the two selected texts represent significantly different fields, the study is also an interdisciplinary one by nature, and requires the techniques associated with comparative analysis. The key stages in the data-selection process were also identified. A concept which has surfaced repeatedly in this chapter as central to the study at hand is that of context. To understand the significance of the primary data obtained from the two selected texts, it is first necessary to explore in more
detail the phenomenon of the moment by tracing its conceptual evolution, and situating it within a broader temporal paradigm. In light of the methodology outlined in this chapter, and given the purpose of this study, Chapter 3 will therefore proceed to examine the concepts of time, temporality, and the moment.
Chapter 3

Time, Temporality, and The Moment

The purpose of the research is to investigate the experiential dimensions of the moment through two key and contrasting texts in which the phenomenon appears substantially. Central to this purpose is the belief that certain moments are imbued with profound meaning which transcends the chronological restraints of time. Given that the research draws on two widely-read print texts, the study concerns itself more with words, symbols and concepts than with numbers or empirical measurement. This suggests an approach to research that is essentially qualitative, interpretive and constructed around comparative analysis. In order to explore in more detail the phenomenon of the moment which is foundational to this study, it is necessary to trace its conceptual evolution and to situate it within a broader temporal paradigm. In providing definitions for key terms, Chapter 1 also presented a preliminary distinction between the words time and temporality, while signalling that these two fundamental concepts require further consideration in light of the emphasis in this research on the phenomenon of the moment. Chapter 3 will therefore extend the initial definitions of time and temporality presented in Chapter 1, where it was established that the word time may be understood as atemporal and tenseless, while the word temporality represents the linear progression of past, present and future. The purposes of this chapter, therefore, are to identify key stages in the evolution of our ideas about time; to provide the basis for understanding how the concept of the moment may be situated within a temporal paradigm; to distinguish between chronological and kairotic time; to highlight the evolution of the moment as a temporal construct; and to establish the uniqueness, polysemy and conceptual complexity of the English word moment at key stages in the development of English literature up to the modern period.
Modalities of Time

Time has been described by Patrick Dawson as “the ultimate paradox.” Its enigmatic nature has engaged the minds of thinkers across a wide range of disciplines, and its polemical, scientific and philosophical history is long and controversial. Nearly two thousand years ago, Augustine of Hippo commented on the difficulty of defining time in words that resound to this day: “Quid est ergo tempus? Si nemo ex me quaerat, scio; si quaerenti explicare velim, nescio,” (“What, therefore, is time? I know what it is if no one asks; but if anyone does, then I cannot explain it”). Nancy Partner has acknowledged time as “the central fiction for human culture, and even at its most naïve and rudimentary level of expression, a fiction of great force.” While it is not the intention in this chapter to present in detail the many complexities of a field for which scholarship has already provided a wealth of insightful literature, it is nevertheless important to summarise key stages in the evolution of our understanding of time, and to demonstrate their significance as foundational assumptions of this study.

The earliest societies and civilisations appear to have experienced time as a cyclical phenomenon with a “present orientation,” as opposed to modern Western societies in which time is understood to be essentially linear. Despite ethnographic evidence against such a clear distinction, anthropologists have widely accepted it, to the point of making it their dominant narrative form. In her discussion of temporal circularity in early societies,

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Penelope Corfield observes that “the cycle is commonly invoked as a powerful symbol in all interpretations that stress regularity, recurrence and familiar patterning.” Margaret Bain contends that, in the cosmology of Australian Aborigines, time is treated from a descriptive point of view in which it is regarded as an eternal quality, intimately linked to The Dreaming. Expanding on this position, Brian Edgar contends that, in the Dreaming, time does not exist as a horizontal line, but rather in a vertical relationship to the present:

The past underlies and is within the present, events do not happen now, as a result of a chain of events extending back to… a beginning. They exist and they happen because that Dreamtime is also here and now. It is The Dreaming, the condition or ground of existence. It is sacred-past-in-the-present.

In more recent literature addressing the relationship between time and social change, the concept of eternal time has been to some extent re-instated. Marta Botta hypothesises that social change can be traced by observing culture-dependent approaches to time through history. In her case study of “Damanhur,” a sustainable community promoting time travel as a tool of cultural transformation, Botta provides an example of a transmodern culture embracing eternal time. Her representation of the three overarching categories of time is as follows:

<table>
<thead>
<tr>
<th></th>
<th>Cyclic</th>
<th>Linear</th>
<th>Eternal</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Litany</strong></td>
<td>Task oriented rather than time oriented</td>
<td>Stressed</td>
<td>Cooperative</td>
</tr>
<tr>
<td></td>
<td>Everything goes in cycles</td>
<td>Overburdened by tasks</td>
<td>Open-minded</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Goal oriented</td>
<td>Evolution is spiral</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Liberal</td>
<td>Transcendence/ transformation</td>
</tr>
<tr>
<td><strong>Social Causes</strong></td>
<td>Culture honouring nature</td>
<td>Industrialists introduce</td>
<td>Laws of cause and effect</td>
</tr>
<tr>
<td></td>
<td>Traditions nurtured</td>
<td>efficiency</td>
<td>Internal authority</td>
</tr>
<tr>
<td></td>
<td>Natural hierarchy</td>
<td>Time as commodity</td>
<td>Classless society</td>
</tr>
<tr>
<td></td>
<td>collectivism</td>
<td>Stratified society</td>
<td>Neocollectivism</td>
</tr>
<tr>
<td><strong>Worldview</strong></td>
<td>Process oriented</td>
<td>Profits before people</td>
<td>Gaia consciousness</td>
</tr>
<tr>
<td></td>
<td>Together we can make it</td>
<td>The more the better</td>
<td>The Aquarian Age</td>
</tr>
<tr>
<td></td>
<td>Primitive capitalism</td>
<td>Capitalist worldview</td>
<td>Integral view of the world</td>
</tr>
<tr>
<td><strong>Myth/metaphor</strong></td>
<td>Quality over quantity</td>
<td>The cult of speed</td>
<td>The dawn chorus</td>
</tr>
</tbody>
</table>

**Table 3.1 Causal Layered Analysis of Temporal Concepts**

*Chronos and Kairos*

Historically, the movement away from cyclical to linear time is traceable to the classical literature of Greece in which a fundamental duality was established between the concepts of χρόνος (chronos) and καιρός (kairos). Put simply, the former denotes time as a measure which quantifies duration, sequence and length of periodicity, as well as the rate of acceleration applicable to the movements of identifiable bodies;\(^67\) while the latter is a qualitative term which refers to the right, acceptable or opportune time.

Greek philosophers of classical antiquity explored these categories of time, committing themselves variously to cyclical, linear and eternal temporal ontologies, out of which the chronos/kairos distinction began to emerge more clearly.\(^68\) Aristotle’s classic definition of


chronos incorporates a ‘before-and-after’ temporality which lays the foundations for the Western conception of time as linear and sequential:

John Smith has identified three constituent elements in Aristotle’s explanation of chronos:

first, there is the element of change which requires a particular length of time; second, there is a quantification of the elapsed time; and third, there is serial order, expressed through the terminology of before and after.\(^{70}\) Similarly, Smith has described three key aspects of kairos which are at once distinct and interrelated. In the first instance, kairos means the right time for something to happen, as opposed to just any time. A second connotation involves the concept of crisis whose resolution requires a decision at that very time. Lastly, Smith contends that kairos can also denote the best time for taking the opportunity to respond to a problem creatively.\(^{71}\)

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In some instances, and depending on the context, translators have rendered *kairos* as opportunity or occasion. These are certainly meanings which gain considerable currency in light of the first generation of sophists such as Gorgias and Protagoras who regarded *kairos* as the key component in rhetoric and the most prized skill in the art of improvisation. Such rhetorical extemporisation required that the speaker adapt to certain circumstances at short notice, seizing the opportunity presented in that moment.⁷² According to Melissa Shew, Homer’s uses of *kairos* is more specific and corporeal: it is a point and time at which an arrow strikes its target, delivering a deadly blow. Whether it is the top of a head (*Iliad* VIII 11. 83-86) or between the shoulder blade and the neck (*Iliad* VIII, 11. 326-30), *kairos* is an encounter that yields a mortal wound, a successful striking of a target in a deadly spot.⁷³

The relationship between *chronos* and these various usages of *kairos*, although intrinsically complex, nevertheless requires some comment. Hippocrates highlights the nature of this relationship in the opening lines of his *Παραγγελιαι* (*Precepts*): Χρόνος ἔστιν ἐν ὧν καιρός, καὶ καιρὸς ἐν ὧν χρόνος οὐ πολύς· ἄκες χρόνῳ, ἔστι δὲ ἕνικα καὶ καιρῷ.⁷⁴ (Every *kairos* is a *chronos*, but not every *chronos* is a *kairos*). In the New Testament, the relationship between the two terms becomes predominantly dialectical. This can be seen when comparing how they are employed in the Gospel of Mark and the Pauline Epistles. Paul Hammer argues that “for both Paul and Mark it is the event of Jesus Christ which fulfils and captures the reality of every *chronos* and every *kairos*, or, better, every *chronos*-*kairos*.”⁷⁵

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⁷⁴ Hippocrates, *Hippocrates: Collected Works* 1, William Jones ed. (London: Heineman, 1923), 132. In relation to this passage, it is noteworthy that, in his translation, Jones uses the concept of opportunity to translate *kairos*: “Time is that wherein there is opportunity, and opportunity is that wherein there is no great time. Healing is a matter of time, but it is sometimes also a matter of opportunity,” 133.

Elsewhere in the literature of antiquity, the two concepts often appear to be indispensable to one another, as “kairos presupposes chronos, while chronos without kairos fails to explain the critical points of human experience.” Lastly, it can be shown that, in contrast and sometimes in concert with the physical, cosmological, and metaphysical import of chronos, kairos carries an import which is predominantly anthropological, practical and historical.

**Christian Temporality**

Early Christian conceptions of time were initially indebted to inherited Greek models which provided a congenial framework for a nascent theology of Christianity. In his discussion of the transmission of belief in the early Christian Church, Mark Montesano focuses on two key words, *kerygma* and *chronos*. He asserts that the rhetorical process was more akin to poetry and fable than to science, and that the response of the audience to the speaker was determined more by their engagement with the story’s appealing qualities than with the rhetorical ability of the speaker, or the validity of the narrative. Moreover, Montesano asserts that “this relationship between speaker and audience was governed by the complex interaction of forces coming to bear at ‘the right time.’” For the early Christians, there was both urgency and opportunity in the message they received and proclaimed. In the Gospel of Mark, the first noun Jesus pronounces is *kairos* which, along with *pistis*, constitutes what Phillip Sipiora calls the “critical elements in a rhetorical template of the New Testament.”

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In fact, the word *kairos* is used eighty-one times in the New Testament across nineteen books, and *chronos*, fifty-four times, across fifteen books. The highest frequency for *kairos* is twelve in Matthew, and for *chronos*, seventeen in Acts. The two terms are frequently used interchangeably, especially in the Pauline Epistles, but it is highly unlikely that there is any terminological opposition intended by Paul. He characteristically uses *kairos* and *chronos* in close proximity to each other, as in 1 *Thessalonians* 5:1 where both words refer to the time when the messiah will return.\(^8\) Paul’s own conversion/calling serves as a kind of prototype for the auspicious moment of divine encounter when, suddenly and instantaneously, everything is open to change, conversion, or even reversal. Phillip Sipiora has surmised that the most striking use of *kairos* lies in the semantic field of urgency or crisis which Paul generates through the immediacy of his language:

> The concept of *kairos* energises or catalyses the rhetorical imperative of many sentences and longer passages, yet in discernibly different ways. *Kairos* always contextualizes or mediates circumstances, usually in making situations conducive for the persuasive act of belief or trust, which lead in turn to changes in conviction, emotion, and action.\(^8\)

*Thayer’s Greek Lexicon* attributes a range of definitions to *kairos* in its biblical usages, all of which situate it within the lexical tradition of classical Greek philosophy as a measure of time; a fixed and definite time; opportune or seasonable time; a limited period of time; what time brings; the state of the times; and the things and events of time.\(^8\) However, Michael North has pointed out that, by New Testament times, Aristotle’s instant had been supplemented by an entirely different model of the present, “one that not only preserved but


\(^8\) Sipiora, *Kairos*, 120.

accentuated its significance as a unique point in time.” While the ancient *kairos* had denoted a norm already in existence and, in Platonic terms, essentially conservative, the Christian *kairos* looked toward the future and the ultimacy of the day of judgement:

Though the Christian *Kairos* is more or less the same shape and size, it is more like a point of leverage than a point of balance, and thus the emphasis in its usage is always on the possibility of change, not stasis. The Christian *Kairos*, then, is revolutionary and not conservative. What this means in terms of time is that the Christian *Kairos* time is a time out of time, a prefiguration of a time to come.

More recently, philosophers and writers such as Heidegger and Paul Tillich have continued to affirm the centrality of *kairos* in the discourse of temporality, in Heidegger’s case at a phenomenological level, and in Tillich’s, in Christological terms.

### Medieval, Renaissance, and Enlightenment Temporalities

By the mid-twentieth century, scholars had begun to expand their conception of the ways in which medieval societies understood and experienced time. Peter Burke argued that it was not until the Renaissance that the modern sense of history began to develop with its concomitant understanding of time as linear. This view has since been widely challenged by writers such as Jacques le Goff who points to an important and fundamental distinction between “church time” and “merchant time;” by Isabel Davis, whose focus is on the elasticity of Christian time as a consequence of the Crucifixion; and by Aaron Gurevich,

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84 North, *What is Present?*, 28.
who maintains that medieval time was, on the one hand, linear and eschatological, while on
the other hand, still beholden to the cyclical temporality of the old and well-established
agricultural seasons. Stephanie Trigg maintains that more recent work has challenged “the
‘modern’ logical view of temporal and historical progression and periodisation by
embracing medieval anachronism and asynchrony.”

With the Renaissance came a period when the question of time was, in its subtlety and
diversity, “entirely embedded in the complex Christian order of the world.” By the late
seventeenth century, the secularism of the Enlightenment began to assert itself, before
strengthening during the eighteenth century, and causing a major shift in the temporal
paradigms of Europe. Metaphorically characterised by light, and drawing on the insights
gained from reason and scientific inquiry, the Enlightenment advocated the benefits of
education as a means of liberation from superstition and religious dogmatism, while
pursuing a progressive agenda which included freedom of thought and the political rights of
citizens. In Jürgen Habermas’ view, Enlightenment temporality is promising rather than
overwhelming, and can be “distinguished from the old by the fact that it opens itself to the
future,” such that “the epochal new beginning is rendered constant with each moment that
gives birth to the new.”

According to Livio Dobrez, Enlightenment orthodoxy “read linear

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93 “In the writing of history, in many European languages, the number of Enlightenments has now proliferated: The Radical Enlightenment, the Moderate Enlightenment, the Religious Enlightenment, even the Catholic Enlightenment.” Margaret Jacob, The Secular Enlightenment (New Jersey: Princeton University Press, 2019), 5.
temporality as progress, simply secularizing the Christian legacy of time as ultimately redemptive.”95 The subscription to a linear temporality is key to understanding how an empowered secular worldview led to the internalisation of piety, and subsequently both to authentic and inauthentic spiritual practices. This point will receive further attention in the discussion of Quietism in Chapter 5, and again in Part A of Chapter 8. For the moment, however, the essential point here is well summed up by Margaret Jacob:

Gradually, in the eighteenth century, linear time enabled the secular to grow in importance; eventually, the sacred became private and internalized, made less visible in time and space. Sacred time and space retreated … decade by decade in the course of the century.”96

**Time and the Moment in English Literature**

The early modern era brought with it new modes of fiction and saw the birth of the English novel in the forms we recognise today. The relationships between these forms and the temporalities to which they responded and, in some cases, helped to shape, are best understood in the context of key stages in the evolution of English literature. Sue Zemka has pointed out that, in the course of this evolution, the word moment has been subjected to little critical investigation.97 In literary criticism, scholarship has tended to focus more on the broader considerations of time and temporality, while either taking the moment simply at face value, or seeing it as relatively unimportant because of its abbreviated duration. Time and temporality are, nevertheless, important as a basis for understanding the significance of the moment and, for this reason, they form part of the analysis which follows.

In his exploration of lyric time in the Old English poem *Beowulf*, Howell Chickering contends that the text adheres to a form of sequential time whose temporality flows from past to future. This understanding of time, he believes, was “the major temporal concept in Anglo-Saxon ecclesiastical thinking, and in German pagan thinking as well.” By the fourteenth century and the age of Chaucer, literary time had become more directly reflective of Britain’s socio-political and socio-linguistic landscapes. Recent work by Paul Strohm has explored the concept of “temporal synchrony” in medieval writing, focusing on the ability of Chaucerian texts to control the flow of time. He notes that Chaucer’s pilgrims “are revealed as subject to the asymmetrical pressures of ecclesiastical time and mercantile time, liturgical time and historical time, traditionality and innovation, youth and age, priority and subsequence, the socially residual and the socially emergent.” With the explosion of urban public theatre in the Elizabethan period, prolific playwrights such as William Shakespeare began to expand their repertoire of temporal modalities and to manipulate time to ever-increasing dramaturgical effect. In an early twentieth-century essay, Paul Elmer asserts that “no single motive or theme recurs more persistently through the whole course of Shakespeare’s works than consciousness of the servile depredations of time.” Elmer’s narrow view of the significance of time, however, reflects the want of serious scholarship around a concept with which literary critics have begun to come to terms only since the second half of the twentieth century. Ricardo Quinones has argued that Shakespeare’s

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plays explore and exploit three basic conceptions of time: augmentative time, contracted time, and extended time.  

Augmentative time is “an agent of a reality that leads the organism ceaselessly, inevitably, to destruction and perhaps oblivion.” While this augmentative time may be understood in a general sense as a moral concept, contracted time inhabits a principally psychological domain in which “the infinite will and the boundless desire are constrained.” The concept of extended time is found most frequently in the later plays where nature and time conspire, and where “old wrongs are forgotten, or, if not forgotten, at least forgiven.”

Ultimately, Quinones’ categorisation of Shakespearean time is a rather unwieldy attempt at identifying and describing modalities which require a more complex treatment than the writer has provided. Within his extended descriptions of each category, Quinones tends to wander into a range of issues whose explication does not always enlarge the category under discussion. The most telling lacuna, however, is the absence of any sustained analysis relating to Shakespeare’s use of kairos time, or of time as experience or opportunity.

Fortunately, twenty-first century scholars have now begun to address such gaps. Alessandro Serpieri is one such writer who has examined kairos time, taking The Tempest as a source of evidence for Shakespeare’s exploration of the “right moment” as offered by Fortune. Recently, David Crystal and Ben Crystal have identified six meanings in Shakespeare for

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https://www.thebritishacademy.ac.uk/sites/default/files/01%20Stern%201817.pdf

the noun moment: importance, weight, consequence, cause, motive and consideration.\textsuperscript{109}

This range of definitions represents more faithfully the scope of usages across Shakespeare’s plays.

At the level of language and poetry,\textsuperscript{110} Angus Fletcher has linked Shakespeare’s use of blank verse to what he calls “the vanishing present moment.”\textsuperscript{111} Fletcher contends that the absence of stanzaic divisions and the inability of an audience to know how many lines of text will ensue, “disrupts the temporal impulse towards protention in the expectation of the next line, the next stanza, forcing the line back onto itself, dilating the present moment.”\textsuperscript{112} Shakespeare’s blank verse serves this impression of contraction from a metrical standpoint as well. There being no end-rhyme in blank verse, the line is therefore a less self-contained unit, and the reading or speaking more naturally corresponds to the unit of the sentence than to the unit of the line.\textsuperscript{113} The result of this phenomenon is a privileging of the present moment which assumes “a state of natural energy”\textsuperscript{114} between past and present. It is not surprising that, given the volume, diversity and singularity of the Shakespearean canon, we should be struck by the playwright’s exploitation of a wide range of temporal modalities, including those which are sometimes regarded as the domain of modernist writers and, therefore, ahead of their time.


\textsuperscript{111} Angus Fletcher, Time, Space, and Motion in the Age of Shakespeare (Cambridge: Harvard University Press, 2007), 71.

\textsuperscript{112} Fletcher, Time in Shakespeare, 71.

\textsuperscript{113} Fletcher, Time in Shakespeare, 91.

\textsuperscript{114} Fletcher, Time in Shakespeare, 23. A similar observation has been made by Samuel Coleridge who observed that Shakespeare enables us to “see, however dimly, that state of being in which there is neither past nor future, but which is permanent, and is the energy of nature,” in Coleridge on Shakespeare: The Text of the Lectures 1811-12, ed. Reginald Foakes (Oxford: Routledge, 2005), 23.
Scholarly opinion remains divided on the nature of temporal paradigms in the eighteenth century. Christine Mazurkewycz argues that time in the eighteenth century was “naturalized into fact” such that it progressively “transitioned to temporality.” Industry and the economy conditioned timekeeping into a disorder and reinforced a consciousness of the clock. This view has been widely endorsed by writers including Zemka, and Stuart Sherman who posits that technologically-improved clocks and watches rendered “time palpable” and “established themselves as the new point of reference not only for measuring time but for talking and thinking about it.” Other views have emerged, however, which propose a higher degree of complexity in the temporalities of eighteenth-century literature and culture. Liisa Steinby is one who claims that “novelistic temporalities grew ever more complicated towards the end of the (eighteenth) century.” Whatever disagreements may prevail in relation to the eighteenth century, there appears to be strong consensus among scholars that the complicated temporalities referenced by Steinby were certainly a feature of the increasingly industrialised nineteenth century, as manifested repeatedly in its literature. Zemka asserts that “the nineteenth century’s changing metrics for time impacted the knowledge practices of philosophy, psychology, literary criticism, religion and aesthetics.” Joseph Miller supports this expansionist view of a multiplicity of

116 See Zemka’s comments on technology and temporality in Time and Moment, 2-3.
119 Zemka, Time and Moment, 7-8.
temporalities in nineteenth-century fiction, and goes so far as to assert that these diverse “temporal perspectives determine form and meaning in the Victorian novel.”

Across the nineteenth century, a number of writers began to demonstrate a higher concern for the experience of the individual, often at a psychological level, and often in a smaller, more confined, and essentially personal temporality. As a consequence, the experiential moment claimed a new prominence in fiction and a broader conceptual multivalence. Miller describes the novel as “a temporal rhythm made up of the movement of the minds of the narrator and his characters,” in which the present moment is never enclosed within itself, but expands to accommodate “a number of different times superimposed at various distances from one another.” In Thomas Hardy’s *A Pair of Blue Eyes* (1873), a dramatic moment occurs in which Elfride Swancourt betrays her former lover Stephen Smith, whom she is prepared to cast aside for the love of a new man, Henry Knight. The reality of the betrayal is transmitted through the instantaneity of a single glance with its multiple temporal overlays:

The glance, but a moment chronologically, was a season in their history. To Elfride, the intense agony of reproach in Stephen’s eye was a nail piercing her heart with a deadliness no words can describe. With a spasmodic effort, she withdrew her eyes, urged on the horse, and in the chaos of perturbed memories was oblivious of any presence beside her. The deed of deception was complete.

Here, the capacity of the moment to focalise and to transcend, to prescribe time and to invoke its temporal resonances, signals a new authorial consciousness with regard to time. The passage evidences a critical stage in literary consciousness in which “moments – especially through minutes - their next of kin - became more visible and more

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121 Miller, “Time and Intersubjectivity,” 205.
consequential.”

In her study of the moment in nineteenth-century Victorian literature, Zemka provides an extended reflection on this concept and its relationship to time:

The moment is a primary temporal unit and a central artistic conceit of industrial culture … Moments that emerge from an undifferentiated flow of time, moments that break routines and habits: almost universally, such events are hallowed for their power. They bring insight, a concentration of meaning, ecstasy. They are linked to the event, which in contemporary thought bears the responsibility for change. That sudden, remarkable changes are qualified temporally, as moments or instants, alerts us to something so obvious as to be ignored. The moment is a punctualist form; it is over in a flash, though it effects may linger. What we are approaching is a family of experiences predicated on the condition of brevity.

Zemka’s description of the moment sets the scene for our understanding of how novelists in the twentieth century seized on this punctualist form in new and radical ways, exploiting its wide range of meanings, and applying it insightfully in the exploration of human experience. Given that the early twentieth century is the period in which Woolf produced *Mrs. Dalloway*, the exploration of the temporalities of that period, especially those which influenced her idiosyncratic style, will be undertaken in Chapter 7 where the material is most directly relevant.

**Psychological Time**

Over recent decades, significant research has been undertaken into various aspects of the field known as time perception which is of particular interest to psychology, neuroscience and cognitive linguistics. While humans can sense the flow of time, the exact cognitive mechanisms which achieve this are not well understood. Psychological time is concerned

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with several important functions, essential for negotiating a dynamic external environment, and is understood to be “a product of the mind more than a reflection of natural chronometric order.”¹²⁶ The earliest psychological studies of time drew on research methods from the field of perception, concentrating on questions relating psychological time to clock time. People’s perception and estimation of objective time was explored through psychophysical and cognitive investigation, focusing on the accuracy of perceiving the duration, order, and pace of brief intervals and events.¹²⁷ The study of psychological time continues to raise and explore a variety of interrelated issues which Dov Shmotkin and Nitza Eval have identified as

the connection between biological clocks operating inside the body and the subjective experience of time; the cognitive development of the concept of time in infancy and childhood; the influence of personality dispositions as well as situational conditions on the conception of time; the social meanings attached to time as evident in different sociodemographic and cultural groups; and the effects of mental disorders on the awareness of or dissociation from time.¹²⁸

Given the complexity of psychological time, it impossible to regard it as a single, stable or uniform concept. Cognitive constructs, images, and symbolic representations interact reciprocally, contributing substantially to the critical processes involved in the construction of the self. All of this occurs within a framework of past, present and future which determines an individual’s time perspective or time orientation. These phenomena can be observed not only in human subjects but also in fictional literary characters and the social environments in which their authors situate them. Thus, the concept of psychological time

becomes relevant to this study, as it is within the constellation of meanings surrounding the concepts of *kairos* time and psychological time that our understanding of the moment as a temporal concept may be situated. This is not to dismiss their relationship with and dependence on *chronos*, but to assert that this study seeks to explore the moment as a multivalent phenomenon in which human beings perceive and respond to time in a variety of ways, many of which involve a profound encounter of a transcendent or metaphysical nature, beyond the concept of clock time. The importance of the terms *kairos* time and psychological time notwithstanding, there remains the need to adopt a term which both encompasses them and their relevant significations, and also complements them by avoiding the specificity of each. From this point onwards, the term experiential time will therefore be adopted to convey the sets of meanings referred to above as constitutive of the concept of the moment in *Abandon* and *Mrs. Dalloway*.

**Time in the Twenty-first Century**

In the past few years, new emphases have arisen in relation to the ways in which philosophy explores time. Emiliano Boccardi maintains that the most significant trends have been towards what he describes as the “uncharted philosophical junctures between [time and] Metaphysics, Aesthetics, Morality, and the Philosophy of Mind.” 129 Jonathan Tallant has argued even more recently that “within the philosophy of time there has been a growing interest in positions that deny the reality of time. Those positions, whether motivated by arguments from physics or metaphysics, have a shared conclusion: time is not real.” 130

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Tallant himself rejects this position, condemning the so-called “temporal error theory” as advanced in 2015 by Samuel Baron and Christie Miller, in which the two theorists deny the existence of time.\textsuperscript{131} Such recent trends notwithstanding, time remains a very real phenomenon for Caussade and Woolf, as well as for the purposes of this study.

**The Word Moment Defined**

The preceding discussion has identified stages in our understanding of time which form the basis of how the word moment is interpreted and applied in this study. The word has clearly undergone its own evolution, acquiring an impressive range of denotations and connotations. It seems appropriate, then, to examine briefly how the word moment is understood and defined in contemporary English usage.

Etymologically, the word moment is derived from the Latin *movere*, whose earliest forms are found in the Proto-Italic *mow* (“to move”), an aorist formation from the Proto-Indo-European *meyh*.\textsuperscript{132} *The Oxford English Dictionary* gives ten principal usages of moment in its substantive form (there also being a rare seventeenth-century instance of it used as a verb), along with multiple sub-headings which underline the inherent polysemy of the word in its contemporary applications.

\textsuperscript{131} Samuel Baron and Christie Miller, “What is Temporal Error Theory?” *Philosophical Studies* no. 172.9 (2015): 2427-2444

\textsuperscript{132} Online Etymological Dictionary of Spanish, s.v. “mover.”

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<table>
<thead>
<tr>
<th>#</th>
<th>Definition based on <em>The Oxford English Dictionary</em></th>
<th>Earliest Recorded Use in Print</th>
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<tbody>
<tr>
<td>1.a.</td>
<td>A portion of time too brief for its duration to be taken into account; a point of time, an instant.</td>
<td>1340</td>
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<tr>
<td>1.b.</td>
<td>In pregnant sense, the fitting moment, the momentary conjunction of circumstances that affords an opportunity.</td>
<td>1781</td>
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<td>1.c.</td>
<td>Phrases: at a moment; (at this) moment in time; not for a moment; for the moment; to live for (or in) the moment; of the moment; man of the moment; never a dull moment; one moment; on the spur of the moment; on, upon the moment; the moment when; this moment; to the moment.</td>
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<tr>
<td>1.d.</td>
<td>Moment of truth; the time of the final sword-thrust in a bull-fight; a crisis or turning point; a testing situation.</td>
<td>1932</td>
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<tr>
<td>2.a.</td>
<td>As the name for a definite measure of time. In mediaeval reckoning, the tenth part of a ‘point.’</td>
<td>1398</td>
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<tr>
<td>3.a.</td>
<td>A small particle.</td>
<td>1382</td>
</tr>
<tr>
<td>3.b.</td>
<td><em>Mathematics</em>. An infinitesimal increment or decrement of a varying quantity.</td>
<td>1704</td>
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<tr>
<td>4.</td>
<td>Important, ‘weight.’</td>
<td>1522</td>
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<tr>
<td>5.</td>
<td>Cause or motive of action; determining influence; determining argument or consideration.</td>
<td>1606</td>
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<tr>
<td>6.</td>
<td>Motion, movement.</td>
<td>1641</td>
</tr>
<tr>
<td>7.</td>
<td>A definite stage, period or turning-point in a course of events.</td>
<td>1666</td>
</tr>
<tr>
<td>8.b.</td>
<td>Applied, with qualifying words, to certain functions serving as the measure of some mechanical effect, the quantity of which depends on two different factors.</td>
<td>1830</td>
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<tr>
<td>8.c.</td>
<td>The distance between two poles of a simple bar magnet.</td>
<td>1865</td>
</tr>
<tr>
<td>8.d.</td>
<td><em>Statistics</em>. Each of a series of quantities that express average or expected value of the first, second, etc.</td>
<td>1893</td>
</tr>
<tr>
<td>9.</td>
<td>One of the elements of a complex conceptual entity.</td>
<td>1863</td>
</tr>
<tr>
<td>10.</td>
<td><em>Physics</em>. A line indicating by its length and direction respectively the moment and the direction of a couple.</td>
<td>1865</td>
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</tbody>
</table>

**Table 3.2 English Definitions of the Word Moment**

Definitions 1.a., 1.b., 1.d., 5. and 7. are consonant with a *kairos* understanding of the moment while the remaining definitions include technical, scientific and archaic usages.

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133 Adapted from *The Oxford English Dictionary, 2nd ed.*, s.v. “moment”.

51
Conclusion

This chapter began by exploring the concepts of cyclical, linear and eternal time. A movement away from cyclical time towards linear time was traced to the philosophy of classical Greece, out of which emerged the categories of *chronos* time and *kairos* time which continue to represent a fundamental temporal distinction in Western thought. The early Christian era inherited this distinction, drawing in particular on the urgency and opportunity in the concept of *kairos* time to shape its nascent theology with its emphasis on the ultimacy of the day of judgement. Medieval, Renaissance, and Enlightenment temporalities favoured a linear temporality which, by the eighteenth century, served to reinforce the dominant notion of progress. The chapter then focused on time and the moment in English Literature, beginning with the concept of sequential time as represented by the Old English poem *Beowulf*. The temporal modalities of Chaucer and Shakespeare were referenced to illustrate the variety of modalities available to late-Medieval and Renaissance writers. With the dawn of industrialisation, clock time assumed a sovereign role in the lives of factory-workers and city-dwellers, eventually impacting the knowledge practices of many fields, including literature. The late nineteenth century saw writers beginning to prioritise the internal, psychological experiences of their characters whose encounters with time in general, and with the moment in particular, received new and insightful treatment. From the early twentieth century up to the present day, interest in what came to be called psychological time, has remained constant, informing a number of disciplines including literature, neuroscience and cognitive linguistics. The discussion of these concepts concluded with a statement of the intention in this study to adopt the term experiential time as the most appropriate means of capturing the elements of *kairos* time and psychological time which are most directly relevant to exploring and understanding the
selected texts, *Abandon* and *Mrs. Dalloway*. Lastly, the critical word moment was defined on the basis of the various definitions provided by *The Oxford English Dictionary*.

The categories which emerge in the ensuing chapters are predicated on the understanding that, in the writings of Caussade and Woolf, it is the experiential dimension that, in temporal terms, comes closest to capturing, at a fundamental level, the use of the multivalent moment. With this understanding in place, it is now possible to expand the contextual basis of this study by examining first the life and circumstances of Jean-Pierre de Caussade.
Chapter 4

Jean-Pierre de Caussade: Life and Period

Chapter 3 highlighted the relevance to this study of the concepts of time, temporality, and the moment. Before addressing the specific usages of the moment in the selected Caussadian and Woolfian texts, and in keeping with the imperative of context established in Chapter 2, the life and circumstances of each writer will be now explored, preparatory to analysing their respective works. To begin this process, Chapter 4 will concern itself with a contextualisation of Caussade and the world out of which Abandon emerged. The chapter proceeds on the understanding that the various circumstances of a writer’s life can be highly influential in shaping his or her authorial perspective.

Life

Few details are known about the early years of Jean Pierre Thomas Caussade. Born in March, 1675 in the village of Caussade in the Quercy region of Southern France, he studied humanities at the University of Cahors, became a Jesuit novice at the age of eighteen, was ordained eleven years later, and took final vows in 1708 at the age of thirty.\(^{134}\) In the order’s schools at Auch (1695-1696), Saint-Flour (1700), and Toulouse (1704), he taught grammar, metaphysics, humanities and rhetoric, while working on a doctorate in theology which he obtained in 1714. The reports from Caussade’s superiors regarding his early postings state that, although intellectually capable, he nevertheless displayed a certain “lack of judgement.”\(^{135}\) During his first period at Nancy (1730-1731), Caussade was appointed as


\(^{135}\) Dominique Salin, introduction to *L’abandon à la providence divine*, 14. For a more detailed list of the comments made on Caussade by his Jesuit superiors, see Jacques Gagey’s introduction to *L’abandon à la
confessor and spiritual guide to the Visitation of Holy Mary Monastery in Nancy and its satellite convents. The few traces of his activities at this time include several references to talks he gave, as well as a number of letters of spiritual direction. He nevertheless appears to have received a warm welcome from the Visitandines who included a prayer he had composed in their revision of a manual originally written by Sister Marguerite-Marie Alacoque. For reasons unknown, he was recalled in 1731 to Albi Seminary in his home province of Toulouse. After a two-year absence, Caussade returned to Nancy for an appointment which was to last six years, and from which we possess the most information about him of any period in his life. His homilies in Lent of 1733 and Advent of 1734 won him praise from a certain public official who duly sent him a gratuity, acknowledging the superior quality of his preaching. For several years, Caussade gave retreats to the sisters and in 1737, was officially appointed their spiritual director, while also continuing his mission in other towns throughout the Lorraine region. Such was the esteem in which the Visitandines held Caussade that they made copies of his letters and writings, yielded readily to his spiritual influence, and formed around him what Jacques Gagey has described as “un cercle d’émulation mystique nancéin-visitandin.” In 1739, Caussade returned to Toulouse as rector of Perpignan College; in 1742, he moved to Albi College in the same capacity; and lastly, he retired in 1747 to the seminary in Toulouse where he died in 1751.

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136 Gagey, introduction to L’abandon à la Providence divine d’une dame de Lorraine, 36.

137 Gagey, L’abandon, 40.

138 Gagey, L’abandon, 48.
Writings

Drawing on the principles of what Stephen Nichols has described as “New Philology,” Wendy Wright has coined the term “Caussadian Corpus” to represent Caussade’s writings as a family of texts within which there is no hierarchical distinction, asserting that “what holds these texts together is their kinship with one another.” Within this set of cognate writings, she establishes three foundational categories: first, those which may be from the pen of Caussade himself; second, those which may have originated from him but have since undergone significant redaction; and last, those which may have come down to us bearing his name but which are actually the work of others. In most cases, the texts with which Caussade’s name has been associated possess a complex manuscript history.

Many of Caussade’s letters have been appended to successive editions of his treatises, and a significant number of them are widely acknowledged to be authentic. In 1867, Henri Ramière S.J., director of the Society’s Apostolate of Prayer, published 129 letters in the fifth edition of Abandon, expanding the collection to 149 letters in the eighth edition and also revealing the names of the addressees. The additional letters were sourced through frequent consultation with the various Visitation houses in which Caussade was known by reputation, or in which he had worked. Marie-Cécile Fervel, a Visitandine, assisted Ramière in collecting the letters, some of which were copies made by the sisters who used to include them in the small prayer booklets they created for their personal use. In the twentieth

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141 Henri Ramière, introduction to L’abandon à la Providence divine (Paris: Lecoffre, 1861), 11.

142 Gagey, introduction to L’abandon à la Providence divine d’une dame de Lorraine, 22. Gagey maintains that Fervel was also involved in the fabrication of a letter she claimed to have been written by Caussade.
century, Michel Olphe-Galliard re-visited the archives of the Visitation at Nancy and, on the basis of the manuscripts he found there, published in 1962 and 1964 Caussade’s *Lettres spirituelles*.\(^{143}\) The attribution of a number of the letters included by Olphe-Galliard has since been questioned, most notably by Gagey who, in his 2001 edition of *Abandon*, included only the thirty-two letters he believed to be authentically Caussadian.\(^{144}\) These date from 1731 and were all addressed to an anonymous woman from Lorraine. According to Gagey, the addressee then made the letters available to the sisters at Nancy who subsequently copied and re-copied them in good faith, but with varying degrees of accuracy.\(^{145}\)

A treatise on prayer which bears Caussade’s name can be traced reliably to the mid-1730s. Its earliest title, believed to have been given by Caussade himself, reads *Instructions spirituelles en forme de dialogues sur les divers états d’oraison suivant la doctrine de M. Bossuet évêque de Meaux*. According to Wright, the manuscript, whose revisions were Caussade’s own, “was submitted in 1737 to censors in Rome and guardedly approved.”\(^{146}\) It appears that the reference in the treatise’s title to Bishop Jaques-Bénigne Bossuet (1627-1704) caused the Roman authorities some concern. Bossuet’s views on papal authority were to be roundly rejected at Vatican I and, according to Richard Costigan, he and other Gallican theologians were regarded by the Roman authorities as “so unfaithful to papal orthodoxy as to be not much better than Protestants.”\(^{147}\) The Jesuit moral theologian and spiritual writer, Paul-Gabriel Antoine (1678-1743), subsequently undertook revisions of the

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144 Gagey, *L’abandon à la Providence divine*, 303.

145 See also Salin ed., *L’abandon à la Providence divine*, 17-18.

146 Wright, “Jean-Pierre de Caussade,” 197.

147 Richard Costigan, “Bossuet and the Consensus of the Church,” in *Theological studies* 59 (1995), 654.
manuscript for which he provided a preface. The text was published under his authority but anonymously in 1741 at Nancy, Toulouse and Lyon. At the time, Caussade was widely believed in Jesuit circles to be its author. While Antoine’s revisions to Part One of the treatise were numerous and included the deletion of whole chapters and the restructuring of others, Part Two resembles more closely Caussade’s original text. The main intention appears to have been to remove any hint of quietism which had been condemned by Pope Innocent XI in the Bull Coelestis Pastor of 1687. Editions published in the eighteenth and nineteenth centuries preserved material mainly from Part Two. In 1931, Henri Bremond produced a new edition of the text under the title Bossuet, maître d’oraison, claiming in his introduction an exalted place for the work in the mystical literature of the eighteenth century. Bremond’s enthusiasm for the work provided the impetus for subsequent Jesuit theologians to re-visit Caussade’s writings. In 1970, Jacques Le Brun uncovered and analysed another variant manuscript in the Bibliothèque Publique at Nancy, and in 1979, Olphe-Galliard produced his Traité sur l’oraison du cœur: Instructions spirituelles, from a manuscript copy held in the Bibliothèque des Fontaines. Both manuscripts appear to have been copied from identical sources. In 1998, Robert McKeon drew on these sources to

148 The anonymous attribution reads, “Par un P. de la Compagnie de Jésus, Docteur en théologie.” For a detailed discussion of the circumstances surrounding the text’s publication, see Henri Le Brun, La Jouissance et le trouble: Recherches sur la littérature chrétienne de l’âge classique (Geneva: Librairie Droz, 2004), 471-73.
150 “Aux XVIIIe et XIXe siècles les Instructions ont eu plusieurs éditions, dont telle ou telle limitée au Livre II.” (in the eighteenth and nineteenth centuries, Instructions went through several editions which were limited to Book II.) A. Boland, “Le Père Jean-Pierre de Caussade, auteur mystique,” in Nouvelle Revue Théologique 107, no. 2 (1985): 239.
produce a new English translation entitled *A Treatise on Prayer from the Heart* with an introduction and annotations designed to capture as authentically as possible for a wide readership the essence of Caussadian spirituality.\footnote{Jean-Pierre de Caussade, ed. Robert M. McKeon, *A Treatise on Prayer from the Heart: A Christian Mystical Tradition Recovered for All* (St Louis, MO: Institute of Jesuit Sources, 1998).}

Gagey has described *Abandon*, the more famous of Caussade’s two treatises, as the most important spiritual work of eighteenth-century France.\footnote{According to Gagey, *L’abandon*, 5.} Its praises have also been sung by major intellectual figures such as Henri Bremond and Hans Urs von Balthasar.\footnote{Dominique Salin, “The Treatise on Abandonment to Divine Providence,” *The Way*, 46, no. 2 (2007), 21. Hans Urs von Balthasar dedicates several pages to *Abandon* in Volume 4 of *La Gloire et la Croix* (Paris: Desclée de Brouwer, 1969).} Originally entitled, *Le traité où l’on découvre la vraie science de la perfection et du salut*, the text first emerged as a manuscript copy dating from the 1740s. It included an introduction by Sister Marie-Anne-Thérèse de Rosen who claimed that it consisted of Caussade’s letters to Mother Marie Anne-Sophie de Rottembourg, superior of the Visitation community during several appointments from 1737 to 1761, and novice mistress in the period when her correspondence with Caussade began. Raimère, editor of the first edition, speculates in his introduction that de Rosen may also have added material from the homilies delivered by Caussade during his time at Nancy. A letter from de Rosen, dated 1734, refers to the weekly visits made by Caussade in his capacity as spiritual director, and mentions how avidly the sisters received his spiritual instruction and how carefully they recorded it.\footnote{Ramière, introduction to *L’abandon*, vii.} The manuscript then appears to have travelled through various archives, including the convent of the Sisters of Nazareth at Montmirail, at some time after their foundation in 1822.\footnote{Salin, introduction to *L’abandon*, 9.} Dominique Salin maintains that the protectress of the manuscript during the French
Revolution and the expansion of the French Empire was the Duchess of Doudeauville who was in close contact with the Visitandines, and who had also founded the Sisters of Nazareth during the Restoration. A mid-nineteenth century reference to it describes it as “lettres écrites par un ecclésiastique à une supérieure de communauté religieuse.” The title page of what is commonly referred to as the “Montmirail Manuscript” includes the now disputed statement of attribution: ‘L’auteur est le R. Père Caussade, de la Compagnie de Jésus.’ It was this copy on which Raimère based his first edition, published in 1861. In the introduction, Raimère states his belief that Caussade was the text’s author, citing his faith in the history of the manuscript as sufficient reason to accept its authenticity. This acknowledgment notwithstanding, Ramière’s editorial interventions were nonetheless significant and substantial.

To Ramière’s eyes, the manuscript’s copyist had assembled the letters and the fragments thereof without any concern for coherence or logical structure. He believed that whoever organised the material originally was not concerned with links or connections. Rather, her priority appears to have been to provide the sisters with a rich source of instructive and edifying material, so as to inspire and guide their spiritual journeys. The arbitrary division of the material into eleven chapters was simply a means of breaking up the text into smaller sections for the convenience of the reader:

La personne qui avait joint ensemble ces différentes parties n’avait même pas songé à établir entre elles cette connexion. Uniquement désireuse d’édifier ses Soeurs, en leur mettant sous les yeux des enseignenements, dont chacun avait, par lui-même, un

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160 Salin, introduction to L’abandon, 9.
161 Gagey, L’abandon, 27.
162 “Cependant, ayant même d’avoir des renseignements positifs sur l’origine de cet ouvrage, nous avions cru pouvoir l’attribuer au Père de Caussade, sur la foi du manuscript qui nous en avait conservé le dépôt.” (However, despite having received some further information on the origin of this work, we nevertheless believed it possible to still attribute it to Father de Caussade, on the strength of the manuscript which had preserved its substance.) Ramière, introduction to L’abandon (Paris: Lecoffre, 1861), vi.
grand prix, elle les avait juxtaposés un peu au hazard, en les divisant, pour la commodité des lectrices, en un certain nombre de chapitres.  

The person who had put these different sections together never dreamt of establishing this connection between them. Solely desirous of edifying her Sisters in putting these instructions before their eyes, each of which, in its own right, represented a great gift, she had assembled them randomly, dividing them, for the convenience of her readers, into a certain number of chapters.

While Ramière understood that the original structure would not have affected its usefulness to religious communities, he was not prepared to accept that such a format would be suitable for a wider public. In order to address this shortcoming, he re-ordered the material liberally, dividing it into numbered books, chapters and sections. Moreover, believing that the manuscript’s title gave no clear indication as to its contents, he renamed it *Traité de l’abandon à la Providence divine*, exploiting the currency of “abandon” as a spiritual concern of the age. In so doing, he inserted the text into a tradition whose proponents included Francis de Sales (1567-1622), Madame Jeanne-Marie Bouvier de la Motte-Guyon (1648-1717) and François de Salignac de la Mothe-Fénelon (1651-1715). Keen also to protect the treatise from the taint of quietism, Ramière removed any material he saw as vulnerable to accusations of heresy, while ensuring theological orthodoxy throughout.

In the nineteenth century, *Abandon* went through a total of nine French editions, enjoying from the first a warm and enthusiastic reception, and establishing itself progressively as a spiritual classic. Despite its popularity, it nevertheless came under scrutiny from those who continued to associate spiritual abandonment with the heresies of quietism. Ramière must have been keenly aware of these critical voices, as he chose to refute them emphatically in subsequent editions, moving from the enthusiastic tone of his 1861 Preface to the sustained

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163 Ramière, introduction to *L’abandon*, vii.
apologetics of his lengthy, three-part introduction to Volume 2 of the fifth edition in 1867.

While the word *quiétisme* does not appear at all in the 1861 preface, by the 1867 edition, it is used multiple times and constitutes one of the key refutative themes taken up by Ramière.

The apologia begins in the second paragraph with a dramatic condemnation of quietism:

> Le dix-septième siècle a vu naître une hérésie, celle des *quiétistes*, qui a entraîné ses sectateurs aux plus affreux désordres, en prétendant leur enseigner le parfait abandon. Pendant quelque temps, cette secte a exercé ses ravages dans la capitale même du catholicisme ; et elle a mis en avant des sophismes si spécieux, que le pieux Fénélon lui-même, tout en abhorrant les conséquences pratiques qui en étaient déduites, s’est un moment laissé surprendre par leurs fausses apparences de perfection. 164

The seventeenth century saw the birth of a heresy, that of the *quietists*, which led its followers to the most frightful confusion, while claiming to teach them perfect abandonment. For some time this sect has wreaked havoc on the very capital of Catholicism, and has advanced fallacies so specious, that the pious Fénélon himself, while abhorring the practical implications which resulted from them, momentarily allowed himself to be taken in by their false appearances of perfection.

Ramière states that his intentions are, first, to protect readers from falling into the same trap as Fénélon by setting out for them the basis on which abandonment to divine Providence should be correctly understood; second, to establish the extent and limits of abandonment; and third, to identify specific passages in which Caussade might have appeared to go beyond reasonable limits. In relation to this last point, Ramière focuses most of his refutation against the accusations of apathy, indolence and inactivity directed at Caussade’s theology. The editor argues that seeing God as the principal agent in one’s life means cooperating actively with him, rather than expecting that he will take up the workload for

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164 Ramière, *Abandon*, 5th edition, Vol.2, i-ii. In addition to this apologetic preface in Volume 2, Ramière also reproduced in a new appendix the following pamphlets from respected spiritual writers of the period whose theology of abandonment he regarded as orthodox: *Discours sur l’acte d’abandon à Dieu: ses caractères, ses conditions et ses effects* (Bossuet); *Sur le parfait abandon* (Bossuet); *Manière courte et facile pour faire l’oraison en foi et de simple présence de Dieu* (Bossuet); *Exercice d’union amoureuse de notre volonté à celle de Dieu* (Francis de Sales); and *Acte d’abandon* (Jane Frances de Chantal).
us. Moreover, Ramière contends that this orthodox view is evident in many passages in

*Abandon*, and he argues strongly for it on the last two pages of his preface:

Ainsi le P. de Caussade ne supprime pas la part qui revient à notre activité dans
l’œuvre de notre sanctification, mais il nous apprend à utiliser, beaucoup mieux que
nous le faisions, la part de Dieu, en nous abandonnant a lui davantage. Dans les événements où trop souvent nous ne voyons que des malheurs, parce que nous ne les considérons que comme des effets plus ou moins blâmables de la malice ou de
l’imperfection des créatures, il nous apprend à voir l’amour divin se servant de ces mêmes créatures comme d’instruments, soit pour nous corriger de nos vices, soit
pour nous faire pratiquer la vertu.  

Thus, Fr de Caussade does not hide the role which our activity must play in the work of our sanctification, but teaches us to draw on, much better than we have been doing, the role that God plays, by abandoning ourselves to him even more. In those events where, too often, we see only misfortune because we attribute them to the effects of evil or to creaturely imperfections, he teaches us to see divine love using these same creatures as instruments, either to correct our vices, or to make us practise virtue.

In the second half of the nineteenth century, an explosion of translations increased the international profile of the treatise, while its Caussadian authorship remained unchallenged well into the twentieth century. Following detailed research into the manuscript history of *Abandon*, Olphe-Galliard published in 1966 an unexpurgated text with the title *L’abandon à la providence divine*.  

In line with the prevailing mid-twentieth century view that *Abandon* was an amalgam of Caussade’s letters and various annotations made by the Visitandines, Olphe-Galliard was content to leave unaddressed any questions relating either to the text’s title or its author. He subsequently revisited the question of authorship after a closer analysis of the differences in literary style and theological emphasis between Caussade’s letters and sections of *Abandon*. By the early 1980s, he had come to believe that only Chapter I of *Abandon* could be confidently attributed to Caussade and that the remainder of the text was

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possibly from the pen of Mme Guyon and addressed to Mother de Rottembourg. Having identified the probable source of this chapter, Olphe-Galliard used its epistolary style as a measure against which he tested, and ultimately found wanting, the authenticity of the remaining chapters.

Olphe-Galliard having raised significant questions about Caussade’s authorship of Abandon, it then fell to subsequent scholars to assess his theories critically. The next major figure to do so was the late-twentieth century scholar, Jacques Gagey who claimed that certain Jesuit historians and Ophe-Galliard in particular, had assisted in perpetuating an uncritical legitimisation of Caussade’s authorship. In the course of his research, he discovered the correspondence of a Sister Fervel from the Nancy community who, by 1861, had persuaded Ramière that Abandon was an authentic collection of Caussade’s letters to Mother de Rottembourg. Revisiting the literary pedigree of Abandon through the close analysis of all available manuscripts and relevant letters, Gagey came to a number of conclusions which he published in 2001: first, that the treatise was not written by Caussade; second, that the author of Abandon had to be a woman; third, that the woman was an anonymous member of the Nancy aristocracy; and last, that she could not have been a religious.

168 “Constatons tout d’abord que le texte de ce chapitre repose sur celui d’une letter addressée à la Mère Marie-Anne-Sophie de Rottembourg.” (Let us state from the start that the text of this chapter is based on that of a letter addressed to Mother Marie-Anne-Sophie de Rottembourg.) Michel Olphe-Galliard, La théologie mystique en France au XVIIIe siècle: Le père de Caussade (Paris: Beauchesne Éditeur, 1984), 158.
Early this century, French scholar Dominique Salin entered the debate, producing a new edition of Abandon, bearing the revised title *L’abandon à la providence divine autrefois attribué à Jean-Pierre de Caussade*.\(^{171}\) By calling into question the inherited view of Caussade as a gifted and respected spiritual writer, Salin also rejected, by consequence, the work of Ramière and Olphe-Galliard, characterising it as dubious scholarship. He affirmed, nonetheless, Gagey’s authentication of thirty-two letters written by Caussade, as well as endorsing the use of these texts as a means of establishing the authorship of *Abandon*. Like Gagey, he was struck by the stylistic and theological dissimilarities between *Abandon* and Caussade’s authenticated letters. Unlike Gagey, however, he found the theory that an aristocratic woman from Lorraine had written *Abandon* to be thoroughly unconvincing.\(^{172}\) Unprepared to nominate an alternative author, Salin chose instead to focus on the spiritual milieu out of which the text emerged, and on the tradition preserved within it:

> Whoever the author is, the treatise is a magnificent example of the tradition stemming from Mme Guyon and Francis de Sales, a tradition which also influenced figures such as Nicolas Grou at the turn of the eighteenth and nineteenth centuries, and which was to shape, a generation after it was first published, the idea of spiritual childhood articulated by Thérèse of Lisieux.\(^{173}\)

Salin’s edition of *Abandon* respects the eleven-chapter divisions of the Montmirail manuscript in an attempt to return the text to its earliest possible form, and as a means of freeing it from the structure imposed by Ramière in 1861. The key stages in the text’s editorial evolution are outlined below:

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<table>
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<tr>
<th>Date</th>
<th>Editor</th>
<th>Edition/Manuscript Title</th>
<th>Comments</th>
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<tbody>
<tr>
<td>1840s</td>
<td>Marie-Anne-Thérèse de Rosen</td>
<td><em>Le traité où l’on découvre la vraie science de la perfection et du salut</em> (Unpublished)</td>
<td>De Rosen claims in her introduction to this manuscript copy that it consists of Caussade’s letters to the Nancy Visitation community.</td>
</tr>
<tr>
<td>1861</td>
<td>Henri Ramière</td>
<td><em>L’abandon à la providence divine</em> (Paris: Lecoffre)</td>
<td>Ramière believes the text to be composed of Caussade’s letters to a Mère de Rottembourg who lived in the Nancy Visitation community during Caussade’s tenure. He edits it to avoid charges of quietism.</td>
</tr>
<tr>
<td>1966</td>
<td>Michel Olphe-Galliard</td>
<td><em>L’abandon à la providence divine</em> (Paris: Desclée De Brouwer)</td>
<td>Olphe-Galliard’s unexpurgated text reflects the critical consensus of the day that it consists of Caussade’s letters and the sisters’ annotations. He later comes to believe that only Chapter I is Caussade’s and the rest is the work of Jeanne Marie Bouvier de la Motte-Guyon.</td>
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<tr>
<td>1996</td>
<td>Jacques Gagey</td>
<td>“Le devôt decouronné.” <em>(Recherches de Science Religieuse)</em></td>
<td>Gagey first argues that the work is from the pen of an unidentified eighteenth-century lay woman from Lorraine who corresponded with Caussade and who belonged to his spiritual circle at Nancy.</td>
</tr>
<tr>
<td>2005</td>
<td>Dominique Salin</td>
<td><em>L’abandon à la providence divine autrefois attribué à Jean-Pierre de Caussade</em> (Paris: Desclée De Brouwer)</td>
<td>Salin argues that Caussade is not the author of the text as its style is at odds with the authenticated letters of Caussade. He sees <em>Abandon</em> as reflecting the spirituality of Mme Guyon but does not propose an alternative author.</td>
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*Table 4.1* Key Dates in the Textual History of *Abandon*
In this thesis, Caussade will continue to be named as the author of Abandon for the purposes of scholarly convenience, but in full acknowledgement of the fact that the authorship of the text remains in dispute.

**Spiritual Renewal in Seventeenth Century France**

In order to appreciate the significance of a text as popular and instructive as Abandon, it is imperative that its historical circumstances be clearly understood. The fact that Caussade and his contemporaries were born into a dramatic period in French history is profoundly important in analysing the spiritual and social movements which affected them, and on which they, in turn, exerted their own influence.

The late seventeenth century saw France experiencing a profound spiritual renewal, arising out of and in reaction to the turbulence of the European Reformations, and the violence and divisiveness of the French Wars of Religion. The ferocity and duration of religious conflict in France in the late sixteenth century far exceeded the bloodshed and unrest in any other European country. Historian Mack Holt attributes this to the concentration of protestant communities in France during this period, and to vacillating royal policies on religious settlement and co-existence. The entrenched confessional duality which resulted was diminished significantly in 1598 with the Edict of Nantes which promoted civil unity and opened the way towards secularism and religious tolerance, at least for a time. Although each of the spiritual schools which emerged out of this period can be regarded as embodying a distinct set of emphases, there are nevertheless numerous and significant points of

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theological overlap among them. Wendy Wright identifies three principal schools from this period which are discernible in the Caussadian corpus:

<table>
<thead>
<tr>
<th>Spiritual School</th>
<th>Description</th>
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| Abstract School of Mysticism           | • Associated with Capuchin friar Benôit de Canfield (1562-1611), author of *Rule of Perfection*;  
  • Emphasised the unmediated union of God and the soul by annihilation of the will. |
| The Bérullian School                   | • Founded by Pierre de Bérulle (1575-1629), author of several works including *Brief Discourse on Interior Abnegation*;  
  • Emphasised self-abnegation and self-abasement in order to conform to the interior states inaugurated by Jesus at the time of the incarnation;  
  • Stressed the role of the Church’s sacramental system for mediating encounter with the divine. |
| The Salesian Tradition                 | • Stemming from François de Sales (1567-1622) and Jeanne de Chantal (1572-1641);  
  • Captured by de Sales in *Introduction to the Devout Life* and *Treatise on the Love of God*;  
  • Emphasised the capacity of the human person to cooperate with divine grace in the process of spiritual development.  
  • Furthered by the Visitation of Holy Mary, the women’s congregation they founded. |

*Table 4.2 Schools of the Spiritual Renewal in Seventeenth Century France*¹⁷⁵

In addition to the schools which emerged during this period, older spiritual movements continued to exert an influence, shaping and informing these new spiritualities in significant ways. The tradition of apophatic or “negative” prayer which found its earliest expression in the lives and writings of the desert fathers and was later associated with the medieval German mystic Meister Eckhart, had inspired an approach to contemplation in which the subject’s awareness “is not the awareness of the objectivity of God, but of God’s

¹⁷⁵ Adapted from Wright, “Jean-Pierre de Caussade and the Caussadian Corpus,” 199-201.
subjectivity.”\textsuperscript{176} Through the renunciation of pleasure and the mortification of the appetites, an undivided heart may therefore be cultivated which is capable of contemplation. The goal of such prayer is what Rufus Goodwin refers to as “infused (saturated) mystical contemplation.”\textsuperscript{177} In the sixteenth century, this tradition was developed further by the Spanish mystic John of the Cross, whose writings and poetry express an intense commitment to apophaticism and its goal of union with God. In \textit{Ascent of Mount Carmel}, he writes, “Cuanto más te apartas de las cosas terrenas, tanto más te acercas a las celestiales y más hallas en Dios.”\textsuperscript{178} Rejecting the things of this world so as to become one with God is a theme that is also found contemporaneously in the writings of Carmelite mystic Teresa of Avila, whose life was intertwined with that of John of the Cross whom she first met in Medina del Campo in 1567. Teresian apophaticism is characterised by an emphasis on the inward movement of the soul towards “the mystical marriage that paradoxically fuses the darkness of unknowing with divine illumination.”\textsuperscript{179} Through the agency of Pierre de Bérulle and a lay mystic, Madame Barbe Acarie, the first Carmelite monastery was established in Paris in 1604.\textsuperscript{180} The ever-widening consciousness of Teresa’s teachings was further expanded with her canonisation in 1622, which inspired the translation and widespread circulation of her works throughout Europe.

Other significant spiritual texts which added precious threads to the rich tapestry of the early modern French spiritual tradition include a recently discovered manual entitled \textit{L’oratoire}...
du coeur by Breton priest Maurice Le Gall du Kerdu (1633-94). An ascetical-mystical work, the manual is intended to guide practitioners through a process of purification into a “passive interior union with the divine.” Also in wide circulation during the seventeenth century spiritual revival were De imitatione Christi by Dutch Augustinian Thomas à Kempis (1380-1471) and the enormously popular guide for Christian living, Il combattimento spirituale, by Italian priest Lorenzo Scupoli (1530-1610). Whilst there is no direct evidence that Caussade ever read any of the texts referred to above, it is nevertheless clear that he belonged to and wrote in a period which knew them well, and which welcomed their contribution to contemporary spiritual discourse.

Quietism

Influential figures are characteristically associated with the schools they found or the movements to which they subscribe, and few movements emerge without sparking some form of reaction or controversy. Towards the end of the seventeenth century, a critical theological debate arose in France which was to influence not only Caussade himself but also the subsequent redaction of Abandon by Ramière in the nineteenth century. As an established tradition of European Christian spirituality, quietism first emerges in the writings of the seventeenth-century Spanish priest and mystic Miguel de Molinos (1628-1696). Resident in Rome for several decades, he became highly regarded by many, including Pope Innocent XI, as a spiritual counsellor. While in Rome in 1675, de Molinos

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183 Thomas à Kempis, De imitatione Christi (Förlag: Nabu Press, 2011).
184 Lorenzo Scupoli, Il combattimento spirituale (Cinisello Balsamo: San Paolo Edizioni, 2015). In the first 20 years after publication, it was reprinted sixty times and translated into English, French, German, Latin and Spanish.
published his treatise entitled *Guida Spirituale*.\(^{185}\) By 1685, seven editions had been printed in Italy and three in Spain, and the book was translated into Latin (1687), French (1688), Dutch (1688), English (1688), and German (1699).\(^{186}\) Despite the text having been granted all of the necessary ecclesiastical approvals, a number of protracted doctrinal disputes nevertheless arose which culminated in de Molinos appearing in 1687 before the Holy Office of the Inquisition to explain the 263 questionable propositions of which he stood accused. The Cardinal Inquisitors subsequently found him guilty and he was incarcerated for life. Molinos was understood to have taught that, once a person achieves a permanent quietistic mystical state and has therefore become divinised, he or she is no longer obliged to participate in other expressions of the Christian life, such as the sacraments, liturgy or prayer. In *Coelestis Pastor*, Pope Innocent XI condemned sixty-eight sentences taken from Molinos’s letters and from his defence papers presented to the Inquisition.\(^{187}\)

Around the same time, in mid-seventeenth-century France, a key exponent of quietism emerged in the extraordinary person of the aforementioned Mme Guyon. Following the death of her husband in 1676, she focused intently on the mystical experiences she had been undergoing for some time. At the urging of Barnabite Friar François Lacombe, she left her children behind, and in the period 1681-86, travelled with him to a number of destinations which included Geneva, Turin and Grenoble. Following an intensely mystical period, she underwent a series of interior experiences, extending in two distinct phases over a period of fifteen years. These are documented extensively in her spiritual autobiography, *La vie de*  

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\(^{185}\) Miguel de Molinos, *Guida Spirituale, che disinvolge l’anima e la conduce per l’interior camino all’ acquisito della perfetta contemplazione e del ricco tesoro della pace interiore* (Delhi: Relnk, 2018).  
Madame J.M.B. de la Mothe-Guyon. She subsequently saw herself as emerging from her crises and struggles into union with Christ and his resurrection. These experiences led her to develop and teach a method of prayer involving meditation, silence in the presence of God, and active contemplation. This last stage required abandoning the soul to the power of the Divine which, because of the emptying of the soul, could fill it with pure love. The controversial Doctrine du Pur Amour, with its indifference towards created things, critique of petitionary prayer, and contradictions of certain scriptural passages, soon elicited a negative critical reaction from a number of significant contemporaries as well as from church officials.

Mme Guyon first documented this approach in 1682 in her spiritual treatise Torrents spirituels, and again in 1685 in Moyen court et facile de faire oraison.

In her own words, pur amour is an entirely theocentric phenomenon:

Celui qui ne veut rien pour soi, qui veut Dieu pour Dieu, qui ne cherche que la gloire de Dieu, qui aime Dieu purement, qui ne veut d’autre récompense dans son amour que l’amour même, sera bientôt parfait, non selon ses vues, mais selon Dieu.

Whoever wants nothing for himself, who wants God for God, who seeks only the glory of God, who loves God purely, who wants no other reward for his love than love itself, will soon be perfect, not according to his views, but according to God’s.

http://gallica.bnf.fr/ark:/12148/bpt6k67913q/f1.item.texteimage


191 Madame Guyon, *Moyen court & très-facile de faire oraison, que tous peuvent pratiquer très-aisément, et arriver par la dans peu de temps à une haute perfection* (Grenoble: Antoine Briasson, 1686).
http://gallica.bnf.fr/ark:/12148/bpt6k914601.image.

In 1687, the mystic moved to Paris where critics of her teachings soon seized upon *Coelestis Pastor* as ammunition for their claims against her. Asserting that her writings, like those of Molinos, advocated several of the positions condemned in the bull, Mme Guyon’s detractors further accused her of propagating quietist heresies. In January 1688, Mme Guyon was arrested and incarcerated by the authorities, during which time she was interrogated at length by Church officials. Several months later, after an unsuccessful campaign by the Church to establish charges of heresy and immorality against her, King Louis XIV ordered her release at the prompting of his wife, Madame de Maintenon. In October 1688 at a reception in Paris, Mme Guyon met the redoubtable Archbishop Fénelon, a leading figure at Louis’ court as well as a poet and theologian of note. Despite an awkward first encounter, the two soon developed a warm rapport through which Fénelon became one of Mme Guyon’s staunchest supporters. During the ensuing years, there passed between them a significant amount of sincere, frank and illuminating correspondence.193 That Mme Guyon had found in Fénelon an influential theological ally proved timely for her, given the vocal opposition that her teachings had elicited from French bishop and theologian, Jacques-Bénigne Lignel Bossuet. In his writings and oratory, Bossuet attacked the burgeoning philosophies of the Enlightenment, while “jealously defending the church against what he perceived as threats from non-conforming Catholics, Protestants and free-thinkers.”194

Determining whether the teachings on pure love constituted a form of quietism now became the province of these two powerful ecclesiastics.195 Richard Parish has described the ensuing

195 For a detailed account of the Bossuet/Fénelon conflict, see Moïse Cagnac’s *Fénelon, directeur du conscience* (Geneva: Slatkine Reprints, 1971).
conflict as “nothing much more than the struggles within a male hierarchy to reconcile itself
to the possibility that the writings of a female mystic might have some enlightenment to
convey to other believers.”

Beyond this essentially reductive assessment, however, the
key theological and political issues emerge as substantial and contentious. Around 1696,
when de Maintenon began expressing concerns about Guyonian orthodoxy, an Ecclesiastical
Commission was appointed to investigate and report on the debate. The three Commission
members, including Bossuet, produced what came to be known as the thirty-four Articles
d’Issy, which condemned Mme Guyon's ideas succinctly and emphatically, and provided a
short corrective treatise on the nature of prayer according to Catholic orthodoxy. Both
Fénelon and Mme Guyon submitted to the judgement, the issue now appearing, at least at an
official level, to have been resolved. However, it would resurface promptly in a new form
when Bossuet composed Instructions sur les états d’oraison, in which he set out to
explain the Articles in greater detail. This prompted Fénelon to counter with an expanded
defence of pure love in his Explication des maximes des saints sur la vie intérieure.

Drawing heavily on de Sales, he argued that Mme Guyon’s teachings should be viewed as a
continuation of the approaches to prayer advanced by the spiritual masters of the past.

Finally, in March 1699, Pope Innocent XII settled the matter by identifying for
condemnation twenty-three passages from Fénelon’s Maximes. At the level of episcopal
combat, Bossuet had triumphed in the controversy and Fénelon duly submitted to Rome's
pronouncements on the matter.

196 Richard Parish, Catholic Particularity in Seventeenth-Century French Writing: Christianity is Strange
197 Jacques-Bénigne Bossuet, Instructions sur les états d’oraison où sont exposées les erreurs des faux
mystiques de nos jours: Avec les actes de leur condamnation (Paris: Imprimerie Royale, 1697).
http://gallica.bnf.fr/ark:/12148/bpt6k574610.image.
http://gallica.bnf.fr/ark:/12148/btv1b8608261d/f8.image.
It was into such a turbulent world of quietistic controversy that Caussade himself was born, and within such a contested theological zone that he developed his own idiosyncratic spirituality. In one of only two references to Quietism or Quietists in Abandon, Caussade makes it clear that he rejects the reduction of religion to a passive state, and places no limits on God’s sovereign will:

\[
\text{Je ne réduirai point comme les quiétistes toute la religion au néant d’action et d’actes distincts, méprisant tout autre moyen, car ce qui fait la perfection est l’ordre de Dieu qui rend à l’âme tout moyen auquel il l’applique. Non, je ne donnerai ni bornes, ni figures, ni limites à la volonté de Dieu; mais je la recevrai sous toutes les formes par lesquelles elle voudra se communiquer, et estimerai toutes celles où il lui plaira de s’unir aux autres.}^{199}
\]

Unlike the Quietists, I will not reduce all religion to a nothingness of action and discernible acts, despising all other means, for what makes perfection is the order established by God, which grants to the soul every means required for achieving it. No, I will place no bounds, no numbers, and no limits on the will of God; but I will receive it in all the forms by which it wishes to communicate itself, and value all those forms which it pleases God to combine with others.

**Conclusion**

This chapter has endorsed the view that the various circumstances of a writer’s life can be highly influential in shaping his or her authorial perspective. Caussade was born into a period characterised by intense theological debate in the Catholic Church, especially concerning the quietist movement. As a highly educated Jesuit priest and teacher of grammar, metaphysics, humanities and rhetoric, he brought to his ministry an informed and intelligent approach, in addition to an awareness of the spiritual needs of those to whom he ministered. His writings also reflect the direct influence of the Abstract School of

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199 *Abandon*, 2.1.5. Scholarship has no way of knowing if this is an editorial insertion by Ramière or authentically Caussadian.
Mysticism, the Bérullian School, and the Salesian Tradition. In addition to these more clearly discernible influences, Caussade inherited an apophatic tradition whose luminaries included Meister Eckhart, John of the Cross and Teresa of Avila. While the Caussadian corpus does not directly address the personal circumstances or historical milieu of the author, the theological paradigms which underpin his work nevertheless reflect a consciousness of the spiritual concerns of his time. Historically, Caussade’s period finds itself still overshadowed to some extent by the lingering impact of the French Wars of Religion. The nature of this impact will receive further attention in Chapter 8 when it will be compared with Woolf’s experiences of Britain in the immediate aftermath of World War I. The context underpinning Caussade’s authorial perspective having been addressed, it is now appropriate to examine the ways in which this perspective manifests itself in the use of the word moment in Abandon.
Chapter 5
Jean-Pierre de Caussade and the Moment in
*L’abandon à la Providence divine*

Chapter 4 examined Caussade’s life and period, identifying key biographical, historical and theological influences. The underlying assumption in this examination was that writers are shaped by their worlds, and that exploring this nexus enhances one’s understanding of their works. In this light, Chapter 5 will identify, group and analyse Caussade’s multiple references in *Abandon* to the word moment.

The Moment

In *Abandon*, the French word *moment* is used one hundred and thirty times, most commonly as a singular noun but occasionally in the plural and once in its adverbial form. The synonym “*instant*” occurs seventeen times and these occurrences will be acknowledged in footnotes relating to the relevant categories established below. They will not be analysed in the body of this thesis.

In translation, both *moment* and *instant* equate directly with their English homographs. Nevertheless, translators have varied in their approaches to these two words. Ella McPherson’s 1887 translation of Ramière’s edition replaces fourteen of the fifteen references to *instant* with *moment*. Others have chosen to render *moment* as instant, even where the French text uses *moment*, presumably as a variant form for stylistic purposes.

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200 Ella McPherson trans., *Abandonment; or Absolute Surrender to Divine Providence* (New York: Benziger Brothers, 1887).

201 Examples of the occasional substitution of ‘instant’ for ‘*moment*’ occur in a number of translations including those by E.J. Strickland (1921) and Dennis Billy (2010). Translators who have not made this substitution include Ella McMahon (1887) and John Beevers (1975).
These substitutions are occasionally infelicitous and unfaithful both to the French and also to the context in which the substitution is made. In Caussade’s writing, the word *moment* consistently carries with it the sense of being pregnant with the fullness of God and, therefore, of acting as a window on the infinite mystery of the divine, without temporal limitation. As Heidrun Freise puts it, “the moment releases time as authentic time”. Conversely, Friese defines the word instant as conveying instantaneousness, suddenness and a temporally limited modality. However, Caussade’s use of *instant* as an equivalent for *moment* is qualified, in six of the fifteen instances, by the adjective *chaque*, such that an infinite temporality is suggested that is comparable with *chaque moment*. Caussade certainly uses the word *moment* in a wide variety of contexts but few of them are ideally rendered by the English word instant.

In the tables below, a set of eight categories has been established across which the various uses of *moment* have been distributed on the basis of thematic similarities. In most cases, the quote is given in a full sentence, except in a longer sentence containing elements that are not directly relevant to the key word. Some uses of *moment* will inevitably overlap the designated categories and, where particularly significant, this will be acknowledged. Table 5.1 aligns the quotes with the numbering system used in Appendix A where they are ordered according to their place in the text, indicated by the preceding * to distinguish them from the *Mrs. Dalloway* quotes which will be analysed in Chapter 4. For convenience of recognition, the word *moment* is identified in each quote in bold text. When a particular quote is under discussion and the words from that quote are cited, there is no further textual attribution.

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The capitalisation of sacred names in the extracted text reflects the convention adopted in Ramière’s edition.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>APPENDIX QUOTE *</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 The Moment as God’s Order (L’ordre de Dieu)</td>
<td>10, 11, 13, 16, 17, 27, 29, 63, 64, 65, 74, 80, 86, 93, 94, 95, 120, 127</td>
</tr>
<tr>
<td>2 The Moment as God’s Will (La volonté de Dieu)</td>
<td>12, 14, 15, 18, 28, 32, 34, 35, 39, 41, 66, 67, 79, 88</td>
</tr>
<tr>
<td>3 The Moment as Duty (Devoir)</td>
<td>1, 4, 5, 20, 26, 76, 100, 105, 112, 113, 116, 117, 119, 126</td>
</tr>
<tr>
<td>4 The Moment as Divine Revelation</td>
<td>31, 42, 43, 44, 45, 46, 52, 54, 55, 56, 57, 58, 62, 82, 83, 84, 90, 109, 110, 121, 129</td>
</tr>
<tr>
<td>5 The Moment as Abandonment (L’abandon)</td>
<td>78, 85, 89, 96, 97, 98, 103, 104, 122, 123, 124, 128</td>
</tr>
<tr>
<td>6 The Moment as Grace, Gift, Providence</td>
<td>3, 8, 9, 19, 21, 23, 30, 34, 36, 38, 40, 53, 59, 60, 61, 68, 69, 71, 72, 75, 77, 98, 108, 115, 130</td>
</tr>
<tr>
<td>7 The Infinite and Eternal Moment</td>
<td>37, 47, 48, 49, 51, 70, 81, 118</td>
</tr>
<tr>
<td>8 The Moment Used Grammatically</td>
<td>2, 6, 22, 24, 25, 73, 92, 99, 101, 102, 107, 111, 114</td>
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</tbody>
</table>

Table 5.1 A Categorisation of Caussade’s Use of The Moment in Abandon

Each category will now be set out in full for the purposes of identifying, defining and analysing the raw data it provides for this study.

204 See also Quotes +5 and +9.
205 See also Quote +1.
206 See also Quotes +2, +3, +4, +7, +8, and +10.
207 See also Quote +6.
208 See also Quotes +11, +12, +13, +14, +15, +16, and +17.
1. The Moment as God’s Order (L’ordre de Dieu)

<table>
<thead>
<tr>
<th>Éxtracted Quotes</th>
<th>Appendix *</th>
</tr>
</thead>
<tbody>
<tr>
<td>*10 Ce qui nous arrive à chaque moment, par l'ordre de DIEU, est ce qu'il y a de plus saint, de meilleur et de plus divin pour nous.</td>
<td>10, 11, 13, 16, 17, 27, 29, 63, 64, 65, 74, 80, 86, 93, 94, 95, 120, 127</td>
</tr>
<tr>
<td>*11 Toute notre science consiste à connaître cet ordre du moment présent.</td>
<td></td>
</tr>
<tr>
<td>*13 Ce n'est ni ceci ni cela qui produit ces heureux effets, c'est ce qui est de l'ordre de DIEU, au moment présent.</td>
<td></td>
</tr>
<tr>
<td>*16 C'est l'ordre de DIEU qui est la plénitude de tous nos moments.</td>
<td></td>
</tr>
<tr>
<td>*17 Elle est infiniment sage, infiniment puissante, infiniment bienfaisante pour les âmes qui espèrent en elle totalement et sans réserve, qui n'aiment et ne cherchent qu'elle seule; et qui croient, avec une foi et une confiance inébranlables, que ce qu'elle fait à chaque moment est le mieux, sans chercher ailleurs le plus et le moins, et sans s'arrêter à considérer les rapports de tout le matériel de l'ordre de DIEU: ce qui n'est qu'une pure recherche de l'amour-propre.</td>
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<tr>
<td>*27 Dès que l'ordre de DIEU leur fait un devoir de ces œuvres éclatantes, ils ne seraient pas abandonnés à DIEU et à sa volonté, et elle ne serait pas maîtresse de tous leurs moments…</td>
<td></td>
</tr>
<tr>
<td>*29 ... si les unes et les autres comprenaient que, pour s'élever au plus haut degré de la perfection, les croix de Providence, que leur état leur fournit à chaque moment, leur ouvrent un chemin bien plus sûr et bien plus court que les états et les œuvres extraordinaires; que la vraie pierre philosophale est la soumission à l'ordre de DIEU qui change en or divin toutes leurs occupations, leurs ennuis, leurs souffrances; qu'elles seraient heureuses!</td>
<td></td>
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<tr>
<td>*63 Le moment présent est toujours comme un ambassadeur qui déclare l'ordre de DIEU.</td>
<td></td>
</tr>
<tr>
<td>*64 Ce n'est plus oraison ou silence, retraite ou conversation, lire ou écrire, réflexions ou cessations de pensées, fuite ou recherche des spirituels, abondance ou disette, langueur ou santé, vie ou mort; c'est tout ce que chaque moment produit par l'ordre de DIEU.</td>
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<tr>
<td>*65 C'est là le dépouillement, l'abnégation, le renoncement du créé, soit réel, soit effectif, pour n'être rien par soi, et pour soi; pour être en tout dans l'ordre de DIEU, et pour lui plaire, faisant son unique contentement de porter le moment présent, comme s'il n'y avait au monde d'autre chose à attendre.</td>
<td></td>
</tr>
<tr>
<td>*80 Tout cela est de son ordre, et elles le reçoivent comme le reste - prenant au-dessous des choses cette motion divine et ne prenant pas les choses; usant de l'être et du non-être toujours appuyées par la foi sur cette infaillible, égale, immuable et toujours efficace action en chaque moment, elles la voient, elles en jouissent en tout sous les plus petits objets comme sous les plus grands.</td>
<td></td>
</tr>
<tr>
<td>*93 Cette réduction de tout le créé, premièrement dans le néant, et ensuite dans le point de l'ordre de DIEU, fait qu'à chaque moment DIEU est à l'âme DIEU même et toutes choses.</td>
<td></td>
</tr>
<tr>
<td>*94 Car chaque moment est un contentement de DIEU seul au fond du cœur, et un abandon sans réserve à tout le créé possible, ou plutôt au créé et au créable suivant l'ordre de DIEU.</td>
<td></td>
</tr>
<tr>
<td>*95 L'abandon renferme tout cela, parce que ce n'est point autre chose qu'une parfaite soumission à l'ordre de DIEU, selon la nature du moment présent.</td>
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<tr>
<td>*120 Vivre de la foi, c'est donc vivre de joie, d'assurance, de certitude, de confiance, en tout ce qu'il faut faire et souffrir, à chaque moment, par l'ordre de DIEU.</td>
<td></td>
</tr>
<tr>
<td>*127 L'ordre de DIEU applique à chaque moment l'instrument qui lui est propre; et l'âme simple, élevée par la foi trouve tout bien, et ne veut ni plus ni moins que ce qu'elle a.</td>
<td></td>
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</tbody>
</table>

Table 5.2 The Moment as God’s Order
Like the word *abandon*, the French expression *l’ordre de Dieu* requires careful translation. The English word order, when used in the context of Caussade’s writings, may certainly carry at times connotations of a specific instruction or command, or refer directly to the imperatives flowing from God’s will. This meaning will be explored below in the discussion of *La volonté de Dieu* in Category Two. As regards the quotes in Category 1, however, *l’ordre* generally conveys a much broader and more positive sense of the infinite and mysterious universe created by a loving God. According to Salin, “it normally indicates the objective element in God’s benevolent, watchful design, or the divine ‘plan’ – a divine will that is so often hidden and disconcerting in its manifestations.” It can also be appropriate, therefore, to use the English gerund ordering which supports Salin’s definition as well as accommodating a range of subtleties which will be discussed below. Theologically, the concept aligns in some extracts with the biblical expression “reign of God” or “Kingdom of God”. Historically and at a socio-cultural level, the word “order” also carried strong resonances for Enlightenment France, a society emerging from the chaos of civil war and sectarian conflict. While the Humanist social ethic of the period was focused on the moral reconstruction of the social order, the contemporaneous spiritual discourse prioritised a re-awakening to the reign of God and to the supreme order it represented. It is not surprising, then, to find the expression *l’ordre de Dieu* throughout the writings of certain aforementioned figures such as Mme Guyon, Bossuet and Fénelon; nor are the clarity and intensity of their views surprising either. Fénelon wrote emphatically about the infinite nature of God’s order:

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He never does anything without order: not only does he act for his part with an infinite order, as we have seen, but he also puts a frame of order around his work, which is an outpouring and an image of his infinite order.

Like Fénelon, Caussade characteristically refers to *l’ordre de Dieu* by using hyperbole and laudatory superlatives. As Quote *10* insists, God’s ordering of things brings us all that is best, “*de plus saint,*” and “*de plus divin.*” This is followed in Quote *11* by the statement that “*toute notre science*” comes from this order which arises out of the present moment. Quote *16* expands this concept by referring to the “*plénitude*” of all our moments as an experience that results from God’s order. As Quote *126* puts it, the elevated soul, comprehending that the reign of God is present in each moment, wants nothing more or nothing less than what it possesses. Quote *63* amplifies this theme of fullness and sufficiency by setting up an extended series of antitheses, arguing that there is no longer prayer or silence, reading or writing, or life or death, but only what each moment produces in accordance with God’s plan. The reference here to the moment “producing” links with the idea of the moment as a creative enactment of God’s will which is also advanced in Quotes *93* and *94*. Quote *93* understands the fullness of creation in God to have come from nothingness such that now, God is *all* things to the soul. This state of contentment is described by Quote *94* as an unreserved abandonment to all that exists, all that has been created, and all that will be created (or literally, to all the “*créable*”). In French, Caussade expresses this last category by using the noun “*créable,*” a non-standard noun of his own.

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invention which is found in the text in this instance only. The absoluteness of God’s creative power is thus highlighted by Caussade’s creation of a new word to convey it. Adding to the dynamism of the Order of God is what Quote *80 refers to as “cette motion divine” which operates at each moment with a “toujours efficace action.”

The perpetual availability of and accessibility to God’s order and not to any other ephemeral thing is, according to Quote *13, what makes us truly happy. Several references to God’s order continue this theme of rejecting the transient for the spiritual. Quote *17 states that whoever believes with an unshakeable faith will receive the best at every moment and, therefore, need not stop to contemplate the material nature of God’s kingdom. This rejection of worldly things is one of the requirements stipulated by Caussade for a soul to know the fullness of God, since the state of abandonment cannot be achieved if the soul is distracted by its own “œuvres éclatantes”, as Quote *27 puts it. In Quote *64, these themes of self-abnegation, the rejection of material things, and living only for God’s Order are defined as essentials required for pleasing him. The reward is to live as if there is nothing else in the world to worry about. Included in this quote is the imaginative expression “porter le moment” which may be translated either as “to carry the moment,” as in the English expression “to carry the day”; or “to wear the moment,” with the more metaphorical sense of being clothed or enveloped in the experience. A further key requirement is the attitude of soumission, a word which appears twice in Category One and twenty-ones times throughout Abandon. Using evocative imagery, Quote *29 describes submission as the true philosopher’s stone which transforms all the soul’s cares, preoccupations and sufferings into divine gold. This must be, as Quote *95 insists, a perfect submission, supported by the act of abandonment and enacted in the context of the present moment.
Across these various extracts, Caussade insists that God’s Order is always experienced in the mystery of the present moment. To underline this insistence, he employs in Quote *62 a striking simile, comparing the present moment to an ambassador announcing the Kingdom of God. To hear and take note of such an announcement is for the soul to live, as Quote *120 puts it, joyfully, assuredly, with certainty and confidence in all that it must do and suffer, at each moment, by God’s command. Here, the frequency of adverbial modifiers amplifies the depth and intensity of Caussade’s assertion. Moreover, the ambassadorial metaphor itself is consonant with the image of a Kingdom in which public officials serve the reign of a monarch, and proclamations convey his or her will.
## The Moment as The Will of God (La volonté de Dieu)

### Extracted Quotes

| *12 | Quelque rapport que cette divine volonté ait à l'esprit, elle nourrit l'âme, et elle la fait croître toujours, en lui donnant ce qu'il y a de meilleur à chaque moment. |
| *14 | Ce qui était le meilleur au moment passé ne l'est plus. (continued) |
| *15 | … parce qu'il est destitué de la volonté de DIEU, qui s'écoule sous d'autres apparaences, pour faire naître le devoir du moment présent; et c'est ce devoir, quelque apparence qu'il soit, qui est présentement ce qu'il y a de plus sanctifiant pour l'âme. |
| *18 | Que l'esprit ait les idées qu'il lui plaira, que le corps sente ce qu'il pourra; ne fût-ce pour l'esprit que distractions et troubles, ne fût-ce pour le corps que maladies et morts; cette divine volonté est toujours, cependant, pour le moment présent, la vie du corps et de l'âme: car enfin, l'un et l'autre, dans quelque état qu'ils soient, ne sont jamais soutenus que par elle. |
| *19 | Que la méditation, la contemplation, les prières vocales, le silence intérieur, les actes des puissances, sensibles ou distincts ou moins perçus, la retraite ou l'action, soient ce que l'on voudra en eux-mêmes; le meilleur de tout cela pour l'âme, c'est tout ce que DIEU veut au moment présent; et l'âme doit regarder tout cela avec une parfaite indifférence comme n'étant rien du tout. |
| *28 | … et tous leurs moments ne seraient pas volonté de DIEU, s'ils se contentaient des devoirs de leur état et des choses de pure Providence. |
| *32 | Se contenter du moment présent, c'est goûter et adorer la volonté divine dans tout ce qui se rencontre à faire et à souffrir, dans les choses qui composent par leur succession (continued) |
| *33 | le moment présent. |
| *35 | Si nous savons envisager chaque moment comme la manifestation de la volonté de DIEU, nous y trouverons tout ce que notre cœur peut désirer. |
| *39 | La divine volonté est un abîme, dont le moment présent est l'ouverture: plongez-vous dans cet abîme, et vous le trouverez toujours infiniment plus étendu que vos désirs. |
| *41 | Lorsque la volonté de DIEU s'est révélée à une âme, et qu'elle lui a fait sentir qu'elle est prête à se donner tout entière, pourvu que l'âme se donne à elle aussi de son côté, celle-ci éprouve, en toutes rencontres, un secours puissant; pour lors, elle goûte par expérience le bonheur de cette venue de DIEU; et elle en jouit d'autant plus qu'elle a mieux compris, dans la pratique, l'abandon où elle doit être à tous les moments, vis-à-vis de cette volonté tout adorable. |
| *66 | Ce que DIEU fait à chaque moment, c'est une pensée divine signifiée par une chose créée; ainsi toutes celles où il nous intime sa volonté, sont autant de noms et autant de paroles où il nous montre son désir. |
| *67 | Ce qui arrive à chaque moment, c'est une action inconnue qui dirige et conduit les âmes par les routes qu'elle seule connaît. Il en est de ces âmes comme des dispositions de l'air; On ne les connaît que par le moment présent; ce qui doit suivre a ses causes dans la volonté de DIEU; et cette action ne s'explique que par les effets: parce qu'elle ait en ces âmes et leur fait faire, soit par instincts secrets non suspects, soit par le devoir de l'état où elles sont. |

### Appendix *

| 12, 14, 15, 18, 28, 32, 34, 35, 39, 41, 66, 67, 79, 87, 88 |

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**Table 5.3 The Moment as The Will of God (La volonté de Dieu)**

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The divine order on which Caussade insists so emphatically is one which also carries with it a dynamic element, conveyed most characteristically through concepts relating to God’s will. Theologically, Caussade’s understanding of the Will of God is best viewed against a background which sees the self as inhabiting a spiritual and ontological nothingness. Miklos Vető describes this state as “la condition néant”. The inherited tradition of the period, as exemplified by Bossuet and Fénelon, maintained that the self is not “given” by God but “loaned out”, such that the human being is a “borrowed creature”, only able to stumble from moment to moment by virtue of God’s infinite mercy. Indeed, Caussade constantly criticizes the self, not as intrinsically evil, but as habitually inclined to perverse action. Bossuet’s definition of the human condition as “innocente et corrompue,” recognises this distinction between essence and action, affirming also the belief that self-love is the root cause of our misery: only the complete emptying of the soul to God’s will can provide a remedy. As Vető puts it,

L’homme ne devient ‘maudit’ qu’en assumant pour soi, c’est-à-dire qu’en se centrant sur soi-même et, par ce fait, s’opposant à l’Autre. De Caussade ne cesse de dénoncer le moi, la propriété, l’amour-propre mais il ne vise pas ici des éléments donnés de l’existence finie. Ce n’est pas l’être de l’homme qui est vicieux mais ses actions. De Caussade exhorte l’homme à vider son âme de toute propriété pour que Dieu puisse la remplir et la combler de ses dons.

Man becomes ’cursed’ only by assuming it for himself; that is to say, by focusing on himself and thereby opposing the Other. Caussade never ceases to denounce the self, material possessions, and self-esteem, but he is not aiming here at the finite elements of human existence. It is not the essence of man which is depraved but his actions. De Caussade exhorts man to empty his soul of all property so that God can fill it to overflowing with his gifts.

The renunciation of the former, miserable self to the will of God becomes, therefore, the solution to the problem of the human condition. God’s grace makes this metanoia available at each moment if we are able to contemplate or envisage it, as Quote *35 stipulates. A number of quotes specify the various gifts available to the soul whenever it yields to God, and these will be dealt with more extensively in Category 6. For the moment, however, it is worth noting some of the ways in which these gifts are connected with God’s will. Quote *12 proclaims that the divine will nourishes the soul, makes it grow constantly, and gives it the best of everything in each moment. This, according to Quote *35 is all that the heart could desire. Similarly, Quote *18 describes the divine will, available in the present moment, as the life of the body and the soul. When that moment comes, according to Quote *41, the soul experiences a powerful succouring and a taste of the happiness brought about by God’s advent, understanding better than it ever has the practice of abandonment. Whatever happens to us, each moment carries, as Quote *67 has it, the imprint of God’s will and of his holy name. It is, in the language of Quote *66, a process by which divine thought is signalled by words or by created things at every moment of our existence.

In Quotes *14 and *15, Caussade includes the idea that the divine will, which reveals itself under various manifestations, also brings into being whatever duty is required by the present moment. While the question of duty will be discussed in more detail in Category 3, here the concept is also referenced in Quote *28 as the presentiment of that which will most sanctify the soul. Quotes *32 and *34 add that, by experiencing contentment in the present moment, the same soul is able to savour and adore the divine will in all that the soul does and all that it suffers, as well as in the events which constitute, by their succession, the present moment. In all of this movement, there is what Quote *78 describes as “l’action inconnue,” which directs the soul by pathways known only to this mysterious and providential force. To such
souls, it is like the invisible movement of air. Thus, the actions which flow from God’s will can be discerned only by their visible effects. Salin believes that this question of evidence is one of the themes which Caussade treats most insistently in Abandon, pointing to the long passages which deal with the struggle to know and love a hidden and invisible God.\(^{215}\) Quote *121, which will also be discussed below in relation to Category 4, describes God’s elusiveness in the following terms which attempt to accommodate this inherently paradoxical experience: “La vie divine se donne à tout moment d’une manière inconnue, mais très certaine, sous l’apparence de la mort dans le corps, de la damnation dans l’âme, du bouleversement dans les affaires.”\(^{216}\)

In seeking to convey the magnitude, beneficence and ineffability of God’s will, Caussade employs a number of grammatical and stylistic techniques. These include the subjunctive mood (aït, soit, soient), hyperbole (toujours infiniment), the metaphor of the abyss, and one particularly striking instance of the imperative mood (plongez-vous) in Quote *39. In this last instance, Caussade describes the present moment as the opening to a bottomless pit which will always stretch infinitely further than one’s desires. The order to plunge or dive in is a particularly dynamic instruction which carries connotations of a free and spontaneous act, as well as the sense that the risk and efforts will bring rich rewards. As the quotes in Category 2 reveal, Caussade describes the Will of God in overwhelmingly positive and uplifting terms, using the infinitive “souffrir” only once but linking it, nevertheless, with the positive undertakings that God’s will requires. Whatever happens, the Will of God operates according to the exigencies of the present moment and comes to us, as Quote *87 maintains, both through the faculties and through the heart. In the end, not a single moment of life is of

\(^{215}\) Salin, Introduction to L’abandon, 26-8.
\(^{216}\) “Divine life gives itself at every moment in a manner that is unknown, but still very certain, under the appearance of bodily death, of the damnation of the soul, and of the overturning of human affairs.”
the individual’s “ordonnance,” as Quote *88 puts it, but rather as result of the action of God whose will provides all that the heart could desire.

3. The Moment as Duty (Devoir)

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix *</th>
</tr>
</thead>
<tbody>
<tr>
<td>*1 On y voyait que chaque moment amène un devoir qu'il faut remplir avec fidélité; c'en était assez.</td>
<td>1, 4, 5, 20, 26, 76, 100, 105, 112, 113, 116, 117, 119, 126</td>
</tr>
<tr>
<td>*4 Les devoirs de chaque moment sont les ombres sous lesquelles se cache l'action divine.</td>
<td></td>
</tr>
<tr>
<td>*5 Cette ombre, derrière laquelle la vertu de DIEU se cache pour produire JÉSUS-CHRIST dans les âmes, c'est ce que chaque moment présente de devoirs, d'attraits et de croix.</td>
<td></td>
</tr>
<tr>
<td>*20 Elle doit dire à chaque moment et à l'égard de tout, comme saint Paul: «Seigneur, que voulez-vous que je fasse? »</td>
<td></td>
</tr>
<tr>
<td>*26 Les moments employés à l'accomplissement de ses devoirs sont pour l'âme les plus précieux et les plus salutaires, par cela même qu'ils lui donnent l'assurance indubitable qu'elle accomplit le plaisir de son DIEU.</td>
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<tr>
<td>*76 Je veux me renfermer dans l'unique affaire du moment présent, pour vous aimer, pour m'acquitter de mes obligations, et pour vous laisser faire.</td>
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</tr>
<tr>
<td>*100 Chaque moment nous oblige à une vertu; l'âme abandonnée y est fidèle; rien de ce qu'elle a lu ou entendu ne lui échappe; et le novice le plus mortifié ne remplit pas mieux ses devoirs.</td>
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<tr>
<td>*105 Mais je laisse tout cela; et, contente du moment présent, je ne pense qu'à ce qui est du devoir, et je reçois l'opération de ce maître habile, sans la connaître et sans m'en occuper.</td>
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<tr>
<td>*112 Elle y marchera constamment; et, au moment présent, tous ses devoirs y seront marqués.</td>
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<tr>
<td>*113 Elle sent que, si elle voulait s'astreindre aux règles des âmes qui vivent par effort et par industrie, au lieu de se conduire par l'attrait de la grâce, elle se priverait de mille choses nécessaires pour remplir les devoirs des moments futurs.</td>
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<tr>
<td>*116 Dans cet état, on se trouve être à DIEU par une cession pleine et entière de tous ses droits sur soi-même, sur ses paroles, sur ses actions, ses pensées, ses démarches, sur l'emploi de ses moments et sur tous les rapports qu'il peut y avoir.</td>
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<tr>
<td>*117 Nulle condition ne représente mieux cet état que celle du domestique qui n'est auprès de son maître que pour obéir à chaque instant aux ordres qu'il lui plaît de donner, et non point pour employer son temps à la conduite de ses propres affaires, qu'il doit abandonner, afin d'être à son maître, à tous les moments.</td>
<td></td>
</tr>
<tr>
<td>*119 Dans le moment présent, tout est de nature à tirer l'âme de son sentier d'amour et d'obéissance simple.</td>
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</tr>
<tr>
<td>*126 L'accomplissement de ce devoir n'est, à chaque moment, que comme un point imperceptible ajouté à l'ouvrage; et cependant c'est avec ces points que DIEU opère les merveilles, dont on a quelquefois des pressentiments dans le temps, mais qui ne seront bien connues que dans le grand jour de l'éternité.</td>
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</table>

Table 5.4 The Moment as Duty (Devoir)
While Caussade’s characterisation of God’s will favours a positive enumeration of the gifts which flow to a responsive soul, there are nevertheless instances in Abandon which emphasise the moment as requiring a specific duty or response, sometimes involving the experience of the cross.\footnote{In the foreword to her 1981 English translation of Abandon, Kitty Muggeridge makes a brief reference to the concept of the sacrament of the present moment, identifying it as related solely to the category of duty: “The second, and perhaps more striking phrase, ‘The sacrament of the present moment’, requires us to do our duty whatever it may be, a carrying out of God’s purpose for us, not only this day, or this hour, but this minute, this very minute – now.” Jean-Pierre de Caussade, The Sacrament of the Present Moment, trans. Kitty Muggeridge (Glasgow: Collins, 1981), 14.} The Caussadian imagery of devoir or “duty” is consonant with that of the French school of spirituality which had been strongly influenced by its seventeenth century luminaries. Bérulle, for example, maintained that the attainment of a godly self over a sinful self is the ultimate duty of the children of God.\footnote{See Roger Parisot, L’expérience de Dieu avec Bérulle (Quebec: Éditions Fides, 1999), 90.} Furthermore, Lucy Tinsley has noted an upsurge in references to devoir in this period when the word fidèle was often found in close proximity, establishing a fundamental link between the two concepts.\footnote{Lucy Tinsley, The French Expressions for Spirituality and Devotion: A Semantic Study (Washington: Catholic University of America Press, 1955), 204. In Abandon, the word fidèle occurs twenty-four times and fidélité, fifteen times.} By emphasising an active response through the execution of certain duties, Abandon also provides a theological buffer against accusations of quietism and the passivity commonly associated with it. In Quote \*1, the nexus between duty and fidelity is illustrated both clearly and early in the treatise, occurring as it does in Chapter I, only four sentences from the beginning. This statement that each moment brings a duty which must be carried out “avec fidélité,” occurs after Caussade asserts that nothing has changed in terms of the basic nature of one’s relationship with God, despite there now being more sophisticated methods of prayer. As Quote \*100 has it, the abandoned soul is “fidèle” and recognises that every moment calls it to the exercise of virtue. The sentence concludes with the simple statement that this in itself is enough. Furthermore, Quote \*26 proposes that the very acts involved in
carrying out one’s duties are in and of themselves precious and salutary, since they offer the soul indisputable evidence of giving pleasure to God. The soul’s disposition, then, is that of an eager subject as described in Quote *20, where Caussade cites the words of St Paul, “Seigneur, que voulez-vous que je fasse?” [Acts 9:6] It is this same soul which forges ahead constantly, seeing in the moment that, as Quote *112 puts it, “tous ses devoirs y seront marqués.” The image of a path already marked out is also taken up in Quote *120 which, although it does not include the word devoir, nevertheless invokes a constitutive concept, “obéissance.” In the power of the present moment, then, the soul is lead naturally along this path of simple obedience. In Quote *117, this concept is elaborated through the image of the obedient servant at his master’s side, ready a “à chaque instant” to obey the orders which it pleases his master to give him. This involves letting go of his own affairs which he must relinquish in order be with his master “à tous les moments.” Here, Caussade gives us a rare sentence in which both instant and moment appear, and in which the shared concept of infinite temporality is doubly affirmed. A further extension of the semantic field surrounding the concept of duty occurs in Quote *76, in which the individual’s “obligations” are linked to the present moment. Here, the author expresses the desire to confine himself to the uniqueness of the present moment for three specific purposes: to love God, to carry out his duties, and to allow God to be God. This is, in fact, the final sentence of Book One and also concludes a highly personal final paragraph in which the expression “vous laisser faire” occurs twice and in which Caussade employs first person pronouns throughout. It is clearly intended to be a concise summary of the key duties of the faithful soul, all of which are performed in the unique immediacy and potency of the present moment.
In addition to allocating to the soul its various duties, the present moment also announces the reality of the cross. Quote *5 sees both duty and the cross as emerging out of the shadowy mystery behind which is hidden the goodness of God. The metaphor of the shadow is also employed in Quote *4 that situates God’s divine action behind the duties which lurk in every moment. Quotes *4 and *5 link, therefore, the call to duty with the ineffability and elusiveness of God, and with the frustrating experiences of separation from that which can be seen only partially.

In Quote *105, Caussade begins with the assertion that he leaves all “that” behind. In this instance, the “that” refers to the extended discussion in Chapter VI of Abandon which precedes this sentence, and addresses the trials and sacrifices of the faithful soul. The ability to relinquish all negatives is made possible through a contentment with the present moment in which the speaker thinks only of that which pertains to duty, receiving the master’s works without having to be fully familiar with them or having to entertain concerns about them. This construction follows a pattern occurring frequently in Abandon in which the moment and the graces it actualises overcome either that which is worthless by comparison, or that which appears to be an obstacle. It also requires, according to Quote *116, a full and complete surrender of an individual’s rights over self, including words, actions, thoughts, and any other attachments. In every instance, the moment and all that it brings with it, is triumphant over any negative force or influence of the ego.

A further construction employed by Caussade is the contrasting of the smallness of human effort with the infinite power of God. Quote*126 explains how the execution of one’s duty is like adding, at any given moment, only an imperceptible dot to the whole of God’s work. Yet, it is these very dots with which God achieves marvellous things. Although we may
have presentiments of these wonders in our earthly lives, they will be made known in their fullness only in eternal life.

Caussade also makes a single reference in *Abandon* to future moments. This occurs in a context in which the cost of a soul abiding by its own efforts instead of responding to God’s grace is described as a form of selfprivation. The consequence, as specified in Quote *120, is missing out on the thousands of things necessary for accomplishing “les devoirs des moments futurs.” Not only is the use of a future temporality significant here, but also the projection of the soul’s obligations to God beyond the present which is noteworthy for underlining the inescapability of duty.
4. The Moment as Divine Revelation

<table>
<thead>
<tr>
<th>Éxtracted Quotes</th>
<th>Appendix *</th>
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</thead>
<tbody>
<tr>
<td>*31 Il n'y a aucun moment où DIEU ne se présente sous l'apparence de quelque peine, de quelque consolation ou de quelque devoir.</td>
<td>31, 42, 43, 44, 45, 46, 52, 54, 55, 56, 57, 58, 62, 82, 83, 84, 90, 109, 110, 121, 129</td>
</tr>
<tr>
<td>*42 Vous parlez en particulier à tous les hommes par ce qui leur arrive de moment (continued)</td>
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<tr>
<td>*43 en moment.</td>
<td></td>
</tr>
<tr>
<td>*44 Mais ce que DIEU vous dit, chères âmes, les paroles qu'il prononce de moment (continued)</td>
<td></td>
</tr>
<tr>
<td>*45 à moment, qui ont pour corps, non de l'encre et du papier, mais ce que vous souffrez, mais ce que vous avez à faire (continued)</td>
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</tr>
<tr>
<td>*46 d'un moment à l'autre, ne méritent-elles rien de votre part?</td>
<td></td>
</tr>
<tr>
<td>*52 Comment devons-nous écouter la parole qui nous est dite au fond du cœur à chaque moment?</td>
<td></td>
</tr>
<tr>
<td>*54 La révélation du moment présent nous est plus utile, parce qu'elle s'adresse directement à nous.</td>
<td></td>
</tr>
<tr>
<td>*55 Ce qui nous instruit, c'est ce qui nous arrive d'un moment à l'autre; c'est là ce qui forme en nous la science expérimentale que JÉSUS-CHRIST a voulu acquérir avant que d'enseigner.</td>
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<tr>
<td>*56 Il faut donc écouter DIEU de moment (continued)</td>
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<tr>
<td>*57 en moment, pour être docte dans la théologie vertueuse, qui est toute pratique et expérimentale.</td>
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</tr>
<tr>
<td>*58 La révélation du moment présent est une source de sainteté toujours jaillissante.</td>
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</tr>
<tr>
<td>*62 Le moment présent est la manifestation du nom de DIEU et l'avènement de son règne.</td>
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<tr>
<td>*74 Elle n'est point curieuse de savoir les façons d'agir de DIEU; elle se contente de l'ordre de sa volonté sur elle, ne faisant point d'effort pour la deviner par comparaisons, par conjectures, n'en voulant savoir que ce que chaque moment lui révèle; écoutant la parole du Verbe lorsqu'elle se fait entendre au fond de son cœur, ne s'informant point à l'Époux de ce qu'il a dit aux autres …</td>
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<tr>
<td>*82 Tous les états que le corps et l'âme portent, ce qui leur arrive au dedans et au dehors, ce que chaque moment révèle à ces âmes, c'est pour elles la plénitude de l'action divine; c'est leur félicité.</td>
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<tr>
<td>*83 Tout ce que nous voyons d'extraordinaire dans les Saints, visions, révélations, paroles intérieures, n'est qu'un rayon de l'excellence de leur état, contenue et cachée dans l'exercice de la foi ; car la foi possède tout cela, puisqu'elle sait voir et entendre DIEU dans ce qui arrive de moment (continued)</td>
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<tr>
<td>*84 en moment.</td>
<td></td>
</tr>
<tr>
<td>*90 Vous le voyez en toutes choses, et vous le voyez à tout moment, opérant au dedans de vous et au dehors.</td>
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</tr>
<tr>
<td>*109 Ce qu'il a fait est fait; ce qui reste à faire se fait à tout moment.</td>
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</tr>
<tr>
<td>*110 Son effet est de faire trouver DIEU à chaque moment: voilà la chose la plus relevée, la plus mystique, la plus béatifiante; c'est un fonds inépuisable de pensées, de discours, d'écritures; c'est un assemblage et une source de merveilles.</td>
<td></td>
</tr>
<tr>
<td>*121 La vie divine se donne à tout moment d'une manière inconnue, mais très certaine, sous l'apparence de la mort dans le corps, de la damnation dans l'âme, du bouleversement dans les affaires.</td>
<td></td>
</tr>
<tr>
<td>*129 Cette découverte de l'action divine, dans tout ce qui se passe à chaque moment, en nous et autour de nous, est la vraie science des choses; c'est une révélation continuelle de la</td>
<td></td>
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vérité; c'est un commerce avec DIEU qui se renouvelle sans cesse: c'est une jouissance de l'Époux, non en cachette, à la dérobée, dans le cellier, dans la vigne, mais à découvert et en public, sans crainte d'aucune créature.

**Table 5.5 The Moment as Divine Revelation**

Caussade uses the noun *révélation* nine times in *Abandon*; six times in the singular and three in the plural. It occurs three times in chapter subheadings inserted by Ramière, and six times in the text proper. The first reference, at the head of Chapter V, situates the word doctrinally within the Church’s theological tradition: “*L'action divine continue dans les cœurs la révélation commencée dans les saintes Écritures; mais les caractères dont elle se sert pour l'écrire ne seront visibles qu'au grand jour.*” Although the main clause clearly adopts an orthodox position by recognising the place of the Scriptures in the hierarchy of revelation, it is also significant that the subordinate clause allows for some means of making the sacred letters of Scripture discernible in broad daylight. In the context of *Abandon* itself, this can be read as a self-legitimising statement which allows both for other means of revelation, as well as for extrabiblical writing such as spiritual treatises. However, the few disparate references to the word Scripture in *Abandon* follow no consistent theme and rarely connect directly with Caussade’s signature understanding of revelation as perpetually available in and through the present moment. Ramière’s subheading, with its reference to Scripture, may also be an attempt to address what he views as an omission or shortcoming on Caussade’s part.

The Council of Trent had declared that the interpretation of Scripture should always conform to the unanimous consensus of the Church Fathers. Bossuet and many of his

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220 “The divine action continues in our hearts the revelation begun in the holy Scriptures; but the letters used to write it will be visible only in broad daylight.”
French contemporaries clearly supported the Tridentine teaching, adding that new statements of doctrine could only ever be re-statements, sometimes in new language, of what had already been revealed through Scripture and the Fathers. In the face of the Enlightenment’s insistence on reason, and in response to the constant tension between reason and revelation, Bossuet and Fénelon consistently emphasised the role of Scripture in regard to revelation and doctrine. Fénelon referred to the Scriptures as “la loi écrite, qui toujours est notre règle inviolable.” According to Jacques Truchet, “the constant frequenting of the Bible was the great originality of the Christian culture of Bossuet for at this time the Catholics read it little enough.” However, in relation to ecclesiastical roles and the various functions they perform for the lay faithful, Bérulle argued that there is also that form of revelation which is the domain of bishops. Alison Forrestal describes Bérulle’s clerical hierarchy as follows:

Priests, then, were mediators of God’s grace by virtue of the authority attributed to them by historical succession, but bishops, in Bérullian thought, were the supreme mediators whose authority could be traced to the early church. While priests illuminated those of the lower hierarchical grades, bishops drew them to perfection through revelation. The dignity of their office was, therefore, supreme within the ecclesiastical hierarchy: the episcopate was the most divinised rank of the ecclesiastical hierarchy since it contained within itself the grace of all the ranks beneath it and the clearest insight into divine truths.

At the other end of the spectrum was the acceptance by certain mystics such as Mme Guyon of private or personal revelation as comparable with or superior to Scripture or Church

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tradition. That *Abandon* manages to avoid both Bérullian and Guyonian extremes is likely due to the combined insight and common sense of author and editor. While the approach to revelation adopted in *Abandon* is admittedly idiosyncratic, it nevertheless manages to fall within the parameters of orthodoxy.

In addition to its nine specific references to revelation, *Abandon* also conveys a similar meaning through various references to God speaking, to God’s word, or to God’s actions. When God speaks to a soul, it is always in a direct, personal and particularised way. Quotes *42* and *43* state that God speaks to us “*en particulier*” in what comes to us from moment to moment, while Quote *54* asserts that what God reveals to us in each moment is especially useful, given that this revelation “*s’adresse directement à nous.*”

In Quote *31*, Caussade lists the three sets of circumstances in which God self-presents: under the appearance of suffering, consolation or duty. All three categories of revelation receive sustained treatment throughout *Abandon*, with the inclusion of duty once again acting as a counter to potential accusations of quietistic pacifism. The suffering and duty referred to here are mentioned also in Quotes *44*, *45* and *46* where Caussade describes the pronouncements which God makes from moment to moment as having for their substance, not mere words written in ink on paper, but all the things that the soul must suffer and do. A particularly striking reference to suffering occurs in Quote *121* where Caussade explains how divine life presents itself at every moment in a hidden but certain manner through bodily death, the damnation of the soul, and the overturning of human affairs. The emphasis on accepting whatever God reveals as the fullness of divine action permeates *Abandon* and finds particularly concise expression in sentences such as Quote *82*. Here, Caussade asserts that all the states experienced by the body and soul, all that one
experiences internally or externally, and each moment of revelation, bring not only the fullness of divine action but also happiness. According to Quote *110, this happiness is the result of finding God in every moment which is always a source of wonder and, ultimately, “la chose la plus revelée.”

It follows logically that, if God speaks to the soul and self-reveals, there should be an appropriate form of response on the part of the soul. In fact, Quote *52 explicitly asks how we should listen to the word of God spoken to us from the heart of each moment. The moment also instructs us, as Quote *55 affirms, forming in us the kind of “science expérimentale” which Jesus Christ himself acquired before beginning his teaching. For Caussade, the adjective expérimentale denotes the kind of learning which results from new or unexpected experiences. Quotes *56 and *57 explicitly state that one must listen to God from moment to moment in order to receive instruction in a theology that is virtuous, entirely practical and “expérimentale.” In this process of listening, it is important, as Quote *74 explains, not to attempt to speculate on the ways in which God acts, but to seek to know only that which God reveals in each moment by listening to the Word in the depths of one’s heart. Through their lives of faith, the saints also provide an insight into how the soul should respond to God’s revelations. As Quote *83 asserts, it is this same faith which knows how to see and hear God in whatever the moment brings. The soul will then see God, according to Quote *90, “en toutes choses (et) à tout moment, opérant au dedans de vous et au dehors.”

This ability to discover God’s actions in the world and in all that takes place in each moment, either inside us or around us, is, as Quote *129 puts it, “la vraie science des choses,” and a “révélation continuelle de la vérité;” it is a form of “commerce” with God which renews itself perpetually; and, in spousal terms, it is the very open and public pleasure of the happy Bridegroom. Quote *58 also employs metaphorical language when it
proclaims that the present moment’s revelations are a well of holiness, constantly bubbling up; and Quote *61 asserts that the present moment is nothing less than the manifestation of God’s name and the advent of his reign.

5. The Moment as Abandonment (*L’abandon*)

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix *</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>78</em> Tout ce que les autres trouvent par leurs soins, cette âme le trouve dans son abandon; et ce que les autres gardent avec précaution, pour le retrouver quand il leur plaira, celui-ci le reçoit au moment du besoin et le laisse ensuite, n’en admettant précisément que ce que DIEU veut bien lui en donner, pour ne vivre que par lui.</td>
<td>78, 85, 89, 96, 97, 98, 103, 104, 122, 123, 124, 128</td>
</tr>
<tr>
<td><em>85</em> Ainsi l’âme, à chaque moment, exerce un abandon à l’infini; et toutes les qualités possibles et toutes les manières sont renfermées dans sa vertu.</td>
<td></td>
</tr>
<tr>
<td><em>89</em> C’est la foi que je leur prêche: abandon, confiance et foi; vouloir être sujet et instrument de l'action divine; et croire qu’à tout moment et en toutes choses, cette action s'applique en même temps à tout, selon que l’âme a plus ou moins de bonne volonté; voilà la foi que je prêche.</td>
<td></td>
</tr>
<tr>
<td><em>96</em> Il importe peu à l’âme de savoir en quelle manière elle est obligée de s'abandonner, et quelles sont les qualités du moment présent; mais il lui importe absolument de s'abandonner.</td>
<td></td>
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<tr>
<td><em>97</em> Le moment présent est donc comme un désert, où l’âme simple ne voit que DIEU seul dont elle jouit, n’étant occupée que de ce qu’il veut d’elle; tout le reste est laissé, oublié, abandonné à la Providence.</td>
<td></td>
</tr>
<tr>
<td><em>98</em> L’âme qui veut s’unir à Dieu doit estimer toutes les opérations de sa grâce, mais ne s'attacher pour elle-même qu’à l'opération du moment présent.</td>
<td></td>
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<tr>
<td><em>103</em> Dans l'abandon, l'unique règle est le moment présent.</td>
<td></td>
</tr>
<tr>
<td><em>104</em> Il est vrai qu’une toile simplement et aveuglément abandonnée au pinceau, ne sent à chaque moment que la simple application du pinceau.</td>
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<tr>
<td><em>122</em> Il ne vous reste qu’un abandon tout passif pour la laisser faire, sans réflexion, sans modèle, sans exemple, sans, méthode; agissant quand c'est le moment d'agir; (continued)</td>
<td></td>
</tr>
<tr>
<td><em>123</em> cessant quand c'est le moment de cesser; (continued)</td>
<td></td>
</tr>
<tr>
<td><em>124</em> perdant quand c'est le moment de perdre; et, de cette sorte, insensiblement agissant et cessant par attrait et par abandon, on lit, on laisse les livres, les personnes, et on se tait, on écrit et on s'arrête, sans savoir jamais ce qui suit; et, après plusieurs transformations, l’âme consommée reçoit des ailes pour s'envoler dans les cieux, après avoir laissé sur la terre une semence féconde, pour perpétuer son état dans les autres âmes.</td>
<td></td>
</tr>
<tr>
<td><em>128</em> Du moment que l'âme s'est fermement établie dans ce parfait abandon, la voilà dès lors à couvert de la contradiction des langues; car elle n'a plus rien à dire ni à faire pour se défendre.</td>
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</tbody>
</table>

**Table 5.6 The Moment as Abandonment (L’abandon)**
When analysing the spiritual tradition of *abandon*, it is important to acknowledge the limitations of the English word ‘abandonment’ which has invariably been used to translate it. When Ramière decided in 1861 to change the title of the Montmirail manuscript in order to include the word *abandon*, he was clearly aware of the need to align the text with the popular spirituality of the day. The tradition of Abandonment which Caussade himself inherited carried with it a pedigree originating in Greek, passing through Latin and Flemish, and arriving via John of the Cross, Teresa of Avila and Francis de Sales. In terms of the socio-political milieu in which Caussade encountered this tradition, it should be noted that a philosophical reaction was taking place in which the autonomous Enlightenment self, with God as its author, was becoming “the religious answer to the secular alternative.”

Charly Coleman situates the tradition of abandonment in this period within a broader discussion of what he terms the “polemics of personhood.” Enlightenment cultures of personhood were beginning to emerge out of conflicts in the religious and political spheres, in response to which theologians and philosophers gradually formulated two conflicting positions:

> By emphasizing the self’s possessive attachment to ideas, actions and material belongings, post-Tridentine Catholic reformers, Cartesians, and Jansenist moral philosophers affirmed that the individual person – rather than the estate – was the foundation of identity. In opposition, growing numbers of Christian mystics rejected spiritual self-ownership and enlightened self-interest, urging virtuous souls to abandon themselves entirely to God.

Stephen Munzer asserts that, in Christian spirituality, the word abandonment has been understood to possess both a passive and an active sense. The former applies when a

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person feels forsaken or deserted, either as a consequence of sin or as a result of desiring
God intensely. The latter sense, on the other hand, denotes “the surrendering of a person to
God’s will through faith, hope and, above all, love.” To distinguish between the two,
some writers use the term “self-abandonment” when referring to the second sense suggested
by Munzer. In this thesis, however, the single word “abandonment” will always be
understood in terms of this second definition. Salin describes its spiritual characteristics in
the following terms, elaborating on Munzer’s semantic distinction:

This tradition speaks of a secret union with God, of the soul’s peace, of a blessed life
of ‘rest’ and ‘quiet’. ‘Abandonment’ involves letting things be, in all circumstances,
amid the night of faith; letting God act, letting God be God in the soul.
‘Abandonment’ is a matter of accepting that one will never be in control of one’s life
and of being ready to see a message from God in events as they occur – particularly
if they are somehow contrary to our wishes or expectations. ‘Abandonment’ is
subjective as well as objective: an abandoned soul renounces everything, every
possible claim, including any claim about its own perfection or salvation. Like Christ
on the cross, it may even in some circumstances feel abandoned by God.

Caussade saw these various experiences of union with God, of rest and quiet, and of
receiving messages from God as permanently available, but as encountered only in those
precious moments of grace when the soul is able to surrender itself to God’s beneficent will.

In Abandon, a sustained emphasis is placed on the futility and insufficiency of human effort
in the soul’s relationship with God. Abandonment is understood as a kind of free-fall in
which relinquishing the cares and concerns of life opens the way to the inestimable gifts
which God offers. Quote 78 asserts that what others seek by their own efforts, the soul is
able to find in abandonment, and what others care to keep to themselves for retrieval when it
pleases them, the soul receives in times of need, living totally for God. This theme is

developed more elaborately across quotes *122, *123 and *124 which are extracted from the concluding paragraph of Book One, Chapter Three. The three quotes follow on from a rhetorical passage in which various questions are put to the reader, leading to the writer’s conclusion that all that remains to do is to abandon oneself completely. Acting when it is the moment, stopping when it is the moment, and losing oneself when it is the moment do not require us to reflect or to develop special techniques. No matter which activity we undertake, we can never know what is to follow. Nor is it important to know, as Quote *96 argues, in what way the soul is required to abandon itself or what the particular qualities of the present moment may be: but it is absolutely important that the soul abandon itself. Throughout Abandon, Caussade identifies many of the distractions, compulsions and fixations which impede union with God. Even words can become a problem for the soul which has firmly established itself in what Quote *128 calls “ce parfait abandon,” given that there is nothing more to be said and no need to explain oneself.

Consistent with his rhetorical style, Caussade invokes a number of images and literary devices to explore the concept of abandonment. In the simile with which Quote *97 begins, the present moment is compared with a desert in which the absence of distraction allows the soul to see only God and to occupy itself only with what God requires of it: everything else is relinquished and abandoned to Providence. Quote *104 presents the analogy of a blank canvas which blindly abandons itself to the painter’s brush, feeling in each moment only the simple application of that same brush. The soul which thus relinquishes itself achieves, in the words of Quote *85, “abandon à l’infini.” In Quote *103, we find one of the most direct and concise affirmations both of abandonment itself, and also of its relationship to the present moment: “Dans l’abandon, l’unique règle est le moment présent.” Well into Book Two of Abandon, Caussade also provides a summary of his preaching in which
abandonment appears as one of three key concepts: “abandon, confiance et foi.” The triangulation of abandonment, trust and faith allows one to become both the subject and instrument of divine action whose effects are instantaneous, universal, and available to any person of good will.

6. The Moment as Grace, Gift, Providence

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix *</th>
</tr>
</thead>
<tbody>
<tr>
<td>*3 Son esprit, ravi de joie, regardait tout ce qu'elle avait à faire ou à souffrir, à chaque moment, comme un don de Celui qui remplit de biens les cœurs qui se nourrissent de lui seul, et non des espèces ou des apparenices créées.</td>
<td>3, 8, 9, 19, 21, 23, 30, 34, 36, 38, 40, 53, 59, 60, 61, 68, 69, 71, 72, 75, 77, 98, 108, 115, 130</td>
</tr>
<tr>
<td>*7 Quel est le sacrement de tous leurs sacrés moments?</td>
<td>*8 O pain des Anges, manne céleste, perle évangélique, sacrement du moment présent!</td>
</tr>
<tr>
<td>*9 C'est là la spiritualité de tous les âges et de tous les états, qui ne peuvent être assurément sanctifiés d'une manière plus haute, plus extraordinaire, plus aisée que par le simple usage de ce que DIEU, le souverain directeur des âmes, leur donne à chaque moment à faire ou à souffrir.</td>
<td>*21 Une âme ne peut être véritablement nourrie, fortifiée, purifiée, enrichie, sanctifiée que par cette plénitude du moment présent.</td>
</tr>
<tr>
<td>*19 Que la méditation, la contemplation, les prières vocales, le silence intérieur, les actes des puissances, sensibles ou distincts ou moins perçus, la retraite ou l'action, soient ce que l'on voudra en eux-mêmes; le meilleur de tout cela pour l'âme, c'est tout ce que DIEU veut au moment présent; et l'âme doit regarder tout cela avec une parfaite indifférence comme n'étant rien du tout.</td>
<td>*23 Il est juste, en effet, que l'âme qui n'est pas satisfaite par la plénitude divine du moment présent, soit punie par l'impuissance de se trouver contente d'aucune autre chose.</td>
</tr>
<tr>
<td>*23 Il est juste, en effet, que l'âme qui n'est pas satisfaite par la plénitude divine du moment présent, soit punie par l'impuissance de se trouver contente d'aucune autre chose.</td>
<td>*30 Elle (la foi) croit que JÉSUS-CHRIST vit en tout, et opère dans toute l'étendue des siècles; que le moindre moment et le plus petit atome renferment une portion de cette vie cachée et de cette action mystérieuse.</td>
</tr>
<tr>
<td>*34 L'action divine nous offre à chaque moment des biens infinis, et nous les donne dans la mesure de notre foi et de notre amour.</td>
<td>*36 Si l'on vous donne le secret de la trouver à tout moment, en toutes choses, vous avez tout ce qu'il y a de plus précieux, de plus digne de vos désirs.</td>
</tr>
<tr>
<td>*38 Le moment présent est toujours plein de trésors infinis; il contient plus que vous n'avez de capacité.</td>
<td>*40 Quand le moment effraye, affame, dépouille, accable tous les sens, alors il nourrit, il enrichit, il vivifie la foi, qui se rit des pertes comme un gouverneur dans une place imprenable se rit des attaques inutiles.</td>
</tr>
<tr>
<td>*53 Mais si tout cela est vrai, à quoi tient-il que chacun des moments de notre vie soit une sorte de communion avec le divin amour; et que cette communion de tous les instants produise dans nos âmes autant de fruits que celle où nous recevons le corps et le sang du fils de DIEU?</td>
<td>*59 O vous tous qui avez soif, sachez que vous n'avez pas à aller chercher bien loin la source des eaux vives: elle jaillit tout près de vous, dans le moment présent; hâtez-vous donc d'y courir.</td>
</tr>
</tbody>
</table>
Les Saints des premiers temps ont-ils eu d'autres secrets que celui de devenir, de moment (continued)

en moment, ce que cette action divine en voulait faire?

Il n'y a rien de petit dans nos moments, puisque tous renferment un royaume de sainteté, une nourriture angélique.

Précieux moment!

Tout m'est ciel; tous mes moments me sont l'action divine toute pure; et en vivant, et en mourant, je veux être content d'elle.

Je veux vivre comme je crois, et puisque cette action divine s'applique par toutes choses, à tout moment, à ma perfection, je veux vivre de ce grand et immense revenu: revenu immanquable, toujours présent, et de la façon la plus utile.

… se contentant de ce qu'elle reçoit au fond de son âme, de façon que, d'un moment à l'autre, tout la divinise à son insu.

Quand DIEU vit dans l'âme, elle n'a plus rien d'elle-même; elle n'a que ce que lui donne, à chaque moment, le principe qui l'anime.

L'âme qui veut s'unir à Dieu doit estimer toutes les opérations de sa grâce, mais ne s'attacher pour elle-même qu'à l'opération du moment présent.

Le souffle de la grâce formait tous ses moments, sur le modèle des vérités éternelles que la sainte Trinité conservait dans son invisible et impénétrable sagesse.

Alors même, on est toujours disposé à se laisser conduire; on attend seulement en paix le moment de la Providence.

Que la lumière se fasse: Fiat lux; et alors on verra les trésors que renfermait la foi dans cet abîme de paix et de contentement de DIEU, qui se trouve à chaque moment en tout ce qui est à faire ou à souffrir.

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**Table 5.7 The Moment as Gift**

In expounding his theology of grace, Caussade puts aside complex historical debate in order to describe the concept in accessible terms which highlight the boundless generosity of God towards his subjects:

Venez à nous, non pour étudier la théorie de la divine grâce; non pour apprendre ce qu'elle a fait dans tous les siècles, et ce qu'elle fait encore, mais pour être les simples sujets de son opération. Vous n'avez pas besoin de savoir les paroles qu'elle a fait entendre aux autres pour les réciter ingénieusement; elle vous en donnera qui vous seront propres.²³¹

Come to us, not to study the theory of divine grace; not to learn what grace has done across the ages, and what grace still does, but to be the mere subjects of this action. You do not need to know the words grace has given to others to recite knowledgeably; you will be given those which are most fitting for you.

²³¹ Abandon 2.1.11.
Throughout *Abandon*, it is the readiness of the soul to accept the grace available to it at every moment which emerges as one of the text’s most insistent authorial positions. So firm is Caussade’s conviction in this regard that he even proposes in Quote *23* that, any soul which finds the plenitude of the present moment insufficient, should justifiably be punished with the inability to find contentment in anything else. Quote*98* asserts that the soul which wishes to unite itself with God must value all the workings of his grace, attaching itself exclusively to the workings of the present moment. Using Christ as his model, Caussade explains metaphorically in Quote *108* how the breath of grace formed all Christ’s moments according to the eternal truths which the Holy Trinity implanted in his “*invisible*” and “*impénétrable*” wisdom.

The remaining fifty-seven uses of the word *grâce* in *Abandon* characteristically involve promises and descriptions of a variety of gifts and benefits which are made available to any soul capable of abandoning itself to God. Caussade’s theology of grace is predominantly one of actualisation rooted in the profound experience of the present moment. God’s action, most commonly described in the text as “*action divine,*” seeks out the heart which is good, pure, upright, simple, docile, filial and respectful, taking possession of its faculties, providing it with every goodness, and making it holy:

L’action divine n’a d’égard qu’à la bonne volonté; ce n’est point la capacité des autres facultés qui l’attire, ni leur incapacité qui l’éloigné. Trouve-t-elle un cœur bon, pur, droit, simple, soumis, filial et respectueux? c’est tout ce qu’il lui faut; elle s’empare de ce cœur; elle en possède toutes les facultés ; et elle dispose si bien toutes les choses pour son bien qu’il trouvera en toutes choses de quoi se sanctifier.\(^{232}\)

Divine action is concerned with good intentions only; it is not the capacity of the other faculties which attracts it, nor their incapacity which distances him. Does she find a good, pure, upright, simple, submissive, filial and respectful heart? That’s all that is needed; she

\(^{232}\) *Abandon* 2.4.9
seizes this heart; she takes possession of all the faculties; and she arranges things so well for her good that in all things she will find something to make herself holy.

This process of sanctification by which the soul draws closer to the God in whose image it is made is also a process of divinisation. Quote *75 states that all of this happens in the depths of the soul, from one moment to the next, without the soul even being aware of it. The link between a soul’s disposition and the availability of grace is expressed in Quote *34 which asserts that the Divine Action offers us at each moment blessings commensurate with our faith and love. This action is so potent that it provides an experience of heaven, as captured by Caussade’s declaration in Quote *71, “Tout m’est ciel!” He adds that all of his moments consist of this wholly pure divine action with which, either in living or dying, he seeks to be content. This desire on Caussade’s part finds further expression in Quote *72 which affirms the relevance of divine action to all things, to all moments, and to the author’s desire for perfection. Caussade wishes to experience what he terms “ce grand revenu: revenu immanquable, toujours présent, et de la façon plus utile.” In Quotes *60 and *61, he also ponders the effects of divine action on the saints who may well have possessed other secrets to becoming more in tune, moment by moment, with whatever this divine action wished to achieve in them. It is always divine action which is foremost and which, in simple terms, supersedes all pious and devotional acts of our own, as enumerated in Quote *19: what matters is that which God wills for us in the present moment, and we should therefore regard everything else with indifference. Referring again to the life of Christ, Caussade describes in Quote *30 how Christ is alive in everything, at work across the centuries, and how even the least moment reveals to us something of this hidden life and mysterious action.
A further scriptural reference occurs in Quote *7 where the pronoun “leurs” refers to Mary and Joseph. Caussade asks what the sacrament of all their sacred moments is. This is followed in the text by a second question asking which treasures and graces are given to the parents of Jesus under the ordinary appearance of everyday events. The answer to these questions comes in two parts: first, the visible things are the same as those given to everyone; and second, the invisible things which only faith can perceive or unravel, are nothing less than God at work, achieving great things.

The six uses of the word *sacrement* in *Abandon* are noteworthy in a number of ways, not least of which is their counter-quietist effect. To recognise both the theological and liturgical significances of a sacrament is to move away from the quietists’ rejection of public worship and petitionary prayer.

Caussade tends to extol the graces of the moment in broad and all-encompassing terms, describing in Quote *77, for instance, how when God inhabits a soul, it no longer requires anything of itself, possessing only what God gives it at each moment, which is its animating principle. However, the text does become more specific at certain points about the gifts and capacities which such moments bring. In Quote *21, Caussade states that a soul can be truly “nourrie, fortifiée, purifiée, enrichie, sanctifiée” only by the fullness of the present moment. Similarly, Quote *40 describes how, even when the moment frightens, starves, strips, or overwhelms all the senses, it still manages to nourish, enrich and revive one’s faith.

References to spiritual nourishment provided by the present moment occur frequently throughout *Abandon*. Apart from the examples already cited, there are also those which include references to the bread of angels and heavenly manna, as in Quote *8; living water, as in Quote *59; and heavenly nourishment, as in Quote *68. All these things are, as Quote
*3 asserts, a gift from the One who fills the hearts of those who draw nourishment from him, as opposed to drawing it from created or other things. The image of God as a giver also appears in Quote *9 which proclaims that nothing is holier, easier, or more extraordinary than what God provides at each moment for us to do or suffer.

The most expansive descriptions of what the moment offers are often couched in evocative metaphors such as the abyss of peace and contentment described in Quote *130, which can be found in every moment of doing or suffering. In Quote *53, Caussade speaks of each of the moments in our lives as a kind of communion with divine love which produces in the soul as much fruit as when it receives the body and blood of God’s own Son. Quote *38 has it that the present moment is always full of infinite treasures that exceed our capacity to possess them. Those who have been given the secret of finding God’s will in every moment and in all things have been given what Quote *36 asserts is most precious and most worthy of their desires. The word précieux occurs five times in Abandon, including once in the exclamation in Quote *69, “Précieux moment!”

The soul which practises abandonment is content to let things run, waiting only in peace to receive what quote *115 describes as “le moment de la Providence.” Salin argues that providence is the word which, from the seventeenth century onward, best sums up the many operations which flow from God’s grace. Historically, the Christian theology of Providence has generated complex debate as well as periods of clarification and redefinition. According to Ron Highfield,

the Christian doctrine of providence touches on a bewildering array of issues: God’s power, freedom, mode of action in the world; human freedom, responsibility, and dignity; sin, grace, salvation, and many more … The doctrine of providence deals

with some of the knottiest problems of theology, and whatever alternative you choose, you will face mind-numbing difficulties.\textsuperscript{234}

By contrast, Caussade’s theology of Providence is a very direct and uncomplicated one. He is at pains to express it in the simplest possible statements such as the following: “\textit{Lorsque DIEU vit dans l’âme, elle doit s’abandonner totalement à sa providence.”}\textsuperscript{235} Caussade’s first editor was also conscious of making available to a broad lay readership the material he inherited which was originally intended for a professed community. Whether it is due to Ramière’s editing or to the nature of the Montmirail manuscript itself, \textit{Abandon} characteristically eschews the complexities of systematic theology, replacing them with clear and accessible statements intended to nourish the spiritual life of its readers.


\textsuperscript{235} \textit{Abandon} 2.1.1.
7. The Infinite and Eternal Moment

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<tr>
<th>Éxtracted Quotes</th>
<th>Appendix</th>
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<tr>
<td><em>37</em> Donnez-vous une libre carrière; portez vos vœux au delà de toute mesure et de toutes bornes; étendez, dilatez votre cœur à l'infini; j'ai de quoi le remplir: il n'est point de moment où je ne vous fasse trouver tout ce que vous pouvez désirer.</td>
<td>37, 47, 48, 49, 51, 70, 81, 118</td>
</tr>
<tr>
<td><em>47</em> O vie de JÉSUS, qui comprend et qui excède tous les siècles, vie qui fait à tout moment de nouvelles opérations!</td>
<td></td>
</tr>
<tr>
<td><em>48</em> Si tout le monde n'est pas capable de comprendre tout ce qu'on pourrait écrire de la vie propre de JÉSUS, de ce qu'il a fait ou dit sur la terre ; si l’Évangile ne nous en crayonne que quelques petits traits; si la première heure est si inconnue et si féconde, combien faudrait-il écrire d’évangiles pour faire l'histoire de tous les moments de cette vie mystique de JÉSUS-CHRIST, qui multiplie les merveilles à l’infini, et qui les multiplie éternellement, puisque tous les temps, à proprement parler, ne sont que l'histoire de l'action divine?</td>
<td></td>
</tr>
<tr>
<td><em>49</em> Le Saint-Esprit a fait remarquer, en caractères infaillibles et incontestables, quelques moments de cette vaste durée; il a ramassé dans les Écritures quelques gouttes de cette mer.</td>
<td></td>
</tr>
<tr>
<td><em>51</em> S'est-il écoulé un moment depuis la création jusqu'à celui où nous vivons, et s'en écoulait-il un seul jusqu'au jugement dans lequel le saint nom de DIEU ne soit digne de louanges: ce nom, qui remplit tous les temps, et ce qui se passe dans tous les temps; ce nom qui rend toutes choses salutaires!</td>
<td></td>
</tr>
<tr>
<td><em>70</em> L'immense action qui, depuis le commencement des siècles jusqu'à la fin, est toujours la même en soi, s'écoule sur tous les moments, et elle se donne dans son immensité et dans sa vertu à l'âme simple qui l'adore, qui l'aime, et qui en jouit uniquement.</td>
<td></td>
</tr>
<tr>
<td><em>81</em> Elles (les âmes) la voient, elles en jouissent en tout, sous les plus petits objets comme sous les plus grands; chaque moment la leur donne tout entière.</td>
<td></td>
</tr>
<tr>
<td><em>118</em> Mais que ces âmes ne s'inquiètent pas de leur impuissance: c'est pouvoir beaucoup que de pouvoir se remettre entièrement aux mains d'un Maître tout-puissant, capable d'opérer les plus grandes choses par les instruments les plus faibles, du moment qu'ils ne lui résistent pas.</td>
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</tbody>
</table>

Table 5.8 The Infinite and Eternal Moment

In *Abandon*, Caussade returns repeatedly to the paradoxical axiom that eternity abides in the present moment, and the present moment in eternity. This is conveyed at times in a simplified way by contrasting the biggest objects and concepts with the smallest, and vice versa. Quote *81* refers to the manner in which “les plus petits objets” and “les plus grands” receive all that they need from the sufficiency of the present moment. Smallness is sometimes equated with weakness, as in Quote *118*, but this weakness in human instrumentality is no obstacle to God who, from the moment a soul no longer resists, is able
to achieve “les plus grands choses.” In a similar vein, Quote *37 provides an exhortation to expand one’s heart “à l’infini” where all that one desires can be found.

As he attempts to capture and translate these concepts of immensity and eternity, Caussade’s imagery becomes at times expansive and evocative. In Quote *48, he asserts that all time is merely the history of divine action. The Gospels, therefore, can tell only a small part of the mystery of the life of Christ. In an extended rhetorical question, the writer asks how much would have to be written to record all of the moments of Christ’s mystical life, the marvels of which are multiplied “à l’infini” and “éternellement.” It is a life which, according to Quote *47, both understands and exceeds all ages and which renews every moment by means of “nouvelles opérations.” In Scripture, the Holy Spirit brings to our attention only certain moments in what Quote *49 describes as the “vaste durée” of divine action, which is like a sea from which we receive only a few drops. Quote *51 takes the reader back to the creation of the world and asks if there has ever been a moment when the holy name of God has not been worthy of praise. This is the same name which fills “tous les temps” and everything that happens “tous les temps.”

Caussade’s conceptualisation of eternity is also captured in Quote *70 which describes how, “depuis le commencement des siècles jusqu’à la fin,” God’s “immense action” is unchanging as it flows through every moment, gracing the simple soul with its immensity and virtue. Furthermore, the absoluteness of the present moment, in terms of its duration, sufficiency and eternality, is reinforced throughout Abandon by the frequency of the adjectives tous and chaque as qualifiers of the noun moment. Caussade’s authoritative pronouncements on the totality of the present moment admit, therefore, of no variation or exception.
8. The Moment as Grammatical Construction

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix *</th>
</tr>
</thead>
<tbody>
<tr>
<td>*2 … dans ce <strong>moment</strong> célèbre, était bien glorieux pour elle …</td>
<td>2, 6, 22, 24, 25, 50, 73, 91, 92, 99, 101, 102, 107, 111, 114, 125</td>
</tr>
<tr>
<td>*6 … votre <strong>moment</strong> vole, et vous disparaissez</td>
<td></td>
</tr>
<tr>
<td>*22 … du <strong>moment</strong> qu'une chose leur plaît, …</td>
<td></td>
</tr>
<tr>
<td>*24 … dès que leur <strong>moment</strong> est passé…</td>
<td></td>
</tr>
<tr>
<td>*25 … pour se contenter du <strong>moment</strong> suivant …</td>
<td></td>
</tr>
<tr>
<td>*50 … tous les <strong>moments</strong> des Saints …</td>
<td></td>
</tr>
<tr>
<td>*73 … dès le premier <strong>moment</strong> que vous pratiquerez</td>
<td></td>
</tr>
<tr>
<td>*91 … du <strong>moment</strong> que vous possédez un cœur</td>
<td></td>
</tr>
<tr>
<td>*92 … qui obscurcissent un <strong>moment</strong> …</td>
<td></td>
</tr>
<tr>
<td>*99 … sans se soutenir un seul <strong>moment</strong> …</td>
<td></td>
</tr>
<tr>
<td>*102 … dans un autre <strong>moment</strong> …</td>
<td></td>
</tr>
<tr>
<td>*107 … consulter le <strong>moment</strong> précédent …</td>
<td></td>
</tr>
<tr>
<td>*111 … dans tous les <strong>moments</strong> où rien ne l'oblige expressément.</td>
<td></td>
</tr>
<tr>
<td>*114 … Si elles se trouvent <strong>momentanément</strong> …</td>
<td></td>
</tr>
<tr>
<td>*125 … à chaque <strong>moment</strong> tomber dans un précipice.</td>
<td></td>
</tr>
</tbody>
</table>

Table 5.9 The Moment as Grammatical Construction

This set of quotes represents the lowest level in the hierarchy of relevance for Caussade’s use of the word *moment*. They function variously as adverbial phrases of time, noun clauses and direct objects. Given their marginal status in this thesis, the sentences in which they appear have been abbreviated and will require no further attention.

Conclusion

In this Chapter, a detailed analysis of the word *moment* in the treatise *L’abandon à la providence divine* has been undertaken. Eight categories have been established, under which the one hundred and thirty usages have been grouped according to similarities, and subsequently analysed. With the exception of the quotes excluded from further examination in Category 8, all other categories and their extracted quotes demonstrate on Caussade’s part
a deep commitment to an intimate relationship with God. Category 1 establishes from the start that every moment, and therefore all time, is controlled and determined by an infinitely beneficent God. Conformity to the order created by God is, therefore, the only way to find joy in one’s faith. This principle provides the foundation for the use of the moment in Category 2. God’s will is represented both as a mysterious reality in its own right, carrying the imprint of the divine; and also as a kind of imperative which requires a response through action and prayer, both of which lead to the deepest possible satisfaction of the soul’s desires. There is a close relationship between Categories 1 and 2, in that both emphasise a God who is active through every moment we experience, ordering the world for us with infinite wisdom, showing us what is desired in response, and promising to nourish and sanctify our souls. The response which God requires of the faithful becomes even clearer in Category 3 which centres around the concept of duty. In the same way that God is present in every moment, so too is the obligation to respond with a sense of abandonment and to put aside one’s own desires, so as to experience the precious joy of accomplishing for God whatever is demanded. In Caussade’s view, the knowledge that we inhabit a universe controlled by God and that this requires a dutiful response will also sensitise us more and more to seeing God at work in the world. Category 4 is strikingly emphatic in its characterisation of the ways in which God reveals and is revealed. This divine self-revelation is available at every moment, comes directly to the faithful and receptive soul, announces the reign of God, and inhabits every circumstance of our lives, including the ups and downs, and our experiences of despair. However, none of the graces which flows from the moment can truly affect the soul unless, as the quotes in Category 5 assert, it abandons itself to the infinite. It matters little if the soul is not skilled in the ways of abandonment, as long as it is prepared to respond when it is the moment to do so. In this act of abandonment, there is no guarantee of what is to follow and there may be a sense of being lost. But after
several such experiences, the soul is able to fly freely from its earthly bondage and to grow in virtue. While Caussade never hides the price of achieving these sublime moments of grace, he certainly emphasises the many rewards which flow from abandoning oneself to the moment. Some of these are incidentally apparent in the categories discussed thus far, but Category 6 highlights their abundance and diversity even more strikingly. Here, the present moment is described variously as the bread of angels, heavenly manna, living water, and a pearl from the Gospels; it is all that is precious and desirable; the great and immense reward; and the source of all nourishment, purification and sanctification. Caussade’s predilection for hyperbole and superlatives is demonstrated throughout _Abandon_ and especially in his treatment of the moment. In Category 7, this becomes particularly apparent as he depicts a universe in which, for all time, an infinite God is constantly renewing creation, eternally multiplying his marvellous works, and always achieving the greatest acts by the weakest of human instruments.

It is also clear that Caussade’s *moment* is most immediate and compelling when followed by the adjective *présent* which occurs as a qualifier of *moment* in thirty of the one hundred and thirty usages in the text. The author’s *moment présent* is endowed with an extraordinary range of qualities, capacities and potentialities. Theologically, it both asserts and celebrates the immanence of God, while describing in richly metaphorical language God’s transcendence, beneficence and divine alterity.
Chapter 6  
Virginia Woolf: Life and Period

As stated in Chapter 4, the various circumstances of a writer's life can be highly influential in shaping his or her authorial perspective. On this understanding, Chapter 6 presents a contextualisation of Virginia Woolf’s artistic life by examining key biographical details; situating her authorially as a literary modernist; and exploring her approach to time in *Mrs. Dalloway*.

**Family and the Formative Years**

Virginia Woolf was born in 1882 to Leslie Stephen and Julia Jackson both of whom had been previously married with children from these relationships: Leslie had one daughter, Laura, who was twelve when Woolf was born; and Julia had George, Stella and Gerald who were fourteen, thirteen and twelve respectively. A total of four children were born to Leslie and Julia after their marriage: Thoby, Vanessa, Virginia and Adrian.

From early childhood, Woolf became a passionate and obsessive writer, maintaining a compulsive interest in the art of writing throughout her life. Born into the English intellectual aristocracy, and in her adult life sharply aware of the fact, she described the world of her early years as “very communicative, literate, letter-writing, visiting, articulate.” Woolf’s Eton-educated father, Leslie Stephen, himself the author of a number of books on history and philosophy, and editor from 1882 to 1891 of the *Dictionary of National Biography*, played a key role in her literary education, giving her open access to

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his extensive personal library. Stephen also proved to be a complex personality: at times moody, anxious and irascible, especially when under the pressure of publication deadlines; yet, in other circumstances, affable and affectionate, reading to his children or taking them on alpine excursions. Despite the dramatic mood swings she observed in her father, the young Virginia nevertheless developed a profound respect for the “free-thinking intellectual integrity that made him speak out as an atheist and a rationalist.”

Beyond attempting to read her father’s erratic behavior, Woolf faced other confronting challenges in her growth towards womanhood which were occasioned by males within the family circle. According to her own graphic testimony in essays such as “Reminiscences,” the young Virginia was regularly sexually abused from the age of six by her stepbrothers Gerald and George Duckworth. Virginia’s sister Vanessa also became a victim of George’s sexual attention, and the two sisters, by their own admission, became erotically involved with each other. In her adolescent years, Woolf suffered depression and anxiety and what some writers have described as insanity, although others have attributed this to post-traumatic episodes resulting from sexual abuse.

On 17 November 1904, at a dinner at the Stephens’ home, Virginia met Leonard Woolf who was on a return visit from Ceylon where he occupied the post of assistant government agent in the Southern Province of Sri Lanka. After an unanswered proposal of marriage in 1911, he proposed again on 11 January 1912, receiving in this instance a request from Virginia for

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239 Louise DeSalvo argues that “any view which explains Virginia Woolf’s behavior as madness is archaic: too much is now known about the behavior of victims of childhood abuse to support such a description.” *Virginia Woolf: The Impact of Childhood Sexual Abuse on Her Life and Work.* (Boston: Beacon Press, 1989), xvi-xvii.
time to consider her position. Finally, on 29 May she consented and they were subsequently married on 18 August.

Virginia and Leonard were united in their commitment to the principles of freedom of speech and to the struggle for civilisation. To this end, they jointly founded the Hogarth Press in 1917, initially as a hobby, but later as major publishing house with volumes on economic, social and political issues, representing an influential multidisciplinary output on behalf of a new generation of writers and thinkers which included Sigmund Freud, T.S. Eliot and Katherine Mansfield.

Woolf’s first novel, *The Voyage Out*, was published in 1915 after nine years of agonised drafting and redrafting. This was followed in 1919 by *Night and Day*, then in 1922 by *Jacob’s Room* in which she experimented for the first time with recognisably modernist elements. The publication in 1925 of *Mrs. Dalloway* brought her rave reviews, and this was followed in 1928 by the semi-autobiographical *To the Lighthouse* which resulted in further critical acclaim. Woolf broke new ground in 1928 with *Orlando* and its radically transgendered and transhistorical protagonist, and followed this a year later with the extended feminist essay *A Room of One’s Own*. By 1931, she was again stretching narrative boundaries in *The Waves*, a work she described as a “play-poem,” involving the voices of six different characters and a radically new approach to novelistic diegesis. Her last novel, *The Years*, appeared in 1937, to be followed a year later by the final work published in her lifetime, “Three Guineas,” a feminist essay in which she also addresses the themes of fascism and war.
Literary & Artistic Influences

Central to her literary and personal development in early adult life was Woolf’s involvement in the Bloomsbury Group or Bloomsbury Set, a loose collective of intellectuals, writers, philosophers and artists, closely associated with Cambridge University. Chief amongst its luminaries were E.M. Forster, Lytton Strachey and John Maynard Keynes. Woolf’s public voice was honed through a richly stimulating dialectic with her intellectual contemporaries, such that her own writing often explores and illuminates the cross-fertilisation of aesthetics and politics which characterised late nineteenth century post-Enlightenment thought. If any unifying philosophy can be said to have emerged from this group, it was a rejection of the bourgeois ideals of their parents’ generation and included a sustained challenge to the societal conventions of monogamy and heteronormativity. At an aesthetic level, the group affirmed the ideals of beauty and creativity as both sovereign and indispensable, while fending off accusations of cultural snobbery and of causing damage to “middle England’s view of itself as a sensible art-free zone.”

Their varied lives, unconventional lifestyles and diverse backgrounds provided a sanctuary in which Woolf was able both to observe and participate:

Apart from the influence that Bloomsbury’s brand of aestheticism, its Cambridge perspective, and the ideas of Moore, Bell and Fry may have had on Woolf’s thinking about the artist’s relationship to the surrounding world, the Bloomsbury group also served as a laboratory in which Woolf could closely observe the lives of practising artists and writers, the consequences of their choice of domestic arrangements, and the manner in which they negotiated the temptations as well as the demands of their art, their families and lovers, society and the world at large.

241 G.E. Moore, Vanessa Bell and Roger Fry.
In her insightful and intricate use of literary allusions, her revisiting and revising of plots and tropes from earlier published fiction, and her use of parody both to critique and endorse, Woolf provides further evidence of her exceptionally wide reading together with a remarkable absorptive capacity. Moreover, we know much from her diaries and private correspondence about specific writers whose work she admired, disliked, or with whom she considered herself in competition. As Jane de Gay asserts, “Woolf’s preoccupation with her literary past had a profound impact on the content of her novels, on her philosophies of fiction and on certain aspects of her fictional method.”

In her first novel, *The Voyage Out*, Woolf’s favourite writers at the time - John Milton, Edward Gibbon, William Cowper and Jane Austen - are represented by frequent literary allusions. A number of entries in Woolf’s diary evidence the shaping of her individual creativity by certain writers, something of which she appeared to be keenly aware. Indeed, her works demonstrate consistently a firm commitment to tradition and canonicity. In 1919, while reading *Roxana* and *Moll Flanders*, Woolf recorded seeing London “through the eyes of Defoe,” adding a few sentences later, “Yes a great writer surely to be thus imposing himself upon me after 200 years.”

Woolf’s exuberant admiration for American writers, in particular Walt Whitman, found expression in print on a number of occasions. In an essay entitled “Melodious Meditations,” published in the *Times Literary Supplement* in 1917, she lavished praise on Whitman, declaring that no British writer could ever match him:

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If anyone is sceptical as to the future of American art let him read Walt Whitman’s preface to the first edition of *Leaves of Grass*. As a piece of writing it rivals anything we have done for a hundred years, and as a statement of the American spirit no finer banner was ever unfurled for the young of a country to march under.245

While still involved with the Bloomsbury Set during World War I, Woolf discovered in the work of Feodor Dostoevsky a particular source of inspiration. She especially admired his introspection and psychological insight, together with his ability to confront the profound and elusive questions of existence, including the problem of the human soul. In her critical essays for *The Times Literary Supplement*, she explained her attraction to Dostoevsky’s artistic method, acknowledging also his preoccupation with the spiritual element in his novels. She further recognised something new and refreshing in his approach to the craft of writing which would directly inspire her approach to subsequent novels, most notably *Jacob’s Room* and *Mrs. Dalloway*:

> We have to get rid of the old tune which runs so persistently in our ears, and to realise how little of our humanity is expressed in that old tune. Again and again we are thrown off the scent in following Dostoevsky’s psychology; we constantly find ourselves wondering whether we recognise the feeling that he shows us, and we realize constantly and with a start of surprise that we have met it before in ourselves, or in some moment of intuition have suspected it in others. But we have never spoken of it, and that is why we are surprised.246

As for Shakespeare, it would be difficult to overstate his importance to Woolf: she was haunted by his genius to the extent of feeling oppressed and inadequate. In time, she worked through her anxiety by “transforming Shakespeare’s literary inheritance”.247 Sawyer further

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posits that “Woolf’s aesthetic draws as much color from Shakespearean substance as it does from modernist painters’ palettes.”

Certainly in Mrs. Dalloway, the pointed intertextuality with Cymbeline – the play which converted Woolf to an infatuation with Shakespeare - helps to forge the critical psychic link between Clarissa and her alter-ego Septimus, but there are also in the same novel quotes from and allusions to Othello and King Lear. In her essay “Indiscretions,” Woolf provided a poetic comparison between the importance of the sun to animal life, and Shakespeare’s significance to us:

Of Shakespeare we need not speak. The nimble little birds of field and hedge, lizards, shrews and dormice, do not pause in their dallyings and sporting to thank the sun for warming them; nor need we, the light of whose literature comes from Shakespeare, seek to praise him.”

Woolf’s assessments of her colleagues could also reflect a sense of rivalry, tinged with elements of admiration and envy. In the early stages of her professional relationship with E.M. Forster, she made numerous references to his influence on her writing, even asserting in 1925 that “nobody, except perhaps Morgan Forster, lays hold of the thing I have done.”

By 1930, however, after more than twenty years of friendship, the shift in her opinion of him was demonstrated when she wrote of her friend as “E.M. Forster the novelist, whose books once influenced mine, and are very good, I think, though impeded, shrivelled and immature.”

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Sometimes laudatory, at other times ambiguous in her praise, Woolf could also resort to acerbic rhetoric when her literary sensibilities were offended. Few writers were subjected to as sustained a level of critical attack as was James Joyce during the period when Woolf had begun reading *Ulysses*, shortly after its publication in 1922. At this time, she was concurrently working on her story “Mrs. Dalloway on Bond Street,” the genesis of her next novel, *Mrs. Dalloway*, while also immersed in the second volume of Proust’s *Remembrance of Things Past*. In her diary, Woolf repeatedly savaged Joyce and his epic *Ulysses* and, on 6 September, admitting that she “had not read it carefully & only once,”\(^252\) delivered her damming assessment as follows:

> I finished Ulysses, & think it is a mis-fire. Genius it has I think; but of the inferior water. The book is diffuse. It is brackish. It is pretentious. It is underbred, not only in the obvious sense, but in the literary sense. A first rate writer, I mean, respects writing too much to be tricky; startling; doing stunts.\(^253\)

Woolf later tempered her initial comments with an acknowledgement that her judgement may have been hasty and that she would have done well to have re-read some of the novel more carefully and tolerantly. It is ironic, too, that, the novel on which she was working at the time of her first encounter with *Ulysses* should, like the target of her criticism, involve the journey of a troubled protagonist through a single day in a major European city – a fact not lost on subsequent Woolfian scholars.\(^254\) Suzette Henke has since argued that we should overlook Woolf’s most damning comments on Joyce, since she also appears to have

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\(^252\) Virginia Woolf, *Diary of Virginia Woolf: Volume Two 1920-1924* (New York: Harcourt Brace Jovanovich, 1980), 199-200. On the subject of Woolf’s diaries and their reliability, Hermione Lee observes that “All readers of Virginia Woolf’s diaries (even those who have decided to dislike her) will feel an extraordinary sense of intimacy with the voice that is talking there. They will want to call her Virginia, and speak proprietorially about her life. She seems extraordinarily near, contemporary, timeless. But she is also evasive and obscure (there are a number of things she never does talk about in her diaries), and, obviously, increasingly distant from us in time,” in *Virginia Woolf* (London: Vintage, 1997), 4.

\(^253\) *The Diary of Virginia Woolf: Volume 2*, 199.

regarded him as “a kind of artistic ‘double,’ a male ally in the modernist battle for psychological realism.”

As they evolved over time, Woolf’s theories on writing and literary aesthetics were clearly influenced to a significant degree by numerous predecessors and contemporaries. In addition to the writers of fiction whom Woolf followed closely and against whom she measured her own literary product, are several theorists whose thinking appealed to Woolf and influenced her as a modernist. Three such men were Bloomsbury art critics Clive Bell and Roger Fry, and the French philosopher Henri Bergson. Bergson’s influence on Woolf will be discussed below in greater detail in relation to her approach to fictional time, but it is important to note at this juncture that Bergson’s ideas on art and, in particular, the impressionist school, were welcomed also by Bell and Fry. The three men supported the view articulated by Bergson that art successfully frees the individual from habitual conceptualisations of the world, removing us from the confines of daily life, and opening up to us a world beyond the visible. In her essay “Modern Fiction” Woolf argues at length that the greatest fault of a writer is, as Mary Ann Gillies succinctly puts it, “to concentrate on the external world at the expense of the inner.” By the mid to late 1920s, then, Woolf’s ideas on writing had matured to the extent that she felt capable of articulating a literary theory of her own, albeit the product of a multitude of influences, based on a new awareness of the oxymoronic significance of smallness, something she describes compellingly in the course of the aforementioned essay:


Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness. Let us not take it for granted that life exists more fully in what is commonly thought big than in what is commonly thought small.257

**Literary Modernism**

As is often the case with historical periods, philosophies and ideologies, a singular noun can prove inadequate for describing their complexity. So it is with what has come to be known as “modernism” which is more helpfully understood as a range of “modernisms,” embracing both a common set of characteristics and also a range of significant distinguishing features. For convenience, this thesis will employ the singular form of the noun on the understanding that it represents more than one way of describing the phenomenon known as modernism.

In terms of common ground, all forms of modernism, to varying degrees, share as their foundation the desire to break from and rebel against the constraints of Victorian Romanticism; to represent an ontology of fragmentation and disintegration; and to explore the nature of human consciousness through self-reflexivity. Over the first four decades of the twentieth century, modernism became an international movement which dominated art, music, literature and drama. Identifying change as a key dynamic of modernism, Malcolm Bradbury and James McFarlane describe it as “an art of a rapidly modernizing world, a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life.”258 Frank Kermode has suggested that it is possible to discern two fundamental expressions of modernism and proposes that we adopt,
… a useful rough distinction between two phases of modernism, and call them paleo- and neo-modernism; they are equally devoted to the theme of crisis, equally apocalyptic; but although they have this and other things in common, they have differences which might, with some research, be defined, and found not to be of a degree that prevents our calling both ‘modernist’. 259

Kermode saw paleomodernism as seeking to rewrite its past, and neomodernism as adopting a more blatantly antihistorical and nihilistic stance. 260 He further assigned many of the period’s writers to the two categories he had constructed: the paleomodernist camp was exemplified by T.S. Eliot, James Joyce, Marcel Proust, Ezra Pound, and D.H. Lawrence; while the neomodernist representatives included Gertrude Stein, William Carlos Williams, Marianne Moore, Wallace Stevens and Virginia Woolf.

Religion and Modernism

In their attitudes to religion, and for our present purposes this means the institutions of Western Christianity, modernist writers can immediately be separated into three basic categories, notwithstanding the potential for degrees of overlap:

<table>
<thead>
<tr>
<th>Approach</th>
<th>Description</th>
</tr>
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<tbody>
<tr>
<td>Secular/Atheistic</td>
<td>Writers who rejected religion as no longer valuable or credible in the quest for meaning, and who aspired to a predominantly secular order and literature.</td>
</tr>
<tr>
<td>Religious</td>
<td>Writers who continued to believe in the ongoing relevance and centrality of conventional religious practice and established beliefs.</td>
</tr>
<tr>
<td>Agnostic</td>
<td>Writers of a more agnostic disposition who accepted some religious phenomena without deriving satisfaction from the explanations offered for these phenomena.</td>
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</table>

Table 6.1 Three Modernist Approaches to Religion

260 Kermode, Continuities, 122.
As Armadeep Singh points out, however, these categories should not be automatically understood as antithetical, as “the secular and the religious exist in an intimately antinomian, mutually defining opposition in many aspects of cultural life, including literature.”\(^{261}\) As American literary critic Lionel Trilling claimed of modern literature, when responding to Hegel’s notion of the secularisation of spirituality, “No literature has ever been so intensely spiritual as ours.”\(^{262}\) Indeed, the distinctions between institutional religions and personal or private spiritualities emerge for the secular modernist as a critical point of departure from the old ways of describing and relating to matters of the soul. In a sense, all three categories enumerated above engage, at least to some extent, with these critical distinctions. They are certainly central to understanding Woolf’s construction of meaning in *Mrs. Dalloway*.

While modernism is better not viewed as an emphatic or universal movement towards secularisation, it can nevertheless be seen to some extent as a further, more intense stage in the evolution of the secular, from the late Enlightenment and early Romantic movements, which gathered considerable momentum across the nineteenth century in tandem with new discoveries and developments in science and philosophy. The more extreme secularists became increasingly aggressive in their anti-religious polemic, as evidenced in the writings of James Wood. He has ascribed to modern fiction a combative role as “the enemy of superstition, the slayer of religions, the scrutineer of falsity.”\(^{263}\) As Stephen Kern puts it, “modernists lined up to subvert religion and especially its churches and the narrative that


defined its historical role,” adding that “novelists characterized religion as dogmatic, vengeful, fraudulent, inhibitory and potentially violent.”

Foremost among the numerous examples of modernist writers who have challenged, critiqued or attacked religious orthodoxies are figures of the stature of James Joyce, George Bernard Shaw, E.M. Forster, D.H. Lawrence, and Woolf herself. Her particular attitude to religion will be examined in greater detail below. The intensity of their opposition to religion and the strength of their commitment to secularism vary, of course, not only from writer to writer, but even within the evolution of their literary careers and life journeys. Moreover, the prevalence of ambiguities and complexities within their writings suggest that, at least for some modernists, the exploration of the secular represents more the experience of a search than the achievement of a discovery. Novelists such as Joyce also found ways of channelling religious faith into art such that a transformation was achieved from a state of exile to a place of meaning. In *A Portrait of the Artist as a Young Man*, Stephen Dedalus engages in a struggle to renounce family, nation and religion in order to find meaning in life through art. He asserts his intentions to free himself from a restrictive upbringing and to embrace exile when he declares,

> I will tell you what I will do and what I will not do. I will not serve that in which I no longer believe, whether it call itself my home, my fatherland, or my Church: and I will try to express myself in some mode of life or art as freely as I can and as wholly as I can, using for my defence the only arms I allow myself to use – silence, exile, and cunning.  

Stephen’s aesthetic apotheosis sees him swearing fidelity to beauty and a transcendent vision of the artist. Nevertheless, he fails ultimately to avoid entrapment, as he proves

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unable to escape what Jonathan Mulrooney describes as “a psychic cloister fashioned by Catholic self-representation.” Thus Joyce affirms the insufficiency of conventional religion to provide meaning for the future, while condemning its insidious and unretractable hold on the individual.

For those modernists whose concerns remained within the discourse of established religion, there emerged a set of priorities which Pericles Lewis describes as

borderline states of consciousness, forms of the divided self, the process of conversion, the function of ritual, the magical potential inherent in words, moments of sublime experience, and the relationship between social life and sacred power.

Whilst there are fewer writers in this category than the former, they nevertheless include giants such as T.S. Eliot, G.K. Chesterton and C.S. Lewis. This is not to suggest that these figures approached the question of religion in anything resembling a uniform or concerted manner: they were, at many levels, decidedly unalike in how they expressed and explored the religious in their writing. Eliot, for instance, regarded Chesterton’s work as a cheap form of religious propaganda; and Lewis was initially inclined to mock Eliot’s poetry, although the two later developed a close working relationship and some common views on literary criticism.

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The epitome of a religious modernist, T.S. Eliot quietly converted to Anglicanism in 1927 after a long process of struggle and introspection. In the period following this, he pursued an almost monastic existence, living simply in a sparse bedroom with a crucifix above his single bed. His housekeeper, unaware of his work as a writer, described him as “a very holy man.” According to Murray Sherman, Eliot is the “only Modernist of note who became intensely religious in his devotions.”

Out of his religious convictions, Eliot produced a number of essays on literary criticism, directly addressing the role of religion in modernism with a singular tenacity. In “Religion and Literature” (1935), he reacts aggressively to the tradition of assessing religious literature from a purely secular aesthetic:

I could fulminate against the men of letters who have gone into ecstasies over ‘the Bible as literature’, the Bible as ‘the noblest monument of English prose’. Those who talk of the Bible as a ‘monument of English prose’ are merely admiring it as a monument over the grave of Christianity… the Bible has had a literary influence upon English literature not because it has been considered as literature, but because it has been considered as the report of the Word of God.

Many of Eliot’s friends and literary colleagues, such as members of the Bloomsbury Group, regarded his orthodox Christian belief and practice as a betrayal and, in the case of Woolf herself, were appalled by it. Nevertheless, Eliot remained an insistent voice until his death in

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268 It is still important to note, however, that Eliot’s interest in Christianity in general, and in the Anglo-Catholic Church in particular, had been developing well in advance of his sacramental reception.


1965, even if, as Ronald Bush has suggested, “his conservative religious and political convictions began to seem less congenial in the postwar world.”

As modernist writers continued to struggle with their agnostic views and with the sociological and psychological potential of their chosen literary forms, they tended to pursue their search more in terms of finding new explanations for religious phenomena than as an effort to replace them or insert a substitute for them. Without entirely rejecting their symbolic and theological inheritance, they sought to deconstruct and re-envision it, sometimes in daring and unconventional ways. In his poem “Name the Gods!,” published in 1928, D.H. Lawrence explores the concept of a divine being in what appear to be polytheistic, monotheistic and anthropomorphic forms:

All the time I see the gods:
the man who is mowing the tall white corn,
suddenly, as it curves, as it yields, the white wheat,
and sinks down with a swift rustle, and a strange falling flatness,
ah! the gods, the swaying body of God!

A number of writers also re-examined the function and symbolism of the church as a physical space and locus of inherited belief. As Lewis contends, some novelists even “imagined their own work as competing with churches in terms of spiritual beauty and emotional power.” Their heroes and anti-heroes often take lonely refuge in a church, brooding over the circumstances of their lives and the nature of religious experience in

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http://www.english.illinois.edu/maps/poets/a_f/eliot/life.htm.
275 Lewis, Religious Experience and the Modernist Novel, 5.
modernity. Frequently, the church visitor experiences a profound sense of disconnection and marginalisation, inevitably reflective of the author’s struggle to connect with a sense of ultimate meaning, all the while acknowledging that “a residuum of the sacred seems to remain.”

Time in Literary Modernism

Among the various ideas with which modernists became absorbed was the concept of time. For Western Europe, the fracturing of consciousness which had been precipitated by World War I also represented the dismantling of a stable temporal order which further reinforced an existential crisis inherited from the nineteenth century. War appeared to slice across time and history with all the sharp and unforgiving incisiveness of bayonets, trenches and bullets. According to Kermode, modernists, in reacting to these crises, began to polarise discernibly: on one side, there were those who believed that the past could still inform the present and future, and they therefore continued to accord it due respect; on the other side, a new breed emerged who saw only an anarchistic future for which they could provide no solutions.

Whereas Kermode has viewed literary modernism as divisible into two principal approaches, R. J. Quinones has described the phenomenon in terms of four phases of time which are represented as follows:

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276 Examples of such protagonists include the narrator of Proust’s À la recherche du temps perdu and Doris Kilman in Woolf’s Mrs. Dalloway.

277 Lewis, Religious Experience and the Modernist Novel, 6.
<table>
<thead>
<tr>
<th>Phase</th>
<th>Description</th>
<th>Characteristics</th>
</tr>
</thead>
<tbody>
<tr>
<td>One</td>
<td>The Collapse and Fragmentation of Historical and Temporal Values and the Code of Continuity</td>
<td>The Renaissance fascination with time was also an attempt to manage it; linear time is no longer important; situations replace plots.</td>
</tr>
<tr>
<td>Two</td>
<td>The Development of a Complex Central Consciousness</td>
<td>Life is a struggle in time; there is no absolute time, only changing perspectives; life is precarious.</td>
</tr>
<tr>
<td>Three</td>
<td>The recognition of Time in the Ordinariness of Human Experience</td>
<td>New awareness of the significance of the ordinary, profound and unforeseeable; the writer is a compositor of disparate experiences in time.</td>
</tr>
<tr>
<td>Four</td>
<td>The Struggle to Distinguish Distinctiveness from Nothingness and the Rejection of Routinised Time.</td>
<td>Patterns of time and experience are recognised and associations made between experiences; time is seen as dynamic, not standardised.</td>
</tr>
</tbody>
</table>

Table 6.2 Four Phases of Time and Literary Modernism

Across Woolf’s literary oeuvre, evidence can be found which suggests that all four of Quinones’ phases are present discernibly and substantially. The detailed analysis of time in Mrs. Dalloway which forms the second part of this chapter will recognise and address aspects of these phases.

Woolf and Time

Woolf’s own ideas on the nature and experience of time and her exploration of a new temporal consciousness were strongly influenced by French philosopher Henri Bergson (1859-1941). He insisted that we should avoid confusing the phenomenon of time with the artificially constructed means we use to measure it. Here Bergson drew a distinction between time as we actually experience it, describing this as “real duration” (durée réelle), and the mechanistic time employed in the sciences. This latter approach is flawed because it

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consists of superimposing spatial concepts onto time, creating a distorted version of the real thing. Duration is real because of its relationship with the past: “Without the survival of the past into the present, there would be no duration, but only instantaneity.”280 Time should be perceived as a succession of distinct and discreet spatial constructs which, rather than representing a continuous flow of movement, are more akin to the fixed frames or stills of a movie shown in succession. The problem, as Bergson saw it, was that “we give a mechanical explanation of a fact and then substitute the explanation for the fact itself.”281 His arguments on the nature of time soon led to writers such as Marcel Proust connecting time with consciousness and memory, as Woolf herself was later to do even more emphatically in Mrs. Dalloway. Unlike their literary predecessors who had envisioned literature on a grand historical platform, modernists were now becoming attracted to the significance of the diurnal round, with its intimations of hidden spans of time, profound meaning and intense culture symbolism, sometimes occurring within the apparent mereness of the moment. Novelists such as James Joyce experimented with an “open structural matrix”282 by contracting time to a single day in his epic novel Ulysses, conforming each of the sixteen episodes which comprise his text to the chiming of church bells around Dublin, while simultaneously exploring the elasticity of experiential time.

Woolf and Religion

Christopher Knight maintains that we would be mistaken if we were not to regard Woolf’s relationship with Christianity as a “tricky, vexed question.”283 The origins of Woolf’s

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281 Bergson, Time and Free Will, 181.
problematic relationship with religion can be traced back to the traumatic circumstances of her childhood and to the loss at age fifteen of her mother, at age twenty-two of her father, and at age twenty-four of her beloved brother Thoby. These profoundly confronting experiences lead her to question many things in her life including the relevance of religion. In “Reminiscences,” Woolf recalls that her mother, in the face of personal loss, “flung aside her religion, and became … the most positive of disbelievers.”\textsuperscript{284} The anti-religious views of her influential father, already well known to her from an early age, were made even more explicit in 1903 with the publication of his “An Agnostic’s Apology”. In this essay, Stephen asserts that “we fly to religion to escape our dark forebodings. But a religion which stifles these forebodings always fails to satisfy us.”\textsuperscript{285} Woolf’s own response across these years of personal tragedy appears to have been one of fragile stoicism. However, as her literary output increased, she became more and more aware of the significance of writing as a means of expression and as a form of exercise for the soul: “fiction is like praying, nobody should listen; it relieves the soul.”\textsuperscript{286} While the symbols of religion and their cultural frame of reference continued to supply her with various forms of analogous language, they were inevitably employed so as to be replaced or superseded by her own evolving comprehension of the experience of transcendence.\textsuperscript{287}

In adult life, Woolf made no secret of her anti-religious bias. She was profoundly suspicious of religious sentiment and abhorred the patriarchy of institutionalised Christianity. In a number of her letters, we find passages which openly deride religious belief and observance.

\textsuperscript{284} In Jeanne Schulkind, \textit{Virginia Woolf: Moments of Being}, 5.
\textsuperscript{286} Nicholson and Tratman eds., \textit{The Letters of Virginia Woolf, Volume Three}, 100.
Even before T.S. Eliot’s conversion to Anglicanism, he became a prime target for her ridicule, as evidenced in a letter to Roger Fry in 1923:

That strange figure Eliot dined here last night. I feel that he has taken the veil, or whatever monks do. ... Tom, though infinitely considerate, is also perfectly detached. His cell, is I'm sure, a very lofty one. 288

Woolf’s putative atheism has been widely acknowledged, but it also apparent from her writing that she abhorred, as much as believers, certain varieties of atheist, many of whom she regarded as Edwardian materialists. To this end, Woolf portrays a number of her atheistic characters in a decidedly unsympathetic light, including Fraser in Jacob’s Room, Mr Carslake in “A Simple Melody,” and Charles Tansley in To the Lighthouse.

In her fiction, Woolf’s characters emblematises a variety of stances towards religion, from the legitimate apologist to the obsessive psychotic in whom the worst of religious aberrations reside. By creating a dialogic between religious and non-religious types, Woolf is able to enhance the capacity of her fiction to resonate more sonorously with her readers. This technique notwithstanding, she characteristically employs a number of devices to undermine, either in subtle or direct ways, those characters who reference or articulate their religious convictions. In To the Lighthouse, after Woolf has Mrs Ramsay exclaim, “we are in the hands of the Lord,” the author immediately adds that she was “annoyed with herself for saying that. Who had said it? Not she; she had been trapped into saying something she did not mean.” 289 Obvious from her writing too, is a tendency to deconstruct religion by creating a panoply of credulous, gullible or hypocritical individuals. In the case of Doris Kilman in Mrs. Dalloway, Woolf deploys a form of merciless satire which is crueller,

289 Virginia Woolf, To the Lighthouse (New York: Harcourt), 61.
sharper, and more sustained than usual, making the neurotic and psychosexually repressed woman into a kind of Dickensian grotesque:

Bitter and burning, Miss Kilman had turned into a church two years three months ago. She had heard the Rev. Edward Whittaker preach; the boys sing; had seen the solemn lights descend, and whether it was the music, or the voices (she herself when alone in the evening found comfort in a violin; but the sound was excruciating; she had no ear), the hot and turbulent feelings which boiled and surged in her had been assuaged as she sat there, and she had wept copiously, and gone to call on Mr. Whittaker at his private house in Kensington. It was the hand of God, he said. The Lord had shown her the way. So now, whenever the hot and painful feelings boiled within her, this hatred of Mrs. Dalloway, this grudge against the world, she thought of God. (*MD* 111.22-32)

Kilman represents the furthest extremity of anti-religious invective in the Woolfian canon and, perhaps realising this, Woolf counters her impact to some extent in *Mrs. Dalloway* by depicting Clarissa’s gentler alternations between atheistic and agnostic moments. Thus, as a writer, Woolf manages to transcend at times the limitations of personal bias and represent the problem of religion more objectively through the persona of the writer than in the everyday reality of her personal life. On this point, Christopher Knight maintains that

Woolf’s fiction, even as it includes testimonies of belief and disbelief, is itself more characterized by a tone of inquiry, of questioning, wherein it is understood that if the object of the inquiry, of the quest even, is to be imagined as worthy, it should admit of a full freedom of probing, of questioning, where even doubt and disbelief are not unwelcome.  

If it can be said that in her public and private lives Woolf was irreligious, non-religious or anti-religious, it can also be asserted that she experienced and expressed a profoundly spiritual stance towards the world which infuses her fiction with a transcendent core. A

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small number of twenty-first century scholars have also begun to explore more intensely the mystical elements in Woolf’s writing. Donna Lazenby sees the need to rectify misunderstandings of Woolf’s mysticism which disguise the “contribution of a ‘non-theological’ writer such as Woolf to a mystical conversation,” and downplay “the relevance of mystical literature for informing theological interpretations of certain dimensions of human experience.” Lazenby further seeks to expose the inadequacy of certain recent critical studies of mysticism in Woolf’s literature, illustrating how the definition of mysticism operating here is substantially the inheritance of a broadly empiricist epistemology, one which is both blind and antipathetic to the real mystical encounter properly understood.

According to Lazenby, Woolf’s departure from the philosophical and aesthetic environment of her day “highlights a perspective which brings her closer to the traditional notions of the mystical, which popular designations have eclipsed.” These dimensions of Woolf’s approach in *Mrs. Dalloway* will be explored more thoroughly in Chapters 7 and 8.

**The Genesis of Mrs. Dalloway**

The character Clarissa Dalloway first appears in print in 1915 in Woolf’s earliest novel, *The Voyage Out*, and is based on two family acquaintances: Kitty Maxse, who had been a close friend of Virginia’s mother; and society woman and art connoisseur Ottoline Morrell. The idea of a novel devoted principally to Clarissa Dalloway emerged in September 1915 after

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291 Donna Lazenby, *A Mystical Philosophy: Transcendence and Immanence in the Works of Virginia Woolf and Iris Murdoch* (New York; Bloomsbury, 2014), 3. Lazenby is one of the very few writers to describe Woolf’s literature in terms of the apophatic tradition.


294 For a detailed discussion of the fictional Dalloways in *The Voyage Out* and their real-life inspirations, see Anne Fernald’s introduction to *The Cambridge Edition of Mrs. Dalloway* (Cambridge: Cambridge University Press, 2014), xli-xxlv.
Woolf records an affirming comment from Lytton Strachey: “For my own encouragement, I may note that he praised *The Voyage Out* voluntarily: ‘extremely good’ it seemed to him on re-reading, especially the satire of the Dalloways.”

In the European spring of 1922, Woolf was in the final stages of completing *Jacob’s Room*, and looking enthusiastically to her next writing projects. By the summer of 1922, she completed the short story “Mrs. Dalloway in Bond Street” which corresponds roughly to the opening of her 1925 novel. Although the character of Clarissa emerges with greater complexity in this expanded narrative, she nevertheless remains only marginally more likeable than the Clarissa of *Jacob’s Room*.

As the summer progressed, Woolf immersed herself in a range of literary activities and became increasingly committed to enlarging the world of Mrs. Dalloway:

> For my own part I am laboriously dredging my mind for Mrs Dalloway & bringing up light buckets. I don't like the feeling I'm writing too quickly. I must press it together. I wrote 4 thousand words of reading in record time, 10 days … Now I break off, according to my quick change theory, to write Mrs D. (who ushers in a host of others, I begin to perceive), then I do Chaucer, & finish the first chapter early in September. By that time, I have my Greek beginnings perhaps, in my head.

By 6 October 1922, Woolf’s “light buckets” began to fill when she sketched out a plan consisting of eight sequential chapters. Shortly after this, her serious work on what she now understood to be a complete novel began in earnest, calling it at this stage “The Hours.” Characteristically, her writing proceeded in fits and starts, often as a result of acute self-

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297 Even well into 1923, when she had written some 100 pages of *Mrs. Dalloway*, Woolf experienced misgivings about the appeal of the eponymous protagonist: “The doubtful point I think is the character of Mrs. Dalloway. It may be too stiff, too glittering & tinsely – But then I can bring innumerable other characters to her support.” *The Diary of Virginia Woolf*, Volume Two, 272.
298 *The Diary of Virginia Woolf*, Volume Two, 189.
doubt and severe mood swings, as evidenced by a number of diary entries including the
following: “I feel some reluctance to screw myself to The Hours again. Never mind. Should
it bore me, into the fire with it!”299 For the rest of 1923, the pace of her writing slowed until
she gained momentum again in 1924, drafting and re-drafting with great vigour and
intensity, in one instance devoting thirty pages of her notebook to a scene that she
eventually reduced to only eleven pages in the finished version.300 By September 1924,
Woolf was in her “last lap”301 of the novel she had re-named Mrs. Dalloway. Finally, in
December, she began typing the manuscript herself which she first asked Leonard to read.
After receiving his verdict that it was the best thing she had yet written, she mailed it to her
printer in early January of the following year. A total of just over 4,000 copies of Mrs.
Dalloway were published in Britain and America on 14 May 1925.

Mrs. Dalloway: Plot, Structure and Characterisation

In line with modernist trends, Woolf’s plot for Mrs. Dalloway is unconventional,
representing a radical departure from the inherited patriarchal diegesis of the Victoria novel.
Annalee Edmondson has described the text of Mrs. Dalloway as featuring “many social
minds in action,”302 underlining the subservience of exposition to the psychological
exploration of character. This is not to say that the novel is uneventful, without a story or
lacking narrative intensity; but the “story” which Woolf constructs is one which emerges
most tellingly from the minds of its protagonists.

299 The Diary of Virginia Woolf, Volume 2, 251.
301 The Diary of Virginia Woolf, Volume 2, 312.
Mrs. Dalloway encompasses the events of a single day in the life of Clarissa Dalloway, from morning to night. As she prepares to leave her house to buy flowers for the party she will host that evening, she recalls a summer at her parents’ house in Bourton when she refused to marry her old suitor Peter Walsh, instead choosing Richard Dalloway. Now walking down Bond Street, she reflects on how her daughter Elizabeth has been mind-washed by the religious fanatic, Doris Kilman. Departing the florist’s, she is startled by the back-firing of a car. Outside are the young war veteran, Septimus Warren Smith and his Italian wife Lucrezia (Rezia). The attention of all is drawn to a skywriting plane. When Clarissa returns home, she learns that Richard is lunching with Lady Bruton and feels left out. She reflects on Sally Seton with whom she was infatuated at Bourton and sits down to mend her dress for the party. Peter Walsh, who has returned to London in an effort to sort out legal complications relating to a recent relationship with a married woman in India, calls on Clarissa unexpectedly. Together they reminisce over their summer holiday in Bourton. It is clear that Peter remains obsessed by Clarissa’s refusal to marry him. Peter is about to leave when Elizabeth, the daughter of Clarissa and Richard, arrives and, after meeting her, he wanders around London aimlessly, eventually falling asleep and dreaming in Regent’s Park.

The focus then shifts to the suicidal Septimus who, along with Lucrezia, is walking in the same park on the way to an appointment with Sir William Bradshaw who, they hope, will help them deal with Septimus’ mental problems. Before the war, Septimus was a budding poet and lover of Shakespeare but after the war, having witnessed the death of his friend, Evans, he became emotionally numb. Now he frequently sees Evans in his hallucinations. Sir William’s misguided diagnosis is “a lack of proportion” on Septimus’ part, and he recommends that the troubled war veteran be sent away to a rest home where he might
recover. Both Septimus and Rezia are distraught at this suggestion and the possibility of being separated.

After dining with Hugh Whitbread and Lady Bruton, where the two also help her to write a letter to *The Times* on the subject of emigration, Richard brings some flowers home to Clarissa but is unable to tell her that he loves her. Clarissa is worried that Elizabeth and Miss Kilman, the religious zealot, are going shopping together. The two go off to shop after which they take afternoon tea. Elizabeth manages to escape and Miss Kilman is left feeling devastated.

At home, Septimus and Rezia experience a moment of happiness before hearing Dr Holmes coming up the stairs to take Septimus away. Septimus jumps to his death from the open window. Peter Walsh hears the ambulance coming to pick up Septimus’ body as he walks back to his hotel to prepare for Clarissa’s party, where the rest of the novel’s protagonists will be assembled.

Clarissa is anxious about the success of her party but is buoyed up by the arrival of the Prime Minister. The mood becomes sombre and distressing for Clarissa when Lady Bradshaw narrates the suicide earlier that day of one of her husband’s patients. She goes to a side room to deal with her shock. Returning eventually to the party where Sally and Peter have been reminiscing together, she notes that the guests are beginning to leave. At last, she is alone with Peter.

Structurally, the novel is remarkable for its absence of chapters, although Woolf occasionally double-spaces a paragraph in order to divide particular episodes. The action alternates between the novel’s real time events, whether chronological or introspective, and
the Bourton analepsis which emerges out of the memories of the protagonists. Woolf’s intended effect is directly linked to her approach to characterisation in the novel, which focuses more on an interior relational matrix than on the external behavior of her characters.

A fluidity of consciousnesses is thereby created which Woolf believed would be compromised by the use of conventional chapter divisions, as they tend to divide and compartmentalize the narrative. Moreover, her idiosyncratic character construction creates a blend of consciousnesses which links characters at a psychological level, even if they share no external encounters at the novel’s mimetic level. Edmondson argues that Woolf’s text “evinces a privileging of intersubjectivity – the consciousness of other consciousnesses – over subjectivity – an individual’s ‘private’ world as defined apart from any other subjects.”

Woolf herself was conscious of and excited about moving the novel in this direction:

I should say a good deal about The Hours, & my discovery; how I dig out beautiful caves behind my characters; I think that gives exactly what I want; humanity, humour, depth. The idea is that the caves shall connect, & each comes to daylight at the present moment — Dinner!

The novel’s most striking example of this phenomenon is the relationship between Clarissa and Septimus. In her introduction to the 1928 Modern Library edition of *Mrs. Dalloway*, Woolf alludes to Septimus as Clarissa’s alter-ego, confirming how early critics of the novel had understood their relationship. In the external world of events and places, the two protagonists never see each other, know each other’s name, nor share the same physical

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304 *The Diary of Virginia Woolf*, Volume Two, 263.
Their doubling, however, reaches its clearest moment when, towards the end of the novel, Clarissa learns from Lady Bradshaw of an anonymous young man’s suicide and, having momentarily left her guests, struggles on her own to process the news. In the final lines of this passage, she connects her life with Septimus’:

She had escaped. But that young man had killed himself. Somehow it was her disaster – her disgrace. It was her punishment to see sink and disappear here a man, there a woman, in this profound darkness, and she forced to stand here in her evening dress. (MD 165.32-166.3)

Ultimately, all of the novel’s characters are relativised by the persona of Clarissa Dalloway and her dominant reflexivity. As Gabriel Rupp puts it, Mrs. Dalloway “is less a protagonist than a centre around which the selves of the other characters move.” Moreover, she is a character who inhabits an unstable post-war world; who is recovering from heart problems, both cardiac and romantic; and whose prescience of death and vicarious encounter with it through the suicide of Septimus challenge her most fundamental beliefs and shake her identity to the core. It is around this Mrs. Dalloway that all of the novel’s satellite characters enter their problematic orbit.

Woolf’s approach to characterisation marks a clear rejection of the argument presented by H.G. Wells that characters should be transparently available through the novel to help guide readers through times of cultural change. While both Wells and Woolf lived during times

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305 “Of Mrs. Dalloway then one can only bring to light at this moment a few scraps, of little importance or none perhaps; as that in the first version Septimus, who later is intended to be her double, has no existence...” Woolf, Virginia. (Introduction) Mrs. Dalloway (New York: The Modern Library. 1928), iii.
of profound social change, their responses to the role of the novel differ sharply. Whereas Wells saw a need to assist the reader, Woolf choose to reflect change in all its stark reality:

Woolf’s novel does not make character unknowable, because with effort the reader can still come to know Clarissa Dalloway, Peter Walsh and Septimus Smith intimately. Yet it does reframe the terms for representing and reading ‘character’. This can be linked to Woolf’s view that, in a period of social and cultural transition, human character itself was changing.  

Mrs. Dalloway: Literary Features

In Mrs. Dalloway, Woolf makes extensive use of three inter-related narrative techniques: interior monologue, stream of consciousness and free indirect discourse. Given the subtleties of her style, the differences between them are not always clearly discernible although this appears to be part of the effect Woolf intends to create. A number of her modernist contemporaries had begun to exploit these techniques to an unprecedented degree, using them to underpin the psychological dimension of the novel and to expand its capacity for exploring consciousness. As Johanna Garvey explains, “What we are witnessing in Woolf’s language is a sea of voices, waves of words that continually pass between … the semiotic and the symbolic in such a way as to erase hierarchies and to emphasize multiplicity and transformation.”

There are certainly moments of conventional, omniscient narrative in Mrs. Dalloway, but these are rare and easily surpassed by Woolf’s narrative innovation which she described with a mixture of relief and satisfaction in a diary entry on 15 October 1923:

I wrote the 100th page today. Of course, I've only been feeling my way into it—up till last August anyhow. It took me a year's groping to discover what I

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308 David Amigoni, The English Novel as Prose Narrative (Edinburgh: Edinburgh University Press), 123.
call my tunnelling process, by which I tell the past by installments, as I have need of it. This is my prime discovery so far; & the fact that I've been so long finding it, proves, I think, how false Percy Lubbock's doctrine is—that you can do this sort of thing consciously. 310

Interior monologue is generally used in fiction in either of two forms: direct or indirect. Woolf’s preference in Mrs. Dalloway is characteristically for the latter in which the character’s thoughts are conveyed by a third person narrator. Significantly, this is how Woolf opens her novel, taking us immediately into the mind of her protagonist:

Mrs. Dalloway said she would buy the flowers herself.

For Lucy had her work cut out for her. The doors would be taken off their hinges; Rumpelmayer’s men were coming. And then, thought Clarissa Dalloway, what a morning--fresh as if issued to children on a beach.

What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen; looking at the flowers, at the trees with the smoke winding off them and the rooks rising, falling; standing and looking until Peter Walsh said, "Musing among the vegetables?"--was that it?--"I prefer men to cauliflowers"--was that it? (MD 3)

In this instance, paragraph three presents us simultaneously with an example of stream of consciousness writing in which the narrative mode is used to reproduce the character’s subjective internality, often in a disjunctive or spontaneous manner. 311 The exclamatives and

310 The Diary of Virginia Woolf, Volume Two, 272.
311 Stream of consciousness writing was not invented by the literary modernists, although they made more extensive use of it than their Victorian predecessors. Certainly, Charles Dickens exploited both the direct and indirect forms on a number of occasions, notably in Great Expectations when conveying the memories and imagination of Pip. The actual term, however, was coined in 1885 by Scottish philosopher Alexander Bain, and subsequently taken up in 1882 by the American philosopher and psychologist William James. The French novelist Édouard Dujardin is usually credited with the first sustained use of the technique in his 1888 novel
paratactic language further underline Clarissa’s breathless excitement as the Bourton analepsis consumes her. As paragraph three progresses, it liberates itself narratively, until the final two lines evolve into the novel’s first clear example of free indirect discourse in which the repeated question “was that it?” could belong to the omniscient narrator, or to Clarissa, or to both. Free indirect discourse, alternatively known as free indirect speech or free indirect style, \(^{312}\) became popular with modernist writers and was used by Woolf in *Mrs. Dalloway* more than in any of her other novels. The technique relies on “an overlap of the character’s and the narrator’s voice,” \(^{313}\) such that narration, thought and speech are able to co-exist in a fluid relationship. Among the effects it creates are uncertainty, ambiguity, a mixing of characters’ voices with the narrator’s, a blurring of point of view, and a sharpening of character delineation. \(^{314}\) The following examples address the characteristics of all three techniques described above:

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\(^{312}\) In fact, Mikhail Bakhtin cites seventeen alternative names for free indirect discourse in *The Word in the World* (Abingdon: Routledge, 2012), 283.


<table>
<thead>
<tr>
<th>Technique</th>
<th>Example</th>
<th>Comments</th>
</tr>
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<tbody>
<tr>
<td><strong>Direct Speech</strong></td>
<td>Mrs. Dalloway said, “I might buy the flowers myself.”</td>
<td>The omniscient narrator quotes Mrs Dalloway’s statement verbatim in inverted commas.</td>
</tr>
<tr>
<td><strong>Indirect speech</strong></td>
<td>Mrs. Dalloway said that she might buy the flowers herself.</td>
<td>The omniscient narrator reports Mrs. Dalloway’s intentions with an implied relative pronoun.</td>
</tr>
<tr>
<td><strong>Free Indirect Discourse</strong></td>
<td>Might Mrs. Dalloway buy the flowers herself?</td>
<td>The question comes either from an omniscient narrator or from the mind of Mrs. Dalloway. Why would an omniscient narrator ask this question, knowing everything in the first place? Is the omniscient narrator asking this question for the reader in order to provide an answer subsequently? Or are we hearing Mrs. Dalloway thinking out aloud and, if so, is the use of her married name potentially an insight into what marriage might mean to her own identity? Whatever the case, the discourse has been freed from the conventions of direct and indirect speech and by consequence inhabits a more ambiguous zone.</td>
</tr>
</tbody>
</table>

*Table 6.3 Narrative Techniques in Mrs. Dalloway*

**Varieties of Time in Mrs. Dalloway**

As previous sections of this thesis have established, Woolf’s structural mechanics in Mrs. Dalloway serve to highlight, deconstruct, and exploit the role of time as a constituent of human consciousness: "Self is, the text seems to imply, temporally situated in time in a way that depends on memory and the relationship of past to present to future for its significance."³¹⁵ Out of the substantial body of scholarly literature which addresses the temporal ontology of Mrs. Dalloway, three foci emerge consistently:

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Focus | Description
--- | ---
1. | Chronological and Psychological Time
2. | Analeptic and Present Time
3. | Historical Time

Table 6.4 Three Dimensions of Temporality in Mrs. Dalloway

**Chronological Time**

In *Mrs. Dalloway*, Woolf draws a sharp distinction between chronological or “clock time” and psychological or experiential time, categories which can also be described by the terms *chronos* and *kairos* as defined in Chapters 1 and 3. The objective marking of measurable time is achieved principally in the novel by means of regular references to Big Ben and a variety of clocks in different locations. Woolf ensures that the inexorability of chronological time is signalled early in the novel by introducing the chiming of Big Ben as Clarissa begins her morning walk to the flower shop. By further creating a moment of suspense in Clarissa’s mind while she anticipates the striking of the hour, Woolf also underlines for the reader the significance of the moment so that its dramatic impact is optimised: “There! Out it boomed. First a warning, musical; then the hour, irrevocable. The leaden circles dissolved in the air.” (*MD* 4.11-12). Across the ten references in the novel to Big Ben, Woolf characterises the great tower as a robust, powerful and masculine force: “The sound of Big Ben striking the half-hour struck out between them with extraordinary vigour, as if a young man, strong, indifferent, inconsiderate, were swinging dumb-bells this way and that.” (*MD* 43.15-17). The novel further highlights the way in which chronological time, expressed once again by the presence of Big Ben, controls all human beings and regulates their diverse activities simultaneously:
It was precisely twelve o'clock; twelve by Big Ben; whose stroke was wafted over the northern part of London; blent with that of other clocks, mixed in a thin ethereal way with the clouds and wisps of smoke, and died up there among the seagulls--twelve o'clock struck as Clarissa Dalloway laid her green dress on her bed, and the Warren Smiths walked down Harley Street. Twelve was the hour of their appointment. Probably, Rezia thought, that was Sir William Bradshaw's house with the grey motor car in front of it. (The leaden circles dissolved in the air. (MD 84.24-31)

In addition to Big Ben, Woolf introduces a range of other timepieces, even personifying certain clocks in order for them to convey particular attitudes which reflect those of her characters. Sir William Bradshaw’s enunciation of a philosophy of “proportion” is one such target in the following passage:

Shredding and slicing, dividing and subdividing, the clocks of Harley Street nibbled at the June day, counselled submission, upheld authority, and pointed out in chorus the supreme advantages of a sense of proportion, until the mound of time was so far diminished that a commercial clock, suspended above a shop in Oxford Street, announced, genially and fraternally, as if it were a pleasure to Messrs. Rigby and Lowndes to give the information gratis, that it was half-past one. (MD 92.6-13)

As a literary technique, Woolf’s use of chronological time also serves at certain key points to draw together different characters, and disparate and interrelated themes, while also amplifying a persistent tension with psychological time. Towards the end of the novel, as Clarissa looks out her window and sees an old lady in a room opposite staring straight at her - a reminder of her own aging and mortality - Woolf achieves in one passage all of these functions with an intricate synchronicity:

The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. There! the old lady had put out her light! the whole house was dark now with this going on, she repeated, and the words came to
her, Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! She felt somehow very like him—the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun. But she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room. (MD 166.27-167.4)

This passage is notable for the representation of both manifestations of time. As the narrative tension increases, the insistent striking of the clock forms a kind of structural frame in and around which the fundamental issues of love, life and death are interwoven urgently and with an overriding sense of desperation.

Whereas clock time, by virtue of its objective qualities, can be readily defined, psychological time is a more complex and elusive phenomenon. In a mental space of this kind, individuals occupy time subjectively, moving outside the time order that is measured quantitively and uniformly: “Time as experienced exhibits the quality of subjective relativity, or is characterised by some sort of unequal distribution, irregularity, and nonuniformity in the personal metric of time.”316 The elastic qualities of psychological time are described evocatively by Woolf’s narrator in Chapter 2 of Orlando:

But Time, unfortunately, though it makes animals and vegetables bloom and fade with amazing punctuality, has no such simple effect upon the mind of man. The mind of man, moreover, works with strangeness upon the body of time. An hour, once it lodges in the queer element of the human spirit, may be stretched to fifty or a hundred times its clock length; on the other hand, an hour may be accurately represented by the timepiece of the mind by one second.317

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Analeptic & Present Time

Woolf’s major protagonists in *Mrs. Dalloway* are all obsessed with the past. In the passages directly concerning Clarissa, Woolf establishes an oscillation between two focal time periods, each designed to illustrate key aspects of Clarissa’s psychomachia. The protagonist’s present is the day of her party in June 1923, while her past is represented by a summer holiday spent in Bourton at her family’s holiday residence when she was eighteen years old. Bourton remains for Peter Walsh the place where Clarissa rejected his proposal of marriage. For Septimus, the death of Evans in combat returns frequently to haunt him. Although Richard’s behavior and speech suggest that he has less reason to be troubled by past memories, he is nevertheless caught up critically in the Bourton analepsis and in the conflicted minds of Clarissa and Peter. Thus, the interconnectedness of past and present, made manifest through the power of memory, becomes a key emphasis in the novel’s exposition. It takes only eight lines for Woolf to first mention Bourton by name, after which Clarissa’s memories of the period continue for a full, substantial paragraph and return frequently during the course of the novel.

Historical Time

For all its sustained immersion in the minds of its characters, *Mrs. Dalloway* is nevertheless firmly embedded in its historical period. The action of the novel takes place only five years after the end of World War I at a time when much of the residual trauma occasioned by it remains unacknowledged, denied or repressed. Septimus epitomises its devastating impact while minor characters such as Lady Bexborough, the woman Clarissa most admires, struggle on stoically in the true spirit of the British, despite having lost a son to the war. In
Clarissa herself, there seems to be a determination to move on, but only a few pages later, she acknowledges directly the fracturing impact the war has had on Britain:

This late age of the world's experience had bred in them all, all men and women, a well of tears. Tears and sorrows; courage and endurance; a perfectly upright and stoical bearing. Think, for example, of the woman she admired most, Lady Bexborough, opening the bazaar. (MD 9.1-5)

Woolf portrays a complicated and interconnected British society emerging from historical trauma and experiencing a profound shift in the spatiotemporal order such that post-war time seems to have assumed an uncomfortable position between war time and the uncertainty of the future. A more detailed examination of the impact of war on the composition of Mrs. Dalloway will be undertaken in Chapter 8 where it will be compared with the effects of the French Wars of Religion on the world from which Caussade’s Abandon emerged.

**Religion in Mrs. Dalloway**

That Virginia Woolf’s authorial agenda in writing Mrs. Dalloway does not include an affirmation of conventional religion is patently clear from the novel’s content. On the contrary, she intentionally critiques institutional Christianity, attempting, as Elizabeth Gaultieri-Reed has suggested, to reformulate it by jettisoning the patriarchal God.

Writers such as Christine Froula view Clarissa’s and, by extension, Woolf’s anti-religious position primarily through a feminist lens, as the rejection of “providential father-gods” and, by extension, the celebration of a feminine principle that the martial, masculine spirit of

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the British Empire suppresses.\textsuperscript{319} Other critics have sought to characterise Woolf’s work either as intrinsically atheistic, in which she creates a ‘‘post-God’’ and ‘‘post-subject’’ discourse,\textsuperscript{320} or as a kind of exorcism of inherited religious belief from modern culture.\textsuperscript{321} The novel’s most biting critique of religion is channelled through the masculinised character of Doris Kilman who has surrendered her femininity to a patriarchal God via the instruction of the Rev. Edward Whittaker. In Clarissa’s eyes, Kilman is a monstrous abomination:

Love and religion! thought Clarissa, going back into the drawing-room, tingling all over. How detestable, how detestable they are! For now that the body of Miss Kilman was not before her, it overwhelmed her—the idea. The cruelest things in the world, she thought, seeing them clumsy, hot, domineering, hypocritical, eavesdropping, jealous, infinitely cruel and unscrupulous, dressed in a mackintosh coat, on the landing; love and religion. (\textit{MD} 113.12-18)

Clarissa’s reference here to the “privacy of the soul” represents a movement away from what Elyse Graham and Pericles Lewis have described as the “twilight of public religion.”\textsuperscript{322} In a London where established Christianity had lost its capacity to engage and sustain the religious imagination of its adherents and could no longer support them in their encounter with the numinous, a vacuum has arisen and something more meaningful and credible was needed. Although the novel acknowledges the historical importance of the church in having given shape to the fabric of community life and enabled the search for meaning, it nevertheless exposes its diminished capacity to do so in a fractured, post-war

\textsuperscript{319} Christine Froula, ““Mrs. Dalloway’s Postwar Elegy: Women, War, and the Art of Mourning,” \textit{Modernism/Modernity} 9 (2002): 133.


world. Woolf’s singular achievement, in fact, is an emphatic response to this crisis and lies in her re-appropriation and re-casting of aspects of the language and symbols of monolithic religion to create a new form of encounter with the sacred within a “more private, individual locus.” Clarissa, for example, enters her house “like a nun,” feels “blessed and purified;” (MD 29) she describes her parties as a “gift” and an “offering.” (MD 122) Yet, she avows emphatically that “not for a moment did she believe in God.” (MD 26.24-25) A major source of direct information on Clarissa’s religious views is Peter Walsh. He observes that, despite her warmth as a person, “she was one of the most thoroughgoing sceptics he had ever met.” (MD 70.1-2). Peter further reports that, after her sister Sylvia’s sudden death, Clarissa had blamed “the Gods, who never lost a chance of hurting, thwarting and spoiling human lives,” (MD 70.11-12) but that she came to believe upon later reflection that “there were no Gods; no one was to blame; and so she evolved this atheist’s religion of doing good for the sake of goodness” (MD 70.18-19). These protestations notwithstanding, Clarissa spends much of her day contemplating her own “soul,” a word which appears in the novel twenty-one times in a variety of contexts and in relation to other characters as well. Her references to the word are invariably associated with human relationships and even with certain inanimate objects through which she experiences the sacredness of connection, or what Kristian Groover describes as the “interstitial space between self and other.”

So that to know her, or any one, one must seek out the people who completed them; even the places. Odd affinities she had with people she had never spoken to, some woman in the street, some man behind a counter--even trees, or barns. (MD 136.30-33)

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Clarissa’s disavowal of the existence of God stands in stark contrast with Septimus’ “there is a God” (MD 22.14), which Woolf immediately undermines by the parenthetical comment which follows: “He noted such revelations on the backs of envelopes.” (MD 22.14-15) This tension between old and new religious forms is enacted in the novel through the narratives of Clarissa and Septimus which appear initially to be in competition. However, as the novel progresses, they emerge as an androgynous single identity, functioning as each other’s double. Woolf uses this concept “to re-evaluate the female position as one of equality; a condition where the masculine and feminine are united in an appositive equilibrium,”325 something she would further explore in A Room of One’s Own. Together, Septimus and Clarissa constitute a man-woman re-reading of the Christian myth. The former’s pseudo-messianic role as a “Christ Substitute”326 sees him embody the death of a religion which, delusional and stifling, has failed to give life and has therefore suffocated itself. Clarissa, on the other hand, has found though her imperfections and innate humanity a spirituality which enables her to go on living. Towards the end of the novel, Clarissa not only recognises her closeness to Septimus in his death, but also her need to be with others in relationship as a means of survival:

Fear no more the heat of the sun. She must go back to them. But what an extraordinary night! She felt somehow very like him – the young man who had killed himself. (MD 166.31-33)

By this stage of the novel, Clarissa has re-negotiated her raison d’être and found in her new form of religious expression sufficient meaning to deal with life’s vicissitudes. Among the

most sustaining elements in her approach to life are moments of particular insight into
transcendent mystery and ecstatic consciousness, which Woolf also extends to other
protagonists throughout the course of the novel.

**Conclusion**

This chapter has provided a contextualisation of Virginia Woolf and the world in which
*Mrs. Dalloway* was conceived. Like Chapter 4, this chapter was predicated on the
understanding that the various circumstances of a writer’s life are highly influential in
shaping an authorial perspective. A passionate and obsessive writer from early childhood,
the young Virginia was influenced in her literary development by her Eton-educated father,
Leslie Stephen. Traumatic experiences of sexual abuse at the hands of her stepbrothers
cause her severe depression and anxiety. Her marriage in 1912 to Leonard Woolf brought
some stability to her life, and together they founded the Hogarth Press in 1917. Through this
and her membership of the Bloomsbury Set, Woolf’s exposure to a diverse range of writers
and literary styles expanded greatly. Major influences on her writing included William
Shakespeare, Clive Bell, Roger Fry, and Henri Bergson. Woolf’s first novel, *The Voyage
Out*, was published in 1915, and in 1925 she published *Mrs. Dalloway* to much critical
acclaim. As a modernist writer, Woolf dealt with distinctions between institutional religions
and personal or private spiritualities as a critical point of departure from the old ways of
describing and relating to matters of the soul. The origins of her problematic relationship
with religion can be traced back to the traumatic circumstances of her childhood and to the
loss at age fifteen of her mother, at age twenty-two of her father, and at age twenty-four of
her brother Thoby. Woolf’s ideas on the nature and experience of time and her exploration
of a new temporal consciousness were strongly influenced by French philosopher Henri
Bergson and found expression in *Mrs. Dalloway* in her treatment of consciousness and
memory. In describing time in *Mrs. Dalloway*, Woolf makes extensive use of three interrelated narrative techniques: interior monologue, stream of consciousness and free indirect discourse. These allow her to explore chronological and psychological time; analeptic and present time; and historical time. In *Mrs. Dalloway*, Woolf critiques institutional Christianity, attempting to reformulate it by jettisoning the patriarchal God. Her singular achievement is an emphatic response to the crisis of religion which lies in her re-appropriation and re-casting of aspects of the language and symbols of monolithic religion. It is by this means that she is able to create a new form of encounter with the sacred within a more private, individual locus, often expressed most powerfully through her protagonists’ experiences of the moment in its various forms. These will now be addressed specifically in Chapter 7.
In *Mrs. Dalloway*, Woolf uses the word moment seventy times, mainly as a singular noun, occasionally in the plural, and once as an adverb. Given its frequency and the diverse range of modes in which it is employed, the word itself requires detailed analysis. In the table below, its usages have been identified and allocated across six categories based on conceptual similarities.

<table>
<thead>
<tr>
<th>CATEGORY</th>
<th>APPENDIX QUOTE #</th>
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</thead>
<tbody>
<tr>
<td>1    The Moment as Reflective Pause</td>
<td>4, 6, 14, 51, 55, 57, 66</td>
</tr>
<tr>
<td>2    The Spoiled Moment</td>
<td>3, 7, 13, 15, 19, 20, 21, 23, 29, 39, 46, 56, 64, 69</td>
</tr>
<tr>
<td>3    The Epiphanic Moment</td>
<td>2, 8, 10, 16, 17, 18, 21, 24, 25, 26, 34, 35 37, 41, 42, 43, 45, 48, 62, 63</td>
</tr>
<tr>
<td>4    The Transcendent Moment</td>
<td>12, 22, 30, 31, 32, 68, 70</td>
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<td>5    The Perpetual Moment</td>
<td>1, 58</td>
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<tr>
<td>6    The Moment Used Grammatically</td>
<td>5, 9, 11, 27, 28, 33, 36, 38, 40, 44, 47, 49, 50, 52, 53, 54, 59, 60, 65, 67</td>
</tr>
</tbody>
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*Table 7.1 A Categorisation of Woolf’s Use of The Moment in Mrs. Dalloway*

The quotes in each of these six categories will now be presented and analysed. For the most part, the quote in each instance is given in a full sentence, except in the case of a longer sentence containing elements that are not directly relevant to the use of the key word.

Inevitably, there are uses of moment which overlap categories and, where particularly significant, this will be acknowledged in the course of the analysis to follow. Table 7.1 aligns the quotes with Appendix C in which they are numerically ordered according to their
place in the novel, indicated by the symbol #. In Tables 7.2 to 7.7, page and line numbers are also given and, for convenience of recognition, the word moment is identified in bold text. When a particular quote is under discussion and the words from that quote are cited, their page numbers are not bracketed as they already appear in the relevant table.

1. The Moment as Reflective Pause

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix #</th>
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<tbody>
<tr>
<td>#4 She stood for a <strong>moment</strong>, looking at the omnibuses in Piccadilly… (7.29)</td>
<td>4, 6, 14, 51, 55, 57, 66</td>
</tr>
<tr>
<td>#6 &quot;That is all,&quot; she repeated, pausing for a <strong>moment</strong> at the window of a glove shop where, before the War, you could buy almost perfect gloves. (10.9-10)</td>
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<tr>
<td>#14 But she feared time itself, and read on Lady Bruton's face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence, so that she filled the room she entered, and felt often as she stood hesitating on a <strong>moment</strong> on the threshold of her drawing-room, an exquisite suspense, such as might stay a diver before plunging while the sea darkens and brightens beneath him, and the waves which threaten to break, but only gently split their surface, roll and conceal and encrust as they just turn over the weeds with pearl. (27.24)</td>
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<tr>
<td>#51 A magnificent figure he cut too, pausing for a <strong>moment</strong> (as the sound of the half hour died away) to look critically, magisterially, at socks and shoes; impeccable, substantial, as if he beheld the world from a certain eminence, and dressed to match; but realised the obligations which size, wealth, health, entail, and observed punctiliously even when not absolutely necessary, little courtesies, old-fashioned ceremonies which gave a quality to his manner, something to imitate, something to remember him by, for he would never lunch, for example, with Lady Bruton, whom he had known these twenty years, without bringing her in his outstretched hand a bunch of carnations and asking Miss Brush, Lady Bruton's secretary, after her brother in South Africa, which, for some reason, Miss Brush, deficient though she was in every attribute of female charm, so much resented that she said &quot;Thank you, he's doing very well in South Africa,&quot; when, for half a dozen years, he had been doing badly in Portsmouth. (93.1-15)</td>
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<tr>
<td>#55 But he [Richard Dalloway] stood for a <strong>moment</strong> as if he were about to say something; and she wondered what? (107.19)</td>
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<tr>
<td>#57 Beaten up, broken up by the assault of carriages, the brutality of vans, the eager advance of myriads of angular men, of flaunting women, the domes and spires of offices and hospitals, the last relics of this lap full of odds and ends seemed to break, like the spray of an exhausted wave, upon the body of Miss Kilman standing still in the street for a <strong>moment</strong> to mutter &quot;It is the flesh.&quot;</td>
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<tr>
<td>#66 Lucy came running full tilt downstairs, having just nipped in to the drawing-room to smooth a cover, to straighten a chair, to pause a <strong>moment</strong> and feel whoever came in must think how clean, how bright, how beautifully cared for, when they saw the beautiful silver, the brass fire-irons, the new chair-covers, and the curtains of yellow chintz… (147.24)</td>
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*Table 7.2 The Moment as Reflective Pause*
All of the six extracted quotes connected to reflective moments in *Mrs. Dalloway* are pregnant with a diverse range of memories, expectations, self-assessment and existential concerns. In *chronos* terms, their duration is minimal, but their *kairos* dimension is characteristically more profound. In *Mrs. Dalloway*, stopping, waiting and moving become “acts of suspension in both time and place.”327 At the same time constituting a disobedient rebuttal of the discourse of urban modernity.328

Clarissa’s first act of pausing in the novel occurs several pages earlier than Quote #4, when “she stiffened a little on the kerb, waiting for Durtll’s van to pass.” (*MD* 4.1) Over the next four pages, her thoughts embrace a series of characters, memories and events, resolving back into the present moment in the short sentence which immediately precedes Quote #4: “She had reached the park gates.” (*MD* 7.29) In Quote #4, then, Clarissa is again physically immobile, “looking at the omnibuses in Piccadilly.” What the following passage establishes, however, is that, while the omnibuses become a visual focus in the external world, her internal focus reaches beyond them to a series of contradictory positions until she walks on at 8.11, fourteen lines after standing for a moment. In an extended passage combining elements of interior monologue, stream of consciousness and free indirect discourse, Clarissa reports and is reported as thinking that “she felt very young; at the same time unspeakably aged;” “she sliced like a knife through everything; at the same time was

327 Tamar Katz, “Pausing, Waiting, Repeating: Urban Temporality in *Mrs. Dalloway* and *The Years*,” in *Woolf and the City*, eds. E. Evans & S. Cornish (Liverpool: Liverpool University Press, 2017), 3. Katz tends both to overstate and prescribe Woolf’s use of pausing and waiting in *Mrs. Dalloway*, suggesting that the characters “metaphorically hold their breath as the wait for a possible vision of the present completed,” 8. This argument does not take into account the spontaneous nature of a number of these moments and their locus within the fluid consciousness of the characters. The holding of breath implies an expectation of what the moment might bring which is accurate in instances such as Lucy’s anticipation of the party guests’ reaction to the Dalloway’s house. In most other instances, however Woolf’s prose creates a sense that the moment arrives for her characters without expectation, suddenly possessing them and, in some cases, expanding randomly into their consciousness. Katz’s stress on urban temporality also tends to overshadow the psychological dimensions of pausing and waiting, especially as they apply to Clarissa.

outside, looking on;” “she knew nothing; no language, no history … and yet to her it was absolutely absorbing; all this, the cabs passing…” As time and Clarissa stand still, Woolf creates an urgency of thought in her protagonist in whose mind a range of insistent priorities emerges. In the middle of these contradictory thoughts, she has a “perpetual sense” of being far out to sea and of the dangers of living “even one day”.\footnote{329} Inevitably, immediately before moving on, she focuses on Peter Walsh with whom she has been pre-occupied from the novel’s opening page: “and she would not say of Peter, she would not say of herself, I am this, I am that.” This last refusal to define herself bespeaks the freedom granted her by her reflective moment; a sense of freedom evident from the very first line of the novel with its empowering emphatic pronoun “herself.” Although Lucio Ruolo asserts that Clarissa “derives neither assurance nor stability from her revelatory insights on the streets of London,”\footnote{330} it is clear that these reflective moments are essential to the way she processes past experiences and prepares to negotiate present and future challenges.

The eleven-line sentence which constitutes Quote #14 is rich in contextualising detail. Beginning with the startling revelation that Clarissa “feared time itself,” the sentence deals first with the redoubtable Lady Bruton and the fears she triggers in Clarissa of aging and “the dwindling of life.” This prompts Clarissa to retreat into a memory of her “youthful years” when she “filled the room she entered.” Central to the sentence is the “exquisite suspense” she used to feel as she “stood hesitating one moment on the threshold of her drawing-room.” The hesitation here carries connotations of deliberateness, daring and excitement, all of which are amplified by the subsequent image of a diver about to plunge

\footnote{329} See Category Five for more detail on 8.1-3.  
into the unknown where “waves turn over the weeds with pearl.” Psychologically, the fleeting reflective pause in this instance allows Clarissa to escape the fear occasioned by her reactions to Lady Bruton by recalling a pleasurable experience from her past.

The tone of Quote #51 is consistent with the acerbic satire Woolf directs throughout the novel at Sir William Bradshaw, the man entrusted with treating Septimus’ shellshock. He is obsessed by his appearance, demeanor and standing. As he “pauses for a moment,” Woolf inserts an ironic parenthesis which suggests that Sir William’s brief moment of hypercritical self-assessment supersedes the fading “sounding of the half-hour,” aware of its inferiority to Sir William’s moment. As is often the case in Mrs. Dalloway, the brief chronological moment affords the subject an extended opportunity for reflection whether informed or delusional.

Quote #55 is remarkable for what is not explicitly said or thought in a paused moment, although the content surrounding it clearly points to what might or should have been articulated. Richard has brought home flowers for Clarissa on his way back from lunch with Lady Bruton. Just as he is arriving, Woolf inserts a parenthesis, enclosing the words “but he could not bring himself to say he loved her, not in so many words.” (MD 106.8-9). The couple sit down together and chat about Peter Walsh, Elizabeth and Miss Kilman, and the preparations for Clarissa’s party. Quote #55 is immediately preceded by the brief, terminating sentence, “He must be off, he said, getting up.” As Richard stands for a moment, it is “as if he were about to say something; and she wondered what?” Immediately following this sentence, Woolf adds, using free indirect discourse, “Why? There were the roses.” Significantly, the moment at which Richard pauses suggests unspoken reflection on the part of both protagonists simultaneously: Richard is unable to tell his wife he loves her, while she herself rationalises that the roses are sufficient testimony to his love.
In Quote #57, Woolf highlights Doris Kilman’s disturbed psyche and religious fanaticism. On her way to the Army and Navy stores with Elizabeth, Miss Kilman is struggling with being sexually attracted to Clarissa’s adolescent daughter. It is at the moment of standing still in the street, as she struggles to identify the cause of her own sinfulness, that Miss Kilman establishes decisively for herself that “it is the flesh.” Unlike many other moments of pausing in the text which open up memories and provoke extended experiences of reflection, this moment brings immediate clarity and resolution.

Quote #66 positions the pause moment within an energetic scenario in which the maid Lucy “came running full tilt downstairs,” dutifully attentive to the minutiae involved in preparing for Mrs. Dalloway’s party. When she stops for a moment, it is to feel what she anticipates will be the awed reaction of the guests. The interruption of the novel’s temporal momentum at this point in the narrative points to Woolf’s privileging of the objective moment when the subject must step back from external activity to see into or beyond the external. In Quote #66, Lucy “feels” at an affective level, rather than perceives in a rational mode, as she enters a moment in which her perception of reality is enlarged by the anticipation or vision of what is yet to come. In the words of Tamar Katz, “it is not simply a moment of stillness or stopping but a moment of suspense in anticipating the future.”

Elsewhere in Mrs. Dalloway, separate from sentences containing the word moment, Woolf uses the word “pause” six times, always within the set of significations which match those outlined in this category.

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332 See 4.10; 28.3; 28.10; 35.31; 101.17; & 101.19.
## The Spoiled Moment

### Table 7.3 The Spoiled Moment

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix #</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>#3</strong> ... and then the horror of the <strong>moment</strong> when some one told her at a concert that he [Peter Walsh] had married a woman met on the boat going to India! (7.21-22)</td>
<td>3, 7, 13, 15, 19, 20, 23, 29, 39, 46, 56, 64, 69</td>
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<tr>
<td><strong>#7</strong> It rasped her, though, to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul; never to be content quite, or quite secure, for at any <strong>moment</strong> the brute would be stirring, this hatred, which, especially since her illness, had power to make her feel scraped, hurt in her spine ... (11.18-20)</td>
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<td><strong>#13</strong> &quot;Fear no more,&quot; said Clarissa. Fear no more the heat o’ the sun; for the shock of Lady Bruton asking Richard to lunch without her made the <strong>moment</strong> in which she had stood shiver, as a plant on the river-bed feels the shock of a passing oar and shivers: so she rocked: so she shivered. (27.14-16)</td>
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<td><strong>#15</strong> Lovely in girlhood, suddenly there came a <strong>moment</strong>—for example on the river beneath the woods at Clieveden—when, through some contraction of this cold spirit, she had failed him [Richard]. (28.24-25)</td>
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<td><strong>#19</strong> It was over—<strong>the moment</strong>. (29.13a)</td>
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<td><strong>#20</strong> Against such <strong>moments</strong> (with women too) there contrasted (as she laid her hat down) the bed and Baron Marbot and the candle half-burnt. (29.13b-15)</td>
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<td><strong>#23</strong> &quot;Oh this horror!&quot; she said to herself, as if she had known all along that something would interrupt, would embitter her <strong>moment</strong> of happiness. (32.31-32)</td>
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<td><strong>#29</strong> Take me with you, Clarissa thought impulsively, as if he were starting directly upon some great voyage; and then, next <strong>moment</strong>, it was as if the five acts of a play that had been very exciting and moving were now over and she had lived a lifetime in them and had run away, had lived with Peter, and it was now over. (42.28-34)</td>
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<td><strong>#39</strong> This one—she would marry Dalloway—was blinding—overwhelming at the <strong>moment</strong>. (55.29-30)</td>
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<td><strong>#46</strong> There were <strong>moments</strong> of waking in the early morning. (78.18-19)</td>
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<td><strong>#56</strong> Down, down, into the midst of ordinary things the finger fell making the <strong>moment</strong> solemn. (114.10-11)</td>
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<td><strong>#64</strong> She had felt a great deal; had for a <strong>moment</strong>, when she kissed his hand, regretted, envied him even, remembered possibly (for he saw her look it) something he had said—how they would change the world if she married him perhaps; whereas, it was this; it was middle age; it was mediocrity; then forced herself with her indomitable vitality to put all that aside, there being in her a thread of life which for toughness, endurance, power to overcome obstacles, and carry her triumphantly through he had never known the like of. (139.9-16)</td>
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<tr>
<td><strong>#69</strong> And, walking down the room with him, with Sally there and Peter there and Richard very pleased, with all those people rather inclined, perhaps, to envy, she had felt that intoxication of the <strong>moment</strong>, that dilatation of the nerves of the heart itself till it seemed to quiver, steeped, upright;--yes, but after all it was what other people felt, that; for, though she loved it and felt it tingle and sting, still these semblances, these triumphs (dear old Peter, for example, thinking her so brilliant), had a hollowness; at arm's length they were, not in the heart; and it might be that she was growing old but they satisfied her no longer as they used; and suddenly, as she saw the Prime Minister go down the stairs, the gilt rim of the Sir Joshua picture of the little girl with a muff brought back Kilman with a rush; Kilman her enemy. (156.2-13)</td>
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Much of what Clarissa struggles with in *Mrs. Dalloway* is traceable to the youthful decision she made at Bourton to marry Richard instead of Peter. Though in her married life with Richard she finds a comfortable form of domesticity and sufficient personal “support” (“not that she was weak but she wanted support”) (*MD* 105.3-4), the trauma and regret caused by her decision, as well as an abiding attraction to Peter, continue to bring her anguish and disquiet, “like an arrow sticking in her heart,” (*MD* 7.20). Quote #3 represents one such instance: in the preceding lines, Clarissa recalls moments of conflict with Peter during the Bourton period. Her pain climaxes at the moment, later in her life, when she is informed that “he had married a woman met on the boat going to India!” Apart from Woolf exposing Clarissa’s classist and racist biases, she also stresses her protagonist’s incredulity at Peter’s recklessness and impetuosity, all dramatically summed up in the reference to the “horror” of the moment.

Quote #7 represents an intensely dark psychological moment for Clarissa who feels that the monster, Miss Kilman, has somehow invaded and poisoned her consciousness. The anxiety she experiences in anticipation of the “brute’s” advent results from its potential to destroy her fragile tranquility, represented here metaphorically by a garden, and to exploit the enfeeblement brought on by her recent illness.

Lady Bruton looms large in Clarissa’s imagination as a threat both to her identity and to her relationship with Richard. In Quote #13, having arrived home from her shopping expedition some moments before this incident, Clarissa is in an exultant mood until she is informed that Richard “would be lunching out.” (*MD* 27.4-5). Clarissa interprets Lady Bruton inviting Richard to lunch without her as a deliberate act of exclusion on her part, and she feels isolated and marginalised as a consequence. The moment of her pain is intense as she quotes
a line from Shakespeare’s *Cymbeline* which had come to her earlier in the novel: “Fear no more the heat o’ the sun.” Woolf then employs language such as “shock,” “rocked,” and “shivered” to convey the intensity of Clarissa’s sudden reaction. The shivering referred to is a consequence of the kind of cold feeling that is mentioned in Quote #15: Clarissa’s pained memory of a moment of failure is described as “some contraction of this cold spirit.”

Quotes #19 and #20 belong to the same episode in the novel which occurs immediately after Clarissa has experienced “an inner meaning almost expressed.” (*MD* 29.12) The elusiveness of this “illumination” and its sudden evaporation (“It was over - the moment”) leave Clarissa with a feeling of emptiness and resentfulness. She immediately contrasts the rapture of the previous moment with the emptiness of her single bed and her reading matter, as the house seems suddenly darkened: “Against such moments … there contrasted … the bed and Baron Marbot and the candle half-burnt.” In an instant, Clarissa has experienced the emotional extremes of exaltation and disappointment which leads her to think fatalistically at times, as exemplified by Quote #23. Even her youthful experience of life, including the tensions arising out of her relationships with Peter Walsh and Sally Seaton, has led Clarissa to expect that her happiness will always be shattered. Quote #23 occurs immediately after she kisses Sally out on the terrace at Bourton and Peter and old Joseph appear in time to interrupt the women. Her sense that “something would interrupt, would embitter her moment of happiness” appears to emerge out of a deep fear that happiness and pleasure can only ever be momentary, before yielding to darker experiences.

During Peter Walsh’s visit to Clarissa’s house, he crosses to the window at one point and stands with his back to her. In an impulsive moment in Quote #29, she imagines running away with him and the thrill of “starting directly upon some great voyage.” This rush of
excitement cools very quickly: “the next moment, it was as if the five acts of a play had been very exciting and moving and were now over and she had lived a lifetime in them and had run away, had lived with Peter, and it was now over.” Clarissa’s rapid telescoping of events leaves her deflated as the dangerous thrill of escape turns to cold reality.

This fatalistic attitude emerges again during the Bourton analepsis but this time in relation to Peter Walsh. In Quote #39, Peter is at dinner with the rest of his companions and Clarissa’s family. Richard Dalloway is a newcomer to this set and, by chance, sits down at table next to Clarissa. Peter, who is in love with Clarissa, watches the two of them chatting together and is suddenly confronted by a revelation, “overwhelming at the moment,” that she would marry Richard. In this case, not only is his moment itself spoiled but also the rest of his life, which becomes a desperate attempt to cope with having been rejected by Clarissa.

Septimus’ psychomachia is conveyed dramatically by Quote #46 and its context. At the start of the paragraph in which this quote is situated, we learn that he had “especially in the evenings, these sudden thunder-claps of fear.” (MD 78.10) The reference here is to his time in Italy immediately following the war and the death of Evans. As the paragraph progresses, the tonality becomes more positive as Septimus remembers happier moments and a feeling of security (“girls laughing … he was assured of safety; he had a refuge”). (MD 78.16-18). This contrasts strongly with his experience of the bed falling (“there were moments of waking in the early morning”), which follow the pattern of his sense of relief being spoiled by a relapse into trauma. In a similar circumstance, Clarissa’s touching experience of seeing her elderly neighbor of many years at her window is suddenly changed by a moment which seems to leave her confused and disoriented. The unusually foreboding and metaphorical language of Quote #56 creates an ominous tonality which Woolf uses to underline the
restlessness of Clarissa’s spirit at this point in the novel: “Down, down, into the midst of ordinary things the finger fell making the moment solemn.”

In Quote #64, Clarissa struggles to deal with the mixed emotions she is experiencing as a result of Peter Walsh’s visit to her home on the day of her party. In the face of the excitement it has generated for her comes a sense of deflation and confusion. Her moment, when he kisses her hand, is spoiled by feelings of regret and envy: he had said once that if she married him they would perhaps “change the world,” but now “it was middle age; it was mediocrity.”

While on the one hand, the first few lines of Quote #69 might qualify for analysis as an exquisite or exultant moment, the full contextualising sentence shows a movement from Clarissa’s sense of “intoxication” to a feeling of “hollowness” before a further deterioration in her temperament as Miss Kilman returns “with a rush” to plague her mind. The scene takes place at her party where she is struggling with her fear of failure and a feeling that “these triumphs … satisfied her no longer as they used.” This is highly significant for Clarissa as so much of her day and, indeed, so much of her life has been directed towards the peak experience of the party. For her to feel a sense of emptiness as the occasion unfolds is also for her to question the very purpose of her existence.
### Extracted Quotes

<table>
<thead>
<tr>
<th>Quote</th>
<th>Appendix #</th>
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<tbody>
<tr>
<td>#2 In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June. (4.19-23)</td>
<td>2, 8, 10, 16, 17, 18, 21, 24, 25, 26, 29, 34, 35, 37, 41, 42, 43, 45, 48, 61, 62, 63, 64</td>
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<tr>
<td>#8 And then, opening her eyes, how fresh like frilled linen clean from a laundry laid in wicker trays the roses looked; and dark and prim the red carnations, holding their heads up; and all the sweet peas spreading in their bowls, tinged violet, snow white, pale--as if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer's day, with its almost blue-black sky, its delphiniums, its carnations, its arum lilies was over; and it was the moment between six and seven when every flower--roses, carnations, irises, lilac--glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey-white moths spinning in and out, over the cherry pie, over the evening primroses! (12.5-17)</td>
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<td>#10 It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life, flowers of darkness they are, she thought (as if some lovely rose had blossomed for her eyes only)… (26.20-24.)</td>
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<td>#16 And whether it was pity, or their beauty, or that she was older, or some accident--like a faint scent, or a violin next door (so strange is the power of sounds at certain moments), she did undoubtedly then feel what men felt. (29.1-4)</td>
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<td>#17 Only for a moment; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then …… (29.4-6)</td>
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<td>#18 Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. (29.10-12)</td>
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<td>#21 She seemed, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble. (31.26-28)</td>
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<td>#24 Each still remained almost whole, and, as if to catch the falling drop, Clarissa (crossing to the dressing-table) plunged into the very heart of the moment, transfixed it, there— (33.14-17)</td>
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<td>#25 the moment of this June morning on which was the pressure of all the other mornings, seeing the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point (as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. (33.17-22)</td>
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<td>#26 Strange, she thought, pausing on the landing, and assembling that diamond shape, that single person, strange how a mistress knows the very moment, the very temper of her house! (34.13-15)</td>
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<tr>
<td>#34 Coming as he did from a respectable Anglo-Indian family which for at least three generations had administered the affairs of a continent (it's strange, he thought, what a sentiment I have about that, disliking India, and empire, and army as he did), there were moments when civilisation, even of this sort, seemed dear to him as a personal possession (continued) (49.24-50.1)</td>
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<td>#35 moments of pride in England; in butlers; chow dogs; girls in their security. (50.1)</td>
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<td>#37 By conviction an atheist perhaps, he is taken by surprise with moments of extraordinary exaltation. (51.19-20)</td>
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<td>#41 I must tell the whole world, Septimus cried, raising his hand (as the dead man in the grey suit came nearer), raising his hand like some colossal figure who has lamented the fate of man for ages in the desert alone with his hands pressed to his forehead, furrows of despair on his cheeks, and now sees light on the desert's edge which broadens and strikes the iron-</td>
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black figure (and Septimus half rose from his chair), and with legions of men prostrate behind him he, the giant mourner, receives for one moment on his face the whole (63.15-22)

#42 He would turn round, he would tell them in a few moments, (continued) (63.26a)

#43 only a few moments more, of this relief, of this joy, of this astonishing revelation—(63.26b)

#45 Life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough. (71.18-20)

#48 It was at that moment (Rezia gone shopping) that the great revelation took place. (83.26-27)

#61 Partly for that reason, its secrecy, complete and inviolable, he had found life like an unknown garden, full of turns and corners, surprising, yes; really it took one's breath away, these moments; (continued) (136.7-10)

#62 there coming to him by the pillar-box opposite the British Museum one of them, a moment, in which things came together; this ambulance; and life and death. (136.10-11)

#63 It ended in a transcendental theory which, with her horror of death, allowed her to believe, or say that she believed (for all her scepticism), that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places after death. Perhaps--perhaps. (136.34-137.6)

Table 7.4 The Epiphanic Moment

Among modernist writers, James Joyce (1882-1941) stands out for having articulated the concept of epiphany in literature as the manifestation of the spiritual in the ordinary, describing it as “the sudden revelation of the whatness of the thing,” the moment in which “the soul of the commonest object … seems to us radiant.” In Mrs. Dalloway, the representation of epiphanic moments aligns strongly with Joyce’s description:

Woolf’s characters undergo privileged "moments of beings" or of revelation, which we can identify with the famous modernist epiphany, so important for James Joyce, and in which the characters' senses become especially receptive so that an intense connection is established between the profusion of outer sensations and their inner consciousness. And since consciousness is conceived of as a 'stream' or a 'river,' characters figuratively sink into themselves, submerging or plunging into the waters of their minds.  

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In Quote #2, Woolf establishes the colourful and diverse pageant that is London’s everyday cityscape, a world of experiences which combine to reveal to Clarissa an awareness of what she truly loves: “life; London; this moment of June.” Experience coalesces suddenly into heightened awareness as is the case again in Quote #45 when, walking in Regent’s Park, Clarissa becomes aware of the emphatic sufficiency of the moment as the multiple modifying phrases and adverbs reinforce the epiphany: “Life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough.”

Woolf also affirms the revelatory power of nature and creation, focusing the revelations in Quotes #8, #10 and #61 around flowers, trees and gardens. In Quote #8, Clarissa finds herself physically in Miss Pym’s flower shop but mentally in an imaginative space peopled by “girls in muslin frocks,” picking flowers after a “superb summer's day.” Then, as Clarissa continues to fantasise, she visualizes

the moment between six and seven when every flower--roses, carnations, irises, lilac--glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey-white moths spinning in and out, over the cherry pie, over the evening primroses!

Here, the multi-coloured glowing represents the flowers’ self-revelation and the manifestation of their “whatness,” in the same way that moths, cherry pies and the evening primroses take on a new preciousness by virtue of belonging to this moment. This phenomenon of glowing as revelatory is also seen in Quote #21 which describes the capacity of special moments to create buoyancy and luminosity. At Bourton, Clarissa feels “a kind of ecstasy,” (MD 31.17) “all because she was coming down to dinner in a white frock to meet

Sally Seton!” (*MD* 31.25). When Clarissa sees Sally wearing pink gauze, the latter “seemed, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble.” Quote #10, with its references to flowers and the metaphorical “tree of life,” is contextualised by a spiritual vocabulary which includes the words “bowed,” “blessed,” and “purified.” The clause in parenthesis, “as if some lovely rose had blossomed for her eyes only,” underlines both the special and private nature of the moment of revelation. The reference in Quote #61 to Peter Walsh finding life like an “unknown garden” belongs to a set of images which extend into Quote #62. This garden, with its “turns and corners” is “surprising” and, as Peter’s ruminations continue, a unifying of disparate elements occurs which surprises him and leads him to a profound awareness of the interconnectedness of all things:

… really it took one’s breath away, these moments; there coming to him by the pillar-box opposite the British Museum one of them, a moment, in which things came together; this ambulance; and life and death.

Although Woolf constructs Peter as an impetuous, conflicted and restless character, she also permits him a number of experiences which take him beyond the anxiety of his daily struggles. In Quote #37, as he is sitting in the park and falls asleep next to the “grey nurse,” we learn that “by conviction an atheist perhaps, he is taken by surprise with moments of extraordinary exaltation.” These moments are described in the following paragraph as “visions which proffer great cornucopias full of fruit to the solitary traveler, or murmur in his ear like sirens lolling away on the green sea waves …” (*MD* 51.30-32). Woolf extends Peter’s vision in a further paragraph whose language becomes increasingly metaphorical and mystical:
… as if all this fever of living were simplicity itself; and myriads of things merged in one thing; and this figure, made of sky and branches as it is, had risen from the troubled sea (he is elderly, past fifty now) as a shape might be sucked up out of the waves to shower down from her magnificent hands compassion, comprehension, absolution. (MD 52.7-12)

Even though Peter is a man very much grounded in the affairs of the physical world, sometimes even these lead him to plumb a deeper awareness of their true meaning. In Quote #34, we learn that there were moments when “civilization … seemed dear to him as a personal possession,” and in Quote #35 this feeling is expanded to include “moments of pride in England; in butlers, chow dogs; girls in their security.”

In addition to uplifting revelations, epiphanies can also encompass blinding insights that are distressing, confronting or delusional. The character in Mrs. Dalloway most susceptible to epiphanic moments of this kind is Clarissa’s double, Septimus. In Quotes #41, #42, #43 and #48, Septimus is assailed by revelations of great momentary intensity. The vision of Evans which precedes Quote #41, sees him emerge in Septimus’ mind in what appears to be a resurrected form: “no mud on him; no wounds; he was not changed.” (MD 63.14-15).

Septimus exclaims, “I must tell the world,” and in his vision begins to march forward, “leaving legions of men prostrate behind him.” Assuming the identity of “the giant mourner,” he reaches a point of revelation where he “receives for one moment on his face the whole--.” The epiphany is cut short, however, by an interjection from Rezia, complaining of her unhappiness. Nonetheless, Septimus’ vision of an end to sorrow continues in Quotes #42 and #43: “He would turn round, he would tell them in a few moments, only a few moments more, of this relief, of this joy, of this astonishing revelation—.” Later in the novel, in the scene which precedes Septimus’ suicide, Rezia has gone shopping, and the servant girl and landlord witness Septimus’ distress as he once again
imagines Evans to be near him. In Quote #48, the moment of the “great revelation” takes place: “A voice spoke to him from behind the screen. Evans was speaking. The dead were with him.” (*MD* 83.27-28). For Septimus, this revelation amounts to an invitation for him to join the dead which he accepts and ultimately fulfils.

According to Jesse Wolfe, the views expressed by Woolf on love, marriage and sexuality in *Mrs. Dalloway* accord with the “antifoundational forebodings” of British and European Modernism: “Sally's kiss explode(s) any notion of female desire being monogamous and heterosexual, of marriage and its attendant obligations being “naturally” suited to women.”335 In Quotes #16, #17 and #18, Clarissa extends her reflection on the fact that “she could not resist sometimes yielding to the charm of a woman.” (*MD* 28.33). In a parenthetical interpolation, Woolf inserts the line, “so strange is the power of sounds at certain moments,” in connection with the simile “like … a violin,” representing an “accident,” or sudden happening. This is followed by the affirmation, “She (Clarissa) did undoubtedly feel what men felt (about women).” This “sudden revelation” which lasts “only for a moment,” is followed by an extended and evocative description of its extraordinary qualities:

> a tinge like a blush which one tried to check and then, as it spread, one yielded to its expansion, and rushed to the farthest verge and there quivered and felt the world come closer, swollen with some astonishing significance, some pressure of rapture, which split its thin skin and gushed and poured with an extraordinary alleviation over the cracks and sores! (*MD* 29.5-10)

The experience is summed up in Quote #18 which records that Clarissa, “for that moment,… had seen an illumination: a match burning in a crocus; an inner meaning almost

expressed.” As well as describing the capacity of an epiphany to heal life’s “cracks and sores,” Woolf also conveys here something of the elusiveness and ambiguity of the characteristically fleeting epiphanic moment: insight and revelation are seen to quiver momentarily on the “farthest verge.”

Clarissa is a woman whose recent illness has increased her anxieties surrounding death, while also reminding her that she has grown older. Reflecting on this, she experiences a momentary spasm, “as if, while she mused, the icy claws had had the chance to fix in her.” (MD 33.11-2). Despite this ominous insight, however, she crosses to her dressing table and plunges, as Quote #24 has it, “into the very heart of the moment, transfixed …” As the intensity of the moment increases, she is possessed again in Quote #25 by “the moment of this June morning,” and, catching herself in the mirror, sees “the delicate pink face of the woman who was that very night to give her party; of Clarissa Dalloway; of herself.” In a rare moment of psychological alignment, the epiphany unites her anticipation of the party as peak event with her full, public, and married identities, and lastly with her private consciousness. This also represents a form of intuitive knowledge arising out of a key moment which Woolf attributes again to Clarissa in Quote #26: “strange how a mistress knows the very moment, the very temper of her house.”
4. **The Transcendent Moment**

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<tr>
<th>Extracted Quotes</th>
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<tbody>
<tr>
<td>#12 --of the gay sounds, of the green lights, of the cook even whistling, for Mrs. Walker was Irish and whistled all day long—one must pay back from this secret deposit of exquisite <strong>moments</strong>, she thought, lifting the pad, while Lucy stood by her, trying to explain how. (26.27-31)</td>
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<tr>
<td>#22 Then came the most exquisite <strong>moment</strong> of her whole life passing a stone urn with flowers in it. (32.10-11)</td>
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<td>#30 It is Clarissa herself, he thought, with a deep emotion, and an extraordinarily clear, yet puzzling, recollection of her, as if this bell had come into the room years ago, where they sat at some <strong>moment</strong> of great intimacy, (continued) (45.9-12)</td>
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<td>#31 and had gone from one to the other and had left, like a bee with honey, laden with the <strong>moment</strong>. (45.12-13)</td>
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<td>#32 What <strong>moment</strong>? (45.14)</td>
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<tr>
<td>#68 Lolloping on the waves and braiding her tresses she seemed, having that gift still; to be; to exist; to sum it all up in the <strong>moment</strong> as she passed; turned, caught her scarf in some other woman's dress, unhitched it, laughed, all with the most perfect ease and air of a creature floating in its element. (155.20-24)</td>
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<td>#70 &quot;I will come,&quot; said Peter, but he sat on for a <strong>moment</strong>. (174.8)</td>
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**Table 7.5 The Transcendent Moment**

Arguably, some of the moments discussed in Categories 3 and 4 are, to an extent, interchangeable. Their separation for the purposes of this study centres around the following distinction: epiphanic moments are regarded as principally revelatory, whereas transcendent moments are essentially experiential.

In *Mrs. Dalloway*, the word “exquisite,” which functions in the text as a peak qualitative adjective denoting a form of transcendence, occurs thirteen times. It is significant in Quote #12 that the “exquisite moments” to which Clarissa is responding are associated with ordinary people and events such as the cook whistling. The reference to a “secret deposit” suggests that such moments are held close to one’s heart and can be stored up; the imperative to pay back indicates a disposition towards gratitude and therefore a generosity of spirit, in this case on Clarissa’s part. In analysing this passage, Sue Zemka proposes that,
“if there is a non-violent reality that the artist can discover or create, it will be made out of this unpromising material: time where nothing much happens.” In *Mrs. Dalloway*, Woolf demonstrates that the quotidian, as much as any other experiential zone, is a place which mystery and meaning inhabit. This is not to say that Woolf ignores peak experiences as similarly capable of eliciting the exquisite or ecstatic moments of life. Quote #22 certainly makes its own emphatic claim as “the most exquisite moment” of Clarissa’s life. At Bourton, just before dinner, everyone goes outside to walk up and down the terrace. Sally and Clarissa fall a little behind the others, at which point the moment in question occurs. Immediately after Quote #22, Clarissa’s ecstasy is elaborated in detail:

Sally stopped; picked a flower; kissed her on the lips. The whole world might have turned upside down! The others disappeared; there she was alone with Sally. And she felt that she had been given a present, wrapped up, and told just to keep it, not to look at it--a diamond, something infinitely precious, wrapped up, which, as they walked (up and down, up and down), she uncovered, or the radiance burnt through, the revelation, the religious feeling! (MD 32.11-18)

Woolf conveys the impact on Clarissa in a variety of ways: through the hyperbolic reference to “the whole world”; through the language of gift; and through the quasi-religious vocabulary “radiance” and “revelation,” which culminate in the specific use of the word “religious.” Kate Haffey suggests that the word “present” can be also be understood as a temporal reference, a memory that becomes “present” as it is recollected: “this moment is not merely ‘symbolically’ present but rather functions to momentarily collapse the distinction between past and present. In recalling her time with Sally Seton, Clarissa actually re-experiences, ‘the old emotion,’ ‘the religious feeling.’” Her encounter with

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ecstatic consciousness happens within time but takes her outside of it as well “by re-creating the interdependence of a-temporality and the passage of time.” Writing from the perspective of queer criticism, Haffey points to the uniqueness of the Kiss between Sally and Clarissa as a further aspect of its exquisiteness:

The moment of the kiss is the moment in which a relationship takes a sexual turn. It is a beginning of something that is yet unknown. Within the framework of presumptive heterosexuality, this future is often pre-imagined: courtship, marriage, reproduction, etc. But in [this text], the kiss is a moment in which we linger, celebrating not the possibility of a scripted future but the soaring hope of the moment itself.

Quotes #30, #31 and #32 are all extracted from a passage which occurs shortly after Peter has left Clarissa’s house and, going on his way, is filled with memories of Bourton and Clarissa dressed in white. So vivid are these recollections that he begins to think in the present tense (“it is Clarissa”) even though the narration records this in the past tense (“he thought”). The “moment of great intimacy” between Clarissa and Peter represents the absolute peak in their otherwise troubled relationship: she is “like a bee laden with the moment,” and he, “profoundly happy.” Then, as quickly as the memory has revisited him, it leaves him with two questions which signal the evaporation of the privileged kairotic moment: “But what room? What moment?”

Overall, Clarissa’s moments of unalloyed transport are few and far between in *Mrs. Dalloway*. While manifold fears and anxieties tend to dominate her psychological landscape, there are nevertheless occasions when, even momentarily, an alignment occurs within her and her ability to exist meaningfully is affirmed at the deepest possible level. In

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339 Kate Haffey, “Exquisite Moments and the Temporality of The Kiss,” 159.
Quote #68, Clarissa, “prancing, sparkling,” (*MD* 155.19) is escorting the prime minister down the room “in her silver-green mermaid’s dress,”340 “lolloping on the waves.” (*MD* 155.20). As she passes by, the moment exerts a unifying effect on her and on her capacity “to be; to exist.” Alongside this profundity, Woolf juxtaposes what appears to be an insignificant detail, reporting that she “caught her scarf in some other woman's dress, unhitched it, laughed,” but it is just such a juxtaposition which affirms the proximity of the immanent to the transcendent and of the momentary to the eternal. In this state, an ethereal Clarissa is able to do “all with the most perfect ease and air of a creature floating in its element.”

On the last page of the novel, just as Sally and Peter conclude their conversation and Sally is about to depart, she leaves him with the question, “What does the brain matter … compared with the heart?’ (*MD* 174.6-7). In Quote #70, in the sentence which follows, he sits on “for a moment,” whereupon he is seized by three powerful questions: “What is this terror? What is this ecstasy? … What is it that fills me with extraordinary excitement?” (*MD* 174.8-10). The reader is not immediately aware that Clarissa has entered the room after Sally’s departure, so the questions appear to be a form of interior monologue except that, with Clarissa now present, they turn out to be contemporaneous with his ecstatic experience of her in the flesh: “It is Clarissa, he said. For there she was.” (*MD* 174.11-12).

5. The Perpetual Moment

### Extracted Quotes

| #1  | For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh ... (4.14-16); |
| #58 | At every moment Nature signified by some laughing hint like that gold spot which went round the wall--there, there, there--her determination to show, by brandishing her plumes, shaking her tresses, flinging her mantle this way and that, beautifully, always beautifully, and standing close up to breathe through her hollowed hands Shakespeare's words, her meaning (125.14-19); |

### Table 7.6 The Perpetual Moment

Although this category contains only two quotes, they are both highly significant in that they pertain to an ultimate understanding of time as never ending. They are also strengthened in each instance by the determiner “every.” Quote #1 occurs as Mrs. Dalloway is walking through London’s streets, rejoicing in the familiarity of the cityscape. She has just heard Big Ben strike the hour (Woolf’s reminder of the irrevocability of chronological time), and in her exuberance, affirms the perpetual creativity of London through four present participles which suggest continuous action, “making,” “building,” “tumbling,” “creating.” Ironically, Woolf has Clarissa endorse the experience of a perpetual moment immediately after hearing Big Ben, the novel’s most powerful symbol of finite time.

Whatever the external reality of *chronos* at this point, Clarissa is possessed internally by a *kairos* moment that extends her horizon of meaning to infinity. The vision of “every moment” refreshed perpetually is at once irrational and sublime; the city itself is physical but the moment invites transcendent self-awareness; and the emotion throughout the paragraph is love, despite the contextualizing imagery of “frumps” and “the most dejected of miseries sitting on doorsteps.” This moment is one which, in its expansiveness, can freely accommodate such apparent contradictions.
While Quote #58 shares much in common with Quote #1, it also provides a number of new insights into the perpetual. Here, the passage concerns the doomed Septimus who, shortly before he suicides, is lying on the sofa in his sitting-room. The quote is preceded at the head of the paragraph by the simple declarative sentence, “he was not afraid,” and provides an insight into his mind which opens up a vision beyond his immediate circumstances. The main clause, with four lines of modifiers and interpolations removed, amounts to, “At every moment Nature signified … her meaning.” Thus Nature, personified here by a capital letter, and the reference to “her hollowed hand,” are the reasons not to be afraid due to her perpetual action in revealing herself symbolically and benevolently. Again, the sense of continuity is strengthened by five present participles: “laughing,” “brandishing,” “shaking,” “flinging,” and “standing.” The femininised imagery is associated with freedom (“flinging her mantle this way and that”), beauty (“beautifully, always beautifully”), and intimacy (“standing close up”). The powerful overlapping of Nature’s perpetual self-revelation with the timelessness of Shakespeare’s words suggests a sublimely powerful partnership in the infinite act of creation.

The meanings within these quotes are represented elsewhere in the text outside references to a specific moment. The word perpetual, for instance, occurs twice as an adjective (MD 8. 124) and once in its adverbial form (MD 151). Whereas the adverb is of limited relevance, the two adjectival references, on the other hand, amplify significantly the concept of perpetuity. The former reference occurs in a passage emphasizing Clarissa’s vulnerability: “She had a perpetual sense, as she watched the taxi cabs, of being out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day.” This represents a complementarity with Quote #1, in that it shows Clarissa as capable of sensing perpetual isolation as well as perpetual belonging. The second adjectival quote
using the word perpetual emerges from within an intensely apocalyptic passage just after Elizabeth manages to break away from the overbearing Miss Kilman:

A puff of wind (in spite of the heat, there was quite a wind) blew a thin black veil over the sun and over the Strand. The faces faded; the omnibuses suddenly lost their glow. For although the clouds were of mountainous white so that one could fancy hacking hard chips off with a hatchet, with broad golden slopes, lawns of celestial pleasure gardens, on their flanks, and had all the appearance of settled habitations assembled for the conference of gods above the world, there was a perpetual movement among them. Signs were interchanged, when, as if to fulfil some scheme arranged already, now a summit dwindled, now a whole block of pyramidal size which had kept its station inalterably advanced into the midst or gravely led the procession to fresh anchorage.

Here, the perpetual movement of the clouds is linked to language which conjures up images of gods, pyramids and predestination as Woolf evokes a sense of time beyond time; of a universe inhabited by finite beings; and of a natural order both malevolent and benevolent. Indeed, the very frequency of the word moment in the text reinforces the notion of the perpetual. As Kate Haffey suggests, “the moment is a presence that continues to make itself known throughout the course of the narrative.”341 This is important because the intuition of the eternal, though consolatory in some ways, is always fleeting, rising to the surface in an apparently random and ultimately uncontrollable way.

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341 Kate Haffey, "Exquisite Moments," 147.
6. The Moment Used Grammatically

<table>
<thead>
<tr>
<th>Extracted Quotes</th>
<th>Appendix #</th>
</tr>
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<tbody>
<tr>
<td>#5 … just for a <strong>moment</strong> cordial … (9.11)</td>
<td>5, 9, 11, 27,</td>
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<tr>
<td>#9 … only for a <strong>moment</strong> … (18.27)</td>
<td>28, 33, 36, 38,</td>
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<tr>
<td>#11 … not for a <strong>moment</strong> ... (26.24)</td>
<td>40, 44, 47, 49,</td>
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<tr>
<td>#27 … if ever I have a <strong>moment</strong> … (35.24)</td>
<td>50, 52, 53, 54,</td>
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<tr>
<td>#28 … never would she have a <strong>moment</strong> any more … (35.25)</td>
<td>59, 60, 65, 67</td>
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<tr>
<td>#33 … the great <strong>moment</strong> was approaching … (49.1)</td>
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<td>#36 … bravely for a <strong>moment</strong> … (51.2)</td>
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<tr>
<td>#38 … ticketing the <strong>moment</strong> as he used to do (54.1-2)</td>
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<tr>
<td>#40 … for a <strong>moment</strong> in the shop … (59.28)</td>
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<tr>
<td>#44 … on the spur of the <strong>moment</strong> … (70.27)</td>
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<td>#47 … the pleasure of the <strong>moment</strong> … (80.25)</td>
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<td>#49 … the first <strong>moment</strong> they came into the room … (86.2-3)</td>
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<td>#50 … our <strong>moments</strong> of depression … (88.7)</td>
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<td>#52 … at the same <strong>moment</strong> … (93.17)</td>
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<td>#53 … whenever he had a <strong>moment</strong> … (99.23)</td>
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<td>#54 … at the very <strong>moment</strong> … (101.12)</td>
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<td>#59 … for the <strong>moment</strong> … (129.8)</td>
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<tr>
<td>#60 … till the very last <strong>moment</strong> … (133.31)</td>
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<tr>
<td>#65 … at the <strong>moment</strong> … (142.1)</td>
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<tr>
<td>#67 … at the last <strong>moment</strong> … (151.11)</td>
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**Table 7.7 The Moment Used Grammatically**

This set of quotes represents the lowest level in the hierarchy of relevance for Woolf’s use of the word moment. They function variously as adverbial phrases of time, noun clauses and direct objects. Given their marginal status in this thesis, the sentences in which they appear have been abbreviated and will require no further attention.

**Conclusion**

In this Chapter, a detailed analysis has been undertaken of the word moment in *Mrs. Dalloway*, using six categories under which the seventy usages have been grouped and explored. In her treatment of the moment, Woolf presents a broad and nuanced range of
significations, all of which, with the exception of Category 6, touch profoundly on aspects of the human condition. In Category 1, the writer freezes *chronos* time in order to create a moment in which the subconscious bubbles up into waking consciousness, bringing with it repressed thoughts, fears, and anxieties; penetrating insights into something previously unacknowledged; and experiences of suspension or vacillation. While the moments in Category 1 suggest a motion that is protentious, those which relate in Category 2 to spoiled moments characteristically signal regression to former states of hollowness or frustration, often following a felicitous or uplifting experience. Such moments reveal Clarissa’s fatalistic disposition and her inability to prolong the pleasant and inspiring experiences of her life: they stand in stark contrast to the epiphanic moments represented in Category 3 which possess a startling radiance and bring with them powerful insights and revelations. For Clarissa and Peter, in particular, these moments carry with them an inner meaning, bringing to consciousness that which the psyche readily recognises and embraces as beneficial to itself. The suddenness and depth of the epiphany are often as startling and breath-taking as they are fleeting and elusive; yet, in most instances, the knowledge gained and the enhanced sense of self create a remarkably unifying effect through which the fractured self experiences a new and unfamiliar sense of wholeness. Like the moments in Category 1, the transcendent moment is one in which time seems to stand still, but in what might be described more as an “implosive” manner than an “explosive” one. These transcendent moments are exquisite and transformative in their ability to focus and encapsulate all meaning benevolently, intimately and instantaneously. In Category 5, it is the adverb *every which* signifies the ways in which life and nature are constantly at work in the moment, creating and renewing, and bringing a freshness and energy which seem perpetual and inexhaustible. Throughout *Mrs. Dalloway*, Woolf demonstrates the capacity of the moment to capture an eternity at odds with its fleeting duration, and her treatment of
time as a psychological phenomenon demonstrates a profound knowledge and love of the human condition, as well as an abiding sympathy for its innate fragility.
Chapter 8

Comparative Analysis

The purpose of the study was to investigate the experiential dimensions of the moment through two key and contrasting texts in which the phenomenon appears substantially. Underpinning this purpose was the belief that certain moments are pregnant with meanings which transcend temporal duration, and that apparently dissimilar approaches to the moment actually hold much in common. This thesis has drawn principally on the broad disciplines of Christian spirituality and novelistic fiction and therefore necessitated an interdisciplinary approach. Given that the research involves two widely-read print texts, the study has concerned itself more with words, symbols and concepts than with numbers or empirical measurement. An essentially qualitative and interpretive approach was adopted which was based on comparative analysis, and responsive to the centrality of context for the interpretation of the data. It was deemed necessary to trace the phenomenon of the moment via its conceptual evolution, and to situate it within the concomitant concepts of time and temporality, while also emphasising its significance in English literature. Out of this exploration, the concept of kairos emerged as especially significant for investigating the usages of the word moment in Abandon and Mrs. Dalloway. In the case of each of these texts, an examination was made of the writer’s life and historical period in order to contextualise the subsequent analysis of their various uses of the word moment. In Chapters 5 and 7, these usages were identified, grouped according to thematic similarities, and their meanings and relationships explored.

The contexts and textual data for each writer having been established, it now remains in this chapter to identify those concepts from the Caussadian and Woolfian texts which lend
themselves most appropriately to comparative analysis. Chapter 8 will therefore proceed in two stages: Part A will compare the cultural and religious contexts of *Abandon* and *Mrs. Dalloway*; and Part B will address five key areas, based on the categories established in Chapters 4 and 6. As established in Chapter 2, comparative methodologies are underpinned by a number of assumptions. In terms of the ten principles of comparative analysis in the model proposed by Zepetnek, and in light of the approach adopted in this thesis, literature is always understood within the context of culture. In chapters 4 and 6, aspects of cultural context were presented in relation to Caussade and Woolf as factors directly relevant to their respective authorial agendas. What remains to be considered by way of comparison is that set of factors which emerges from one of the broadest and most dominant socio-cultural backdrops, and one which is directly relevant to the texts chosen for this study, namely the relationship between war and religion.

**Part A. War & Religion**

Both texts under analysis were written in post-war periods: *Abandon*, after the French Wars of Religion; and *Mrs. Dalloway*, after World War I. On many notable occasions throughout history, religions and their geo-political environments have proved to be a volatile mix. George Washington lamented this fact in a letter written in 1792:

> Of all the animosities which have existed among mankind, those which are caused by a difference of sentiments in religion appear to be the most inveterate and distressing, and ought most to be deprecated.\(^{342}\)

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While religiously-motivated wars have at times perpetrated hatred, violence and destruction, they have, at other times, sensitised people to the significance of religion in their lives and sparked religious revivals, often within politically charged circumstances. Even protracted conflicts such as World War I, though not triggered by religious factors, have affected how people view and practise their faiths. Philip Jenkins asserts that “repeatedly over the centuries, great wars and natural catastrophes have ignited influential new movements in religion – fundamental shifts in religious consciousness, fervent revivalism and awakenings, and apocalyptic expectation.”

The movement towards interiority embodied in Abandon and Mrs. Dalloway appears to be a form of reaction to the turbulent externalities of conflict and the profound impact of social upheaval. In examining the consequences of the French Wars of Religion, Howard Brown has referred to this phenomenon as the “interiorization of piety,” a process which seems to occur when religious traditions interact with rationalism and enlightened social movements. David Ngong contends that, with the problematising in the Church of material things in the late Middle Ages, “the road to the interiorization and rationalization of the Christian faith had begun to be paved.” Monica Ringer has observed this trend in nineteenth and early-twentieth century India and Iran, where Zoroastrianism underwent significant reform during which citizens of both countries became more dependent on private forms of religious devotion. Research into various post-war effects on civilians

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has increased significantly over the past two centuries, after the initial historiographical interest had been focused mainly on the experiences of combatants, either on the battlefield or subsequently as war veterans.

In *Abandon*, there are only six uses of the word “guerre” and all of them relate to forms of spiritual combat. Given the treatise's period, purpose, audience and textual evolution, it is logical that neither Caussade nor Ramière would be directly concerned with the details of French civil or military history. On the other hand, given the horrific violence of the French Wars of Religion and the subsequent scarring of social memory, it is not surprising that a spiritual renewal would result which was to be characterised by the inward movement of the soul.\(^{347}\) The trauma caused by internal conflict in seventeenth-century France should not be underestimated, either for its contemporaneous or its enduring impact. Catholics and Huguenots were ferocious at times in pursuing their respective agendas. As Alan Muichin puts it, “in many instances, both sides committed deliberate and spectacular violence to achieve a clear, rational end, namely to cow the other side into quiescence or conversion.”\(^{348}\) As a result, Reformation France witnessed religious, social, and political divisions that, in the words of Donald Kelly, “forced even the most uncommitted persons to confront questions of obedience, loyalty and betrayal, dissembling or fleeing, even of life and death.”\(^{349}\) In the aftermath of the Wars of Religion, an estimated one million Huguenots

\(^ {347}\) On the subject of social memory and its indelibility, Shannon Speight, writing about the French massacres of 1572, provides a relevant example: “As recently as 1997, Pope John Paul II aroused anger at the pontiff's proposed Sunday Mass at the twelfth annual World Youth Day held in Paris. The celebration's date, August 24 was the 425th anniversary of the Parisian Massacre. More than 400 years after the bloodshed, the massacre continued to fan passions, so much so that Pope John Paul included a reference to the sad events of the massacre during a prayer vigil." "Social Context for Religious Violence in the French Massacres of 1572." (PhD diss., University of Texas at Arlington, 2005), 53.


remained in France and 70 churches survived in a country whose estimated population had reached 20 million, making it the most populous in Europe.\textsuperscript{350}

The consequences of the trauma occasioned by civil war inevitably coloured the social and psychological landscapes of the French as they attempted to establish their place in early-modern Europe. Maintaining old enmities could never have enabled this to happen, but repressing the pain and anger of the past would also have been an obstacle to progress. It was the Edict of Nantes which, in 1598, enunciated in the first sentence of the first article an emphatic national response to this dilemma:

\begin{quote}
Que la mémoire de toutes choses passées d'une part et d'autre, depuis le commencement du mois de mai 1585 jusqu'à notre avènement à la couronne, et durant les autres troubles précédents et à l'occasion d'iceux, demeurera éteinte et assoupie, comme de chose non advenue.\textsuperscript{351}
\end{quote}

Let the memory of everything that has taken place on both sides, since the beginning of the month of May 1585, up to our accession to the throne, and during the other earlier troubles as well as on account of them, remain extinct and dormant, like something that had never happened.

In his analysis of the impact of the French Wars of Religion on social memory, Philip Benedict references the concept of \textit{oubliance},\textsuperscript{352} a term which came to define the response of the French crown in favour of forgetting over remembering:

\begin{quote}
In the case of the French Wars of Religion, the tension between memory and forgetting present in all post-civil-war or port-regime-change situations was also distinctly shaped by the emphasis on \textit{oubliance} in the peace-making efforts of the era. From the edict of pacification that ended the first civil war in 1563 through the Edict of Nantes, every edict of pacification that brought another civil war to an end enjoined those who had just been fighting one another to consider everything that happened in the prior tumults "extinguished and as if they were dead, buried and had
\end{quote}


\textsuperscript{351} I have quoted the French text from Janine Garrisson ed., \textit{L'Édit de Nantes, accompagnée d'un texte de Michel Rocard} (Biarritz: Éditions Atlantica, 1997), 25.

\textsuperscript{352} In a general sense, the word conveys “forgetfulness;” but in the historical context relevant here, the word also suggests a deliberate act of not remembering, as in the active repression of memory.
never happened,” and to refrain from suing or provoking one another on account of what had happened.

The effectiveness of oubliance was limited by a number of factors, including a growing public and scholarly interest in the history of the French nation at a time of early-modern state-building, and the sheer unavoidability of chronicled historical fact.

Unlike Abandon, Mrs. Dalloway refers specifically and in significant detail to the consequences of war for the civilian population. In Mrs. Dalloway, set in a period some seven years after World War I, Woolf explores the negative effects of war on a number of her characters, most of whom are shown to deny or internalise their trauma, but whose experiences speak to the broader realities of post-war Britain. As David Bradshaw puts it, “for Woolf and her fellow Britons the trauma of the conflict was ongoing, its unprecedented devastation still raw and ineradicable for the relatives, friends and loved ones of the unreturned.” Mid-way through the novel, when Rezia, the wife of Septimus Smith, is attempting to rationalise away the loss of her husband’s friend Evans in the war, she concludes, “But such things happen to every one. Every one has friends who were killed in the War.” (MD 59.31). Public memory of the war is evidenced in the novel by references to the proliferation of monuments, memorials and military statuary which became ubiquitous in Britain in the 1920s.

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357 Woolf’s references to statues and monuments are invariably satirical and underpin her sustained deconstruction of the futility of war: “Boys in uniform, carrying guns, marched with their eyes ahead of them,
Throughout *Mrs. Dalloway*, Woolf deconstructs the impact of war for her society in general, and also for specific individuals whose experiences illustrate the diversity of ways in which trauma was felt. In a striking passage only pages into the novel, Woolf presents, through Clarissa's point of view, two minor female characters in brief scenarios of denial or displacement, framing the commentary with an ironic refutation of the lasting impact of war:

> For it was the middle of June. The War was over, except for some one like Mrs. Foxcroft at the Embassy last night eating her heart out because that nice boy was killed and now the old Manor House must go to a cousin; or Lady Bexborough who opened a bazaar, they said, with the telegram in her hand, John, her favourite, killed; but it was over; thank Heaven--over. 358 *(MD 4.25-29)*

Moreover, the fragile recuperation of protagonist Clarissa from her recent “influenza” which had turned her “almost white” is employed by Woolf as a parallel to the tentative recovery of British society from the illness of war. 359 It is by this means that the author is able to offer a way out of the trauma which, in its unresolved form, leads to the kind of self-annihilation experienced by the suicidal Septimus, but which, in its positive expression, allows life's rejuvenative energies to be embraced. Throughout the novel, Clarissa's moments of

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358 In her discussion of this passage, Molly Hoff describes these two women as “figures of stoicism.” Molly Hoff, *Virginia Woolf's Mrs. Dalloway: Invisible Presences* (Clemson: Clemson University Press, 2009).

359 Woolf uses the word war twenty-four times in *Mrs. Dalloway* but never in any passage connected with Clarissa. In most instances, the noun is preceded by the definite article and capitalised. In three instances, Woolf uses the expression “the European War.”
psychological rebirth, sometimes occurring as she experiences the vibrancy of her eternal world, and at other times resulting from her faith in the totems of the British establishment, punctuate the darker moments of her psychomachia. The ultimate enactment and ritualisation of her rejuvenation is the party for which she prepares so diligently, but in her anticipation of this event, she experiences a surge of psychological energy which Woolf captures in the following passage:

It was June. The King and Queen were at the Palace. And everywhere, though it was still so early, there was a beating, a stirring of galloping ponies, tapping of cricket bats; Lords, Ascot, Ranelagh and all the rest of it; wrapped in the soft mesh of the grey-blue morning air, which, as the day wore on, would unwind them, and set down on their lawns and pitches the bouncing ponies, whose forefeet just struck the ground and up they sprung, the whirling young men, and laughing girls in their transparent muslins who, even now, after dancing all night, were taking their absurd woolly dogs for a run; and even now, at this hour, discreet old dowagers were shooting out in their motor cars on errands of mystery; and the shopkeepers were fidgeting in their windows with their paste and diamonds, their lovely old sea-green brooches in eighteenth-century settings to tempt Americans (but one must economise, not buy things rashly for Elizabeth), and she, too, loving it as she did with an absurd and faithful passion, being part of it, since her people were courtiers once in the time of the Georges, she, too, was going that very night to kindle and illuminate; to give her party. (MD 4.29-14)

Ultimately, Clarissa resolves to re-embrace life, and to accept the terms of her own aging and the fragile state of a world fractured by war. Conscious of the imperative to go on with life, through having reflected on the death of the young man whose suicide is reported to her at her party, Clarissa returns from the balcony to the celebration she has enkindled. It is the symbolic expression for her of that which is meaningful, life-giving, and sustaining:

She must go back to them. But what an extraordinary night! She felt somehow very like him--the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun. But she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room. (MD 166-167.32-37)
The conceptual overlap in this passage with her alter ego, Septimus, reminds the reader of Clarissa’s intense and protracted struggle to overcome both her own demons and those she has inherited as a consequence of war. Septimus himself is Woolf’s most striking illustration of the human cost of conflict and of the psychological disorientation experienced by veterans of war. In Woolf’s narrative, he functions as the living reminder of the atrocities of war which include, at the visible level, the painful loss of intimate friendships, and at the invisible level, the profound damage wrought upon the psyche. World War I created for the individual a “psychic cave of memory and trauma,” and in the broader socio-cultural context, prompted “a crisis of masculinity and a trial of the Victorian masculine ideal.” Woolf compresses this debilitating crisis into a single day and a series of revelatory moments in Septimus’ disoriented mind. War and its direful consequences remain as present to Septimus in this period of his life as ever they did during the Great War itself:

On this June day … he is overwhelmed by his reaction, his hallucination which represents the return of the repressed. His internal communication, his thoughts, cannot be endured so they seem to come from outside. He is hallucinating and full of paranoid fears. Evans, memory at a distance, “out there,” cannot help him. Septimus is disabled by fearful trauma.

Septimus’ experiences of traumatic memory translate as the most extreme in Mrs. Dalloway, but in the post-war microcosm of the novel, all of Woolf’s protagonists struggle at varying levels of intensity to repress those memories and emotions which threaten the fragile peace of a fractured Europe.

Although both Abandon and Mrs. Dalloway emerge from post-war contexts, their responses to these contexts differ markedly. Mrs. Dalloway explores the eruptions and intrusions of subconscious war trauma into personal and public consciousness, and documents the struggles of her characters to reclaim a meaningful and purposeful existence from the psychic fracturing caused by conflict. That the experience of war is still recent, both for her characters and her readership, clearly colours the tonalities in which it is depicted throughout the novel. In the struggle to respond to the confronting aftermath of war, Woolf’s protagonists, in particular Clarissa and her alter ego Septimus, pursue challenging journeys towards healing which achieve vastly different outcomes. A number of Woolf’s descriptions of profound momentary experiences offer a window into the trauma of war, and the collective and individual responses of her characters. The moment becomes, at times, a conduit of traumatic, war-related memory which consciousness fails to repress; at other times, it manages to keep hidden, at least temporarily, the monstrous thoughts which remained unaddressed.

Caussade’s Abandon was composed at a significant distance from the actual experience of war in whose immediate aftermath the official policy of oubliance was enacted to repress the public memory of trauma. The policy itself was only partially successful, largely due to the innate impossibility of the task. The interiorisation of piety which characterises Caussade’s period and the revival and intensification of the apophatic tradition may be viewed, in part, as a reaction to traumatic historical memory. For the faithful, it therefore becomes possible to begin moving beyond the paralysing effects of trauma by intensifying the soul’s relationship with a God whose goodness makes whole again, and who not only restores psychic and spiritual equilibrium, but who also continues to offer ever more
abundant rewards and consolations. In *Abandon*, Caussade affirms consistently and emphatically the healing and reintegrative powers of the moment.

**Part B. Textual Comparisons**

The aim of Part B is to allow the two key texts to interact with each other and to mutually inform through the various ways in which they understand and express the experiences and meanings of the moment. In Chapters 5 and 7, sets of categories were established for grouping the usages of the word moment in each text. The categories which contain purely grammatical usages have been eliminated from further analysis. The two sets of remaining categories are juxtaposed below as raw data with no specific relationships implied at this stage:

<table>
<thead>
<tr>
<th><strong>L’abandon à la Providence divine</strong></th>
<th><strong>Mrs. Dalloway</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td>No.</td>
<td>Category Title</td>
</tr>
<tr>
<td>1</td>
<td>The Moment as God’s Order (<em>L’ordre de Dieu</em>)</td>
</tr>
<tr>
<td>2</td>
<td>The Moment as God’s Will (<em>La volonté de Dieu</em>)</td>
</tr>
<tr>
<td>3</td>
<td>The Moment as Duty (<em>Devoir</em>)</td>
</tr>
<tr>
<td>4</td>
<td>The Moment as Divine Revelation</td>
</tr>
<tr>
<td>5</td>
<td>The Moment as Abandonment</td>
</tr>
<tr>
<td>6</td>
<td>The Moment as Grace, Gift, Providence</td>
</tr>
<tr>
<td>7</td>
<td>The Infinite and Eternal Moment</td>
</tr>
</tbody>
</table>

*Table 8.1 Juxtaposition of Moment Categories in Abandon and Mrs. Dalloway*

**Conceptual Alignments and Designations**

In order to enable a detailed comparison of these various categories, a schema of concept designations has been devised. The concept designations are intended in each instance to
represent a set of core similarities or consonances relating to key ideas. They are not mutually exclusive and, due to their inherent breadth and complexity, inevitably overlap at times. The five designations are as follows: A. Transcendence/Immanence; B. Epiphanies; C. Eternity; D. Abandonment; and E. Contrasts. The relationships between the categories established in Chapters 5 and 7 and these concept designations are represented below as either primary alignments with direct relevance to each other, or as secondary alignments which overlap in some significant ways. Some contrasts and differences exist within Categories A. to D., but these are not conceptual in nature, and relate more to matters such as literary style, imagery and emphasis.
Figure 8.1 Conceptual Alignments between Moment Categories in Abandon and Mrs. Dalloway
A. – Transcendence/Immanence

The term transcendence can be employed in a wide variety of ways, classically as a religious category but also as one available to secular discourse. Phillip Schoenberg asserts that, at a basic etymological level, transcendence expresses the concept of “going beyond”.\(^{363}\) Transcendence is often paired with “immanence” which denotes dwelling, or remaining within. Though often treated as opposites, “immanence” and “transcendence” are not necessarily contradictory and may even be regarded as complementary, in that both outward and inward movement can lead to enhanced states of being. In mainstream Christian theology, for instance, the God who dwells within is also the God beyond all knowing.

In the world of literary scholarship, definitions of transcendence have been advanced by writers far too numerous for the analytical scope of this thesis. It remains important, nevertheless, to represent some of the most characteristic understandings of these terms as expressed by those of particular significance. John Killinger has explored transcendence in terms of human boundary situations, encountered “at the limits of one's being”.\(^{364}\) It is “in and through the materialities of human experience”\(^{365}\) that literature explores the phenomenon of transcendence. While Killinger also understands transcendence in terms of an encounter with a divine presence, others view it through a variety of humanist, existentialist and psychological lenses. Donovan Irven argues that in *Ulysses*, Joyce shifts transcendence from a vertical motion directed at an ideal being, into a fundamentally

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horizontal motion toward a temporal horizon where transcendence is constituted by the act of self-overcoming, and not by any deity or code of belief:

Stephen appears as a character divided against himself, and the question for us as we face this struggle is how Stephen's particular fissure expresses an opportunity for transcendence, and especially the way in which an opportunity for transcendence, and especially the way in which Stephen himself is portrayed as performing a transvalued transcendent movement that is best understood as one carried out towards a horizon in time.\textsuperscript{366}

While Irven sees transcendence in humanist terms, Louis Dupre regards transcendence as the “religious category par excellence.” His detailed elaboration of its qualities and effects is summarised as follows:

<table>
<thead>
<tr>
<th></th>
<th>The Qualities and Effects of Transcendence\textsuperscript{367}</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Transcendence surpasses absolutely the mind and all other reality.</td>
</tr>
<tr>
<td>2</td>
<td>Transcendence introduces separation into the most intimate union, negation into the most affirmative assertion.</td>
</tr>
<tr>
<td>3</td>
<td>Transcendence provides the dynamic tension without which the religious act would grow slack and eventually collapse in its own immanence.</td>
</tr>
<tr>
<td>4</td>
<td>Transcendence marks religious practice before it becomes a principle of reflection.</td>
</tr>
<tr>
<td>5</td>
<td>Both in an individual and in a culture, Transcendence requires time and religious attentiveness to attain its full potential.</td>
</tr>
<tr>
<td>6</td>
<td>Transcendence provides the initial impulse to a movement that, from the very beginning dissatisfied with &quot;things as they are,&quot; continues to increase the distance between the given reality and man's ultimate aspirations.</td>
</tr>
<tr>
<td>7</td>
<td>The principle of transcendence directs the spiritual life long before it appears as a theological category.</td>
</tr>
<tr>
<td>8</td>
<td>The dynamics of transcendence incite humans to their highest achievements, prodding constantly to abandon the acquired and to sacrifice sufficiency.</td>
</tr>
<tr>
<td>9</td>
<td>Transcendence drives those rich in worldly promise to choose utter solitude or the company of the insane, the helpless and the dying; it inspires artists to unseen visions of reality; it converts morality from self-realisation to self-denial.</td>
</tr>
</tbody>
</table>


The transcendent moments described by Caussade and Woolf reflect a number of Dupre’s categories while also describing experiences outside them. Much of Caussade’s understanding of the transcendent moment is found in the quotes assigned to Category 1, The Moment as God’s Order; Category 2, The Moment as Divine Revelation; and Category 7, The Infinite and Eternal Moment. For Woolf, the transcendent moments of *Mrs. Dalloway* are concentrated in Category 1, The Transcendent Moment; Category 2, The Epiphanic Moment; and Category 3, The Perpetual Moment.

Dupre’s assertion that transcendence surpasses absolutely the mind and all other reality is resoundingly affirmed both by *Abandon* and *Mrs. Dalloway*. In few other regards do the two texts appear to be more closely aligned than through this understanding and interpretation of the moment. The experience of transcendence involves aspects of the mystical state as described both by James and Shrader, as presented in Chapter 1 of this study. The quality of ineffability, James’ first mark of mysticism, is essentially negative in that it states that the subject of mysticism will say the experience defies expression and cannot be adequately described in words. The irony here is that many writers have nevertheless endeavoured to capture through language this elusive category of experience, in the same way that artists and musicians have attempted by means of their own unique skills to describe or even evoke transcendent and mystical states. At a linguistic level, writers such as Caussade and Woolf characteristically approach the translation of the “untranslatable” through metaphors, superlatives and hyperbole.

Caussade’s metaphors are based on a range of images which capture the transcendent dimensions of the concepts he enunciates and develops. In Quote #29, he speaks of
surrender to God’s order as “divine gold,” and in Quote *62 he asserts that the present moment is always “like an ambassador who declares God’s order.” Elsewhere, as in Quote *38, he describes the divine will as an “abyss,” into which one enters via the opening provided by the present moment. This moment, with its capacity to reveal God’s transcendence, is, as Quote *96 puts it, “like a desert” in which the soul sees only God, rejoicing thereof and leaving all other things to Providence. In Quote *103, the soul, touched by the divine, is like a canvas that freely and blindly surrenders to the feel of a brush, sensing at every moment the simple application of that same brush. There is nothing that is small in our moments, as Quote *67 asserts, since everything is an affirmation of the “kingdom of holiness,” as if it were “angelic food.” Quote *48 describes how, in the scriptures, the Holy Spirit has gathered together “a few drops from the sea” that represent the sheer vastness of time. Consistently throughout Abandon, Caussade provides a range of brief, yet evocative metaphors to help his reader engage with the enormity of the concepts he advances.

Woolf’s conceptualisation of the transcendent also relies on metaphors which, in contrast to Caussade, are often developed at length. Quote *68, through the expression “lolloping on the waves,” continues the metaphor of Clarissa as mermaid. At this point in the novel, she has just experienced the excitement of welcoming the Prime Minister of England to her party at which she is wearing a silver-green mermaid’s dress. As the paragraph continues, exploiting the image of the mermaid as a semi-divine creature, Clarissa’s encounter with her transcendent moment brings about a remarkable expansiveness and magnanimity, as she reaches the limits of her being:

There was a breath of tenderness; her severity, her prudery, her woodenness were all warmed through now, and she had about her as she said good-bye to the thick gold-laced man who was doing his best, and good luck to him, to look important, an
inexpressible dignity; an exquisite cordiality; as if she wished the whole world well, and must now, being on the very verge and rim of things, take her leave. (MD 155.26-32)

Like Abandon, Mrs. Dalloway is rich in metaphors derived from the natural world and everyday objects, which are used to capture the mystery and alterity of transcendent experience. Just after his London meeting with Clarissa, Peter Walsh begins to reflect on her appearance and the extraordinary impact she exerted on him during their holidays many years before at Bourton. In Quote *31, he refers to the way in which, having shared with him a moment of great intimacy, Clarissa “left, like a bee, laden with the moment.” Drawing uncustomarily on religious language, Woolf describes in Quote #10 how Clarissa felt “blessed and purified,” saying to herself that “moments like this are buds on the tree of life.” Woolf also employs avian images to capture various aspects of Clarissa’s personality, including those instances where her protagonist feels transported by the moment, as in Quote #21: “She seemed, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a moment to a bramble.” In a moment of profound self-awareness in Quote #7, Clarissa refers to her soul as “that leaf-encumbered forest” where she hears “leaves cracking” and feels “scarped, hurt in her spine.” Woolf’s repertoire of metaphors for transcendent experiences also encompasses the character of Septimus who, despite his periods of disorientation, also expresses lucidly and compellingly some of the novel’s most profound insights. In Quote #41, it is he who “receives for one moment on his face the whole,” and whose understanding of time transports him into a transcendent liminality:

The word "time" split its husk; poured its riches over him; and from his lips fell like shells, like shavings from a plane, without his making them, hard, white, imperishable words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time. (MD 63. 4-7)
The sense of conceptual enormity around the transcendent which we find in *Abandon* is also enabled by Caussade’s frequent use of superlatives and hyperbole. Quote *10 proclaims that what comes to us in each moment through God’s ordering of the world is that which is “holiest, best and most divine for us.” In speaking in Quote *17 of the desire to carry out our duty to God, Caussade insists that this, in itself, is “the best part” and a disposition that is “infinitely wise, infinitely powerful, and infinitely beneficial for our souls.” Quote *12 asserts that the divine will provides for the soul that which is the absolute best for it at each moment. God’s own house is that experience of transcendence where the soul is best able to feel at peace and safe from mortal threats in a realm that is infinite and immutable:

Dans cette demeure toute spirituelle, où l'incréé, l'indistinct, l'ineffable tient l'âme infiniment éloignée de tout le spécifique des ombres et des atomes créés, on se tient dans le calme, alors même que les sens sont en proie aux tempêtes. (*AB* 2.2.1)

In this entirely spiritual dwelling, where the uncreated, the indistinct, the ineffable hold the soul infinitely distant from all the various shadows and atoms God has created, we stand within a great calm, even though the senses be a prey to life’s storms.

In this passage, Caussade’s vision overlaps with Irven’s second category of transcendence in which separation evolves into the most intimate union, in this case entry into God’s own house; and negation into the most affirmative assertion, as a result of which shadows are distanced and calm is restored. In *Mrs. Dalloway*, intimacy also appears as a constituent element of transcendence when Peter Walsh refers in Quote #30 to “some moment of great intimacy” as he becomes aware, with deep emotion, of the almost mystical presence of Clarissa in his life. Given her depiction of a mainly secular world, Woolf uses superlatives and hyperbole more sparingly than Caussade who deals principally with the supernatural dimensions of religious phenomena. Among Woolf’s striking examples of the superlative degree used to describe a transcendent moment is Quote *22 in which Clarissa, by kissing Sally, experiences “the most exquisite moment of her whole life.”
Transcendence is also linked at times to a heightened state of self-awareness. Shrader describes this as the seventh quality of mysticism, “a feeling that one has somehow encountered ‘the true self’,” and “a sense that mystical experiences reveal the nature of our true, cosmic self: one that is beyond life and death, beyond difference and duality, and beyond ego and selfishness.”368 Similarly, F. C. Happold contends that, “in man there is another self, the true Self, which is not affected by ordinary happenings and which gives him a sense of identity through numerous bodily and mental transformations.”369 In Quote #68, Woolf describes in exuberant language Clarissa’s ecstatic experience of self through which she acknowledges triumphantly that she still has the gift “to be; to exist.” In the recognition of her truest and most authentic self, Clarissa “laughed … with the most perfect ease and air of a creature floating in its element.” For Caussade, however, it is God, and not the self, who is the only true source of transcendent experience. Cooperating with God’s action brings about a kind of supernatural transport (transport surnaturel, AB 3.4.4.); a supernatural prize (prix surnaturel, AB 1.1.8); or a state wherein everything is supernatural, divine and sanctifying (surnaturel, divin, sanctifiant, AB 1.2.1).

Through a variety of language techniques, both Caussade and Woolf provide their readers with numerous examples of encounters with what it means to aspire to or to stand on the ultimate ground of being. The direction of their writing is towards a phenomenon that is ineffable and transcendent, and although their conceptual starting points are vastly different, they share much in common in terms of that mysterious core experience which takes us beyond our finite selves.

368 Shrader, “Seven Characteristics of Mystical Experiences,” 15.
B. – Epiphanies

An epiphany, from the ancient Greek ἐπιφάνεια, a manifestation or striking appearance, is the experience of a sudden realisation about the nature or meaning of something. Apart from the specific biblical reference to the Epiphany in Mark 2:1-12, there can also be a transcendent element to an epiphany in extra-biblical religious discourse. In broad secular usage, the word has come to be understood as any significant revelation or feeling of enlightenment. In his definition of mysticism, James describes a comparable experience in which the subject enters a state of knowledge, accompanied by “illuminations, revelations, full of significance and importance.” Possessing what James calls a “noetic” quality, this state provides insights into “depths of truth unplumbed by the discursive intellect.” A specifically literary epiphany, according to Martin Bidney, is “a moment that is felt to be expansive, mysterious and intense.” More specifically still, an epiphanic moment “transcends its momentariness either by transforming the past or seeming to point beyond itself during the moment it appears.” Bidney’s definition is useful in the sense that it expresses a kind of transtemporal understanding of the epiphanic moment which resonates strongly with the approach to time adopted in this study.

A number of typologies have been advanced for classifying and defining religious epiphanies. James Kellenberger has produced one of the most detailed such typologies, listing some sixteen categories, encompassing Christian and non-Christian traditions.
What is most useful to this study as far as Caussade is concerned, however, is Kellenberger’s succinct definition of an epiphany as “the manifestation of God, the divine, or religious reality.” This definition can be expanded into a five-part model to describe the Caussadian epiphany and its constituent stages: the source of the manifestation; the action of manifesting; the nature of the manifestation; the object of the manifestation; and the effect of the manifestation.

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374 James Kellenberger, *Religious Epiphanies across Traditions and Cultures* (Cham: Palgrave Macmillan, 2017). Kellenberger’s categories are High-Relief Epiphanies; Quiet Epiphanies; Dialogue Epiphanies; Epiphanies of Unknowing; Prophetic Epiphanies; Mystical Epiphanies; Epiphanic and Near-Epiphanic Encounters; Possession; Sacred Mountains, Rivers, and Heavenly Bodies; Epiphanies without God; Epiphanic Prayer; Visions and Apparitions in the Modern Period; Contemporary Epiphanies, Epiphanic Nature; and Miracles. James Kellenberger, *Religious Epiphanies across Traditions and Cultures*. 
The Caussadian Epiphany

**SOURCE**
OF THE EPIPHANY
The active Trinitarian God

**ACTION**
OF THE EPIPHANY
revealing, presenting, giving, speaking, teaching, manifesting, appearing, causing to happen

**NATURE**
OF THE EPIPHANY
truth, knowledge and experience of God

**OBJECT**
OF THE EPIPHANY
the simple and faithful soul

**EFFECT**
OF THE EPIPHANY
sanctification, salvation, nourishment, happiness, knowledge of truth, relationship with God

*Figure 8.2 The Five-Part Process of the Caussadian Epiphany*
Source of the Epiphany

It is significant to note that, in Abandon, Caussade describes God more by using modifying phrases and clauses which demonstrate God’s activity in the world, than with adjectives which enumerate God’s qualities. For Caussade, God is not a static concept, but rather an active and dynamic presence, constantly at work through the Holy Spirit in the lives of the faithful. This God is the source of all epiphanies, is “infiniment bon,” (AB 1.1.6), full of goodness and wisdom, and brings to the universe a divine order which, as Quote *16 puts it, is the fullness of all our moments. In numerous instances, God is referred to as divine action (l’action divine) which both links and anticipates the relationship between source and action.

Action of the Epiphany

The action of the Caussadian epiphany is achieved in manifold ways. In Abandon, God variously reveals, presents, gives, speaks, manifests, teaches or causes to happen. There is, according to Quote *31, never a moment when God is not being presented under the appearance of some difficulty, consolation or duty. The present moment, as Quote *57 puts it, is the manifestation of God’s name and the advent of God’s reign. In Quote *56, the moment is the teacher of a theology of virtue, while in Quote *120 the divine makes itself known in a mysterious, yet certain way, even when our lives are turned upside down. As quote *37 expresses it, God reveals infinite treasures to the soul through the workings of the present moment, even beyond the soul’s capacity to contain them. Caussade asserts that the

See also: “C’est DIEU travaillant à rendre l’âme,” (It is God working to shape the soul), 1.1.4. “C’est l’ordre de DIEU qui est la plénitude de tous nos moments,” (It is God’s order which is the fullness of all our moments), 1.1.5; “DIEU qui se renouvelle sans cesse,” (God who self-renews unceasingly), 3.4.11; “l'esprit de DIEU, qui en arrange en cette vie toutes les pièces, par cette continuelle et féconde présence de son action,” (the spirit of God, who arranges all the parts of life by the continual and fruitful presence of his action), 3.4.11.
divine action mortifies and enlivens by the same sudden blow, and the more one senses death, the more one believes that life too will be given.\textsuperscript{376} Quote *73 insists that there should be no effort on the part of the faithful to know what each moment is about to reveal: only the act of listening with all one’s heart for the truth of God’s word. Caussade’s insistence on God’s epiphanic action as continuous and uninterrupted means that all of time is one great epiphany in which God manifests everything that can be known and experienced. Human beings, however, remaining limited in their capacity to experience the fullness of divine self-revelation, encounter it only partially and temporarily in those moments of clarity which are described as epiphanies.

\textit{Nature of the Epiphany}

In \textit{Abandon}, the nature of Caussadian epiphanies is generally conveyed in broad theological terms and through over-arching concepts, consisting more of spiritual gifts and insights than of specific theological knowledge or personal revelation. Caussade describes the nature of the epiphanic moment in a variety of ways, often vividly and with great exuberance. In Quote *128, it is truth which constitutes the core revelation, but there is also an extended spousal metaphor which expands the action into re-action:

\begin{quote}
Cette découverte de l'action divine, dans tout ce qui se passe à chaque moment, en nous et autour de nous, est la vraie science des choses; c'est une révélation continue de la vérité; c'est un commerce avec DIEU qui se renouvelle sans cesse : c'est une jouissance de l'Époux, non en cachette, à la dérobée, dans le cellier, dans la vigne, mais à découvert et en public, sans crainte d'aucune créature.

This discovery of divine action, in all that happens at every moment, in us and around us, is the true knowledge of things; it is a continual revelation of the truth; it is a relationship with God which renews itself unceasingly: it is the bridegroom expressing great joy, not secretly, stealthily, in the cellar, or in the vineyard, but in the open and in public, without fear of anyone.
\end{quote}

\textsuperscript{376} “L'action divine mortifie et vivifie par le même coup; et plus on sent de mort, plus on croit qu'elle donne de vie.” (AB 1.2.6).
Elsewhere in *Abandon*, examples abound of the graces which flow from the moment. Quote *109* asserts that the thing most revealed in each moment is the way to find God, while Quote *37* sees the moment as full of infinite treasures. The content of an epiphanic moment may also be knowledge of God, as in Quote *61*, with its reference to the manifestation of God’s name. In a few rare instances, it is objects such as angelic bread or pearls from the Gospel which are referenced, as in Quote *8*. In Quote *65*, Caussade explains how God signals to us some higher thought by connecting it to a material object which helps us in that moment to understand his will. Ultimately for Caussade, though, the what of the epiphany is infinite, simply because it comes from a God who is infinite.

**Object of the Epiphany**

In *Abandon*, the object of the epiphany is the soul, provided that, as Quote *88* stipulates, the soul is more or less inclined to good. As Quote *51* asserts, the soul must find a way to listen to the word which is spoken to it in the depths of its heart at every moment. The immensity of God’s action, in the words of Quote *70*, directs itself to the simple soul which adores and loves it, and rejoices uniquely in it.

**Effect of the Epiphany**

While, in a broad sense, the Caussadian epiphany brings sanctification and the possibility of salvation, it also impacts the soul in a variety of more specific ways. Quote *39* explains that, even if the moment suddenly shocks the senses, it also nourishes, enriches and revives one’s faith. God is constantly revealing what the soul needs through what Quote *52* calls a kind of communion with divine love. Quote *21* affirms that the present moment alone can nourish, fortify, enrich and sanctify the soul by what it reveals. To Caussade, God’s
epiphanies are a perfect fit for the soul, delivering precisely what is needed to escape the materiality of the world, and to know true happiness:

Tous les états que le corps et l’âme portent, ce qui leur arrive au dedans et au dehors, ce que chaque moment révèle à ces âmes, c'est pour elles la plénitude de l'action divine; c'est leur félicité. Tout le créé n’est pour elles que misère et disette; ce que cette action fait est la vraie et la juste mesure. (AB 1.2.2)

All the states of the body and the soul, all that happens to them internally or in the outside world, and all that each moment reveals to these souls, is for them the fullness of God’s action: it is their very happiness. Material things cause only misery and want; what this divine action provides is exactly as much as the soul requires.

Caussade’s present moment, by virtue of its perpetual recurrence, becomes the key to understanding the process of every epiphany in Abandon. The five stages outlined above operate in a constant cycle, initiated and sustained by God, such that every moment is potentially epiphanic for the soul, depending on its disposition to receiving that which is being revealed: in other words, its capacity for abandonment. The greater this capacity, the greater the experience of the epiphany. As Quote *33 maintains, the divine action offers infinite blessings, and distributes them in proportion to the faith and love which the soul practises. Caussade is therefore unusual and atypical in seeing epiphanies, not as once-off events, scattered across human experience, but as a permanent reality: God is, by nature, the great and eternal epiphany.

Typologies also exist for epiphanies in literary fiction. Robert Langbaum has asserted rather dogmatically that the epiphanic mode “does not appear in fiction until the turn of the century with James, Conrad, Proust and with the development of the modern short story by Chekhov, Joyce, Laurence.”377 This is not a view shared by Wim Tigges, however, who

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377 Langbaum, Robert, “The Epiphanic Mode in Wordsworth and Modern Literature,” in Moments of Moment: Aspects of the Literary Epiphany, ed. Wim Tigges (Amsterdam: Rodopi, 1999), 42. This is not a view shared by Wim Tigges, the editor of Moments of Moment, who provides numerous examples of nineteenth
provides numerous examples of eighteenth and nineteenth century writing in which the epiphanic mode appears in some discernible and substantial form. Nevertheless, by the early twentieth century, Modernist writers had clearly caught on to the power of the literary epiphany and were exploiting it widely. Woolf’s reflections on writing, from around the period in which *Mrs. Dalloway* was written, convey her own insights into the capacity of the moment to reveal and enlighten:

> Recall, then, some event that has left a distinct impression on you — how at the corner of the street, perhaps, you passed two people talking. A tree shook; an electric light danced; the tone of the talk was comic, but also tragic; a whole vision, an entire conception, seemed contained in that moment.

Langbaum also believes that a literary epiphany must include something that is physically sensed, or else it is only a vision. Morris Beja has attempted to distinguish the modern concept of epiphany from this traditional idea of a vision by means of two criteria to which Langbaum, in his analysis of Beja’s definition, has added four more. The two sets of criteria are combined below to create a composite typology with Beja’s listed first, followed by Langbaum’s:

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378 These include works by Wordsworth, Coleridge, Tennyson, Blake, Shelley, Robert Browning and Elizabeth Barrett Browning.

Table 8.3 A Composite Typology of Beja’s and Langbaum’s Criteria for a Literary Epiphany

<table>
<thead>
<tr>
<th>Criterion</th>
<th>Description</th>
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<tbody>
<tr>
<td>1. <strong>Incongruity (Beja)</strong></td>
<td>The epiphany is irrelevant to whatever triggers it.</td>
</tr>
<tr>
<td>2. <strong>Insignificance (Beja)</strong></td>
<td>What triggers the epiphany is itself trivial.</td>
</tr>
<tr>
<td>3. <strong>Psychological Association (Langbaum)</strong></td>
<td>The epiphany arises from a real, sensuous experience, either present or recollected.</td>
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<tr>
<td>4. <strong>Momentaneousness (Langbaum)</strong></td>
<td>The epiphany lasts only a moment, but leaves an enduring effect.</td>
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<tr>
<td>5. <strong>Suddenness (Langbaum)</strong></td>
<td>The observer of the epiphany is sensitised by a sudden change in external conditions.</td>
</tr>
<tr>
<td>6. <strong>Fragmentation or the Epiphanic Leap (Langbaum)</strong></td>
<td>The text itself never quite does justice to the epiphany: a leap is required from the reader.</td>
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</table>

The criteria which comprise this literary typology are, in the first instance, very different from those which describe a religious one, let alone a Caussadian one. Moreover, their specificity and prescriptiveness mean that the category of epiphany is severely reduced, and that certain experiences which are clearly epiphanic in their revelatory qualities are disqualified from analysis. Taking Beja’s two criteria, for instance, the problem is clearly that, although an epiphany may be irrelevant to whatever triggers it, it may also be relevant; and although what triggers the epiphany may itself be trivial, it may also be consequential. Certain of Langbaum’s criteria, which are slightly broader in their overall scope, also constrict the category of epiphany in a number of ways. Epiphanies, for example, do not result from sensuous experiences only, as a thought may just as readily trigger them. Furthermore, the emphasis on the epiphany as an external phenomenon and on the subject as “observer” completely ignores the psychological impact of an epiphany, something which is

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certainly integral to the approach taken by the literary Modernists. Langbaum’s point about momentaneousness being of brief duration in a chronometric sense, but having a lasting effect in an experiential sense, is certainly valid; and the point about the “epiphanic leap” is a very insightful reflection on the limits of language to convey all aspects of the epiphanic mode.

An analysis of Woolf’s epiphanic moments both affirms and challenges the Beja/Langbaum typology. An example which conforms to a number of the typologies’ criteria occurs only six lines into the novel:

“What a lark! What a plunge! For so it had always seemed to her, when, with a little squeak of the hinges, which she could hear now, she had burst open the French windows and plunged at Bourton into the open air. How fresh, how calm, stiller than this of course, the air was in the early morning; like the flap of a wave; the kiss of a wave; chill and sharp and yet (for a girl of eighteen as she then was) solemn, feeling as she did, standing there at the open window, that something awful was about to happen … (MD 3.6-12)

Here, the physical soundwave created by the squeak of the hinges acts as a catalyst to an ecstatic recollection of holiday experiences, and reveals a feeling of some impending trauma. In terms of content and style, Woolf’s epiphanic moments in Mrs. Dalloway are, like her metaphors, often extended and developed in detail. They occur in a range of contexts and places, sometimes as a reaction to a memory or event, and at other times as a deep feeling, surging upwards to consciousness. Clarissa, Peter and Septimus all experience revelatory moments which provide the reader with insights into their circumstances and personalities. For Clarissa, these epiphanies range from the consolatory and affirming to the disturbing and confronting. Quote #2 sees her re-emerging from illness, leaving her house to buy flowers on her own, and being struck anew by the diverse and bustling urban
environment for which she feels such a deep affinity: this is “what she loved; life; London; this moment of June.”

Quotes #17 and #18, which are sequential and relate to Clarissa, conform to Langbaum’s two concepts of momentaneousness and the epiphanic leap, as well as to Beja’s criteria of irrelevance and triviality:

Then, for that moment, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed. But the close withdrew; the hard softened. It was over – the moment.

In this passage, Clarissa, musing on her attraction to other women, finds herself on the verge of a profound moment, sparked unexpectedly by unrelated, everyday objects: but the moment itself defies expression and it evaporates suddenly. This inexpressibility is explored in another of Clarissa’s moments, when, in Quotes #24 and #25 she “plunges into the very heart of the moment – the moment of this June morning.” The complete paragraph in which these moments are captured provides an illustration of the complex ways in which Woolf constructs an extended and multi-layered description of an epiphanic event. The interplay between physical objects and moments of heightened awareness, and the movement of the fragmented and disparate to the whole, underline the power of an epiphany to crystallise self-awareness:

Laying her brooch on the table, she had a sudden spasm, as if, while she mused, the icy claws had had the chance to fix in her. She was not old yet. She had just broken into her fifty-second year. Months and months of it were still untouched. June, July, August! Each still remained almost whole, and, as if to catch the falling drop, Clarissa (crossing to the dressing-table) plunged into the very heart of the moment, transfixed it, there--the moment of this June morning on which was the pressure of all the other mornings, seeing the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point (as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself. (MD, 33.11-22)
Broadly speaking, both Caussade and Woolf deal substantially in their respective texts with the phenomenon of the epiphany. For each, there is significant and profound knowledge and insight available through the epiphanic moment, as well as forms of connection with transcendent realities not normally available to consciousness. Where they differ most clearly is in their understanding of the epiphany at a temporal level: Caussade’s epiphanies, by virtue of his theology of the present moment, are always available and accessible at every moment of our existence; and there is a clear process underpinning the movement of the epiphany from its source to its object. Woolf’s epiphanies, on the other hand, punctuate human experience; they are also much rarer; and some of them are capable of disturbing and entrapping those who receive them. They often occur in extended passages, and depend in many instances either on the catalysing power of everyday objects, or on the influence which memory exerts on human consciousness.

C. – Eternity

In their attention to the limits of being, both Caussade and Woolf deal with concepts relating to eternity and the infinite. These are explored explicitly in Caussade since they belong more congenially to a theological lexicon than to a secular one. Woolf’s treatment of eternity is, by contrast, less direct and more commonly implied. One aspect of this designation in which both writers overlap concerns the infinity of time and the ceaselessness of creation. Woolf’s references occur in relation to Nature, the capitalisation being her own, and the continuity of the creative process which occurs and renews, as Quotes #1 and #58 express it, at “every moment.” In Quote *46, Caussade refers to the life of Jesus as exceeding all the centuries and filling every moment with new works. This reference is extended in Quote *47 when Caussade asks rhetorically how many Gospels it would take to
record the mysterious life of Jesus who multiplies his marvellous works infinitely and
eternally. Quote *69 expresses on a grand scale the consistency with which God’s action is
at work across all time and at the heart of every moment:

L’immense action qui, depuis le commencement des siècles jusqu’à la fin, est
toujours la même en soi, s’écoule sur tous les moments, et elle se donne dans son
immensité et dans sa vertu à l’âme simple qui l’adore, qui l’aime, et qui en jouit
uniquement.

This immense action which, from the beginning of time to the end, is always the same in
itself, and flows through every moment, giving itself in its immensity and virtue to the
simple soul who adores, loves it, and enjoys it uniquely.

In the lives of Woolf’s characters, there occur moments of insight into experiences that
appear to be limitless or of an infinite quality, and which seem to assume quasi-religious
dimensions. The most exquisite moment of Clarissa’s life occurs when, on holiday at
Bourton, she has a romantic encounter with Sally which culminates in a kiss. In the
aftermath of this experience, Clarissa struggles to express the impact of the moment upon
her:

The others disappeared; there she was alone with Sally. And she felt that she had
been given a present, wrapped up, and told just to keep it, not to look at it—a
diamond, something infinitely precious, wrapped up, which, as they walked (up and
down, up and down), she uncovered, or the radiance burnt through, the revelation,
the religious feeling! (MD 32.13-18)

As Clarissa’s party approaches, she experiences a heightened awareness of the
meaningfulness of her life which she proceeds to describe as “absorbing, mysterious, of
infinite richness, this life.” (MD 146.13) That the experience of the moment can seem to
suspend time while extending it infinitely accords with Shrader’s sixth category of mystical
experience, Timelessness, in which there is a sense of events happening beyond time, or on
an infinite continuum. Happold adds to this concept the idea of the eternal now:
The experiences of the mystics are not understandable unless one is prepared to accept that there may be an entirely different dimension from that of clock time or indeed of any other sort of time. For the mystic feels himself to be in a dimension where time is not, where ‘all is always now.’

The concepts of infinity and the eternal now allow both Caussade and Woolf to explore moments and experiences which transcend the concepts of finitude and mortality, and which point to realities beyond the rational capacities of the human mind. Certain of these experiences may therefore be described as reflecting the qualities of mystical experience.

D. – Abandonment

As established in Chapter 5, the Caussadian view of passive abandonment is based on the concept of total surrender to God’s will through faith, hope, and above all love. Several specific qualities of this experience emerge which allow comparison with a number of Woolfian emphases, especially those which emerge out of the author’s depiction of the moment as a reflective pause. These qualities include (a) yielding to a force greater than oneself without full knowledge of it; (b) discerning a message in the moment of abandonment; (c) struggling with claims on the part of the self which relate to its own superiority or perfection; and (d) ceasing activity in order to respond to a higher awareness.

In relation to (a) and the experience of yielding to the workings of a greater force, Caussade specifies in Quotes *78 and *124 that abandonment does not require any special knowledge of how one should respond to the moment, nor does it require that one have any indication of what might flow from this kind of moment. Woolf captures something of the excitement of such an experience when, in Quote #14, she states that Clarissa “stood hesitating one

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381 Happold, Mysticism, 48.
moment on the threshold of her drawing room,” as she is overcome by an “exquisite suspense.” The use of the word “threshold” conveys a sense of eager anticipation of what is to follow, as well as a Caussadian-style trust in its providential nature; the feeling of a suspense that is exquisite suggests the anticipation of being rewarded by the moment itself. The implied sense of yielding is a response which Caussade emphasises repeatedly in his discussion of abandonment. This is the only response required by the soul, as enunciated in Quote *96, which stresses that being concerned about the way in which one responds to the moment of abandonment or preoccupying oneself with its qualities are unimportant: what matters is abandonment itself. This requires the kind of uncomplicated yielding conveyed by Quote *122 which rejects the need for models and methods of abandonment and calls for the simple response of acting when it is the moment to act.

Within the act of abandonment, there is the scope, as (b) suggests, for becoming aware of something significant in one’s life. Whilst this concept has been explored above in Designation B. Epiphanies, its singular application here relates to the awareness which follows a pause or hesitation, and which comes as a kind of reward for giving oneself to the moment. In Woolfian terms, the pause becomes the precursor to the kairotic moment of opportunity when insight emerges unexpectedly. This phenomenon is especially discernible in Quotes #4 and #6 which relate to Clarissa, and Quote #57 which describes one of Doris Kilman’s psychotic moments. Clarissa’s paused moment in Quote #4, as she reaches the park gates, leads to an extended reflection in which she abandons herself to a range of profound thoughts and insights: “She had a perpetual sense, as she watched the taxi cabs, of being out, far out to sea and alone; she always had the feeling that it was very, very dangerous to live even one day.” Later in the novel, Clarissa uses the word abandonment in her description of the young Sally Seaton and her appearance: “It was an extraordinary
beauty of the kind she most admired, dark, large-eyed, with that quality which, since she hadn't got it herself, she always envied--a sort of abandonment, as if she could say anything, do anything…” (MD 29.33). Clarissa herself demonstrates on a number of occasions throughout Mrs. Dalloway the ability to yield to the power of the moment and to experience the freedom of so doing. In one extraordinary passage in which the word moment occurs three times (Quotes #10, #11 & #12), Woolf conveys Clarissa’s abandonment in a mixture of registers, ranging from the explicitly religious, through the metaphorical, to the mundane:

Mrs. Dalloway raised her hand to her eyes, and, as the maid shut the door to, and she heard the swish of Lucy's skirts, she felt like a nun who has left the world and feels fold round her the familiar veils and the response to old devotions. The cook whistled in the kitchen. She heard the click of the typewriter. It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how moments like this are buds on the tree of life, flowers of darkness they are, she thought (as if some lovely rose had blossomed for her eyes only); not for a moment did she believe in God; but all the more, she thought, taking up the pad, must one repay in daily life to servants, yes, to dogs and canaries, above all to Richard her husband, who was the foundation of it--of the gay sounds, of the green lights, of the cook even whistling, for Mrs. Walker was Irish and whistled all day long--one must pay back from this secret deposit of exquisite moments, she thought, lifting the pad …

Caussade’s descriptions of what might be revealed or made available to the soul in the moment of abandonment is more general and theological. What matters is one’s disposition, rather than any expectation of what might result from the act of abandonment. In Quote *122, Caussade asserts that all one needs to do is to remain receptive, without reflecting, without looking for models, or without applying specific methods of prayer. Whatever God wishes the soul to know or do will be revealed in order, as Quote *78 puts it, to live only for God and not to become preoccupied with the specifics of his will.

A major obstacle to abandoning oneself authentically to the moment arises, as (c) reminds us, out of the perfectionistic and egotistical tendencies of the self. Early in Abandon,
Caussade states unambiguously that “La perfection n'est autre chose que la coopération fidèle de l’âme à ce travail de Dieu” (AB 1.1.4). Perfection can be achieved, therefore, only through faithful cooperation with God and not, as Quote *97 puts it, by a preoccupation with one’s own desires. Quote *78 asserts that, while some seek to achieve everything by their own efforts, the faithful soul finds what is necessary by surrendering itself completely to God. In Quote *88, Caussade states emphatically that not one moment of our lives is of our own doing. To believe that everything depends on our own efforts, rather than to yield to the power of grace, is, in the words of Quote *113, to deprive oneself of the thousands of things necessary to achieve what the future demands. Among Woolf’s most compelling depictions of egotism in Mrs. Dalloway is her satirical description in Quote #51 of Hugh Whitbread as he stops for a moment to admire himself, before his meeting with Lady Bruton. Hugh’s inflated ego is apparent throughout the novel, but Woolf takes the opportunity at this point to satirise mercilessly and in detail his appalling self-importance:

A magnificent figure he cut too, pausing for a moment (as the sound of the half hour died away) to look critically, magisterially, at socks and shoes; impeccable, substantial, as if he beheld the world from a certain eminence, and dressed to match; but realised the obligations which size, wealth, health, entail, and observed punctiliously even when not absolutely necessary, little courtesies, old-fashioned ceremonies which gave a quality to his manner, something to imitate, something to remember him by, for he would never lunch, for example, with Lady Bruton, whom he had known these twenty years, without bringing her in his outstretched hand a bunch of carnations … (MD 93.1-10)

Ironically, Hugh certainly abandons himself to the moment in this passage, but his behaviours and attitudes are trivialised by Woolf to reveal him as narcissistic and self-obsessed. The sexually repressed and religiously fanatic Miss Kilman receives a similarly critical assessment when, in Quote *66, she pauses in the street to mutter “It is the flesh.” Kilman’s moments of abandonment are contaminated by her neediness and obsessiveness, such that the truth of any significant moment is always obscured by denial or repression.
Lastly, (d) concerns itself with moments when activity stops or is suspended, and abandonment follows. Caussade views the cessation of human activity as essential to the act of abandonment. This approach overlaps to some extent with the need to silence the ego, as discussed in (c) above. Where (c) differs from (d), however, is in its negative depiction of the behaviours which result from pausing. By contrast, both writers see in the act of pausing, an opportunity for engaging positively with the moment. In Quotes *122, *123 and *124 which constitute together a single paragraph, Caussade sets up an anaphoric structure which prescribes the need to act when it is the moment to act, to cease when it is the moment to cease, and to lose oneself when it is the moment to lose oneself. The ability to do so results from a perfect surrender to the moment. By setting aside books, writing, relationships and then silencing oneself, it becomes possible to achieve the state of abandonment. In Quote *122, Caussade emphasises the act of stopping or ceasing from activity, without knowing what is to follow but still allowing oneself to be consumed ("consommé") by the moment. This feeling of being consumed accords with James’ fourth category of mystical experience, described in Chapter 1, in which “the mystic feels as if his own will were in abeyance, and indeed sometimes as if he were grasped and held by a superior power.”382 Quote *40 unites the divine will with the act of complete surrender, seeing in this relationship the opportunity for the soul to experience a greater joy than it ever thought possible.

Woolf also demonstrates an understanding of the value of stillness and silence in allowing the moment to speak its truth. The act of pausing in Quote #6 allows Clarissa to depth her moment of awareness when, looking into a shop window, she reflects on how perfect things were before the war. In Quote #66, just before Clarissa’s party takes place, her maid Lucy rushes excitedly down the staircase in a flurry of activity when the moment suddenly calls

382 James, Varieties, 383.
her to stop and feel, rather than to do. Woolf’s paragraph is bracketed by activity, with a core of reflection brought on by the act of pausing. Both for Caussade and Woolf, abandonment involves the cessation of distracting activity. For the former, however, this means a lifelong and uncompromising surrender to God at every moment; while, for Woolf, it involves an openness to specific and sporadic moments which are sometimes consumed, compromised or contaminated by the events which follow.

E. – Contrasts

In Abandon, Caussade advances a spiritual worldview which vibrates with positivity, resounds with re-assurance, and comforts with manifold consolations. The moments he describes leave no space for pessimism or fatalism. References to evil or malice appear characteristically in sentences which present a remedy for them via the agency of faith. Caussade sees all phenomena through the eyes of this same faith and exhorts his readers continually throughout Abandon to find God in the precious moments of their lives. He sees all of life’s vicissitudes as opportunities to grow in faith and trust, and asserts that the greater these turn out to be, the greater the potential for spiritual growth. Caussade’s approach stands in stark contrast to the fatalism of Woolf and her depiction of the moment as an agent of unwelcome interruption. In Quote #23 Clarissa sums up this attitude when she

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383 “La foi, en nous montrant les choses dans leur vérité, change en beauté leur laideur et leur malice en bonté” (AB 1.2.28). (Faith, by revealing to us the truth of things, changes ugliness into beauty and evil into goodness.)
384 “Plus il y aura de ténèbres, d’abîmes, d’écueils, de morts, de déserts, de craintes, de déserts, de craintes, de persécutions, de sécheresses, de disettes, d’ennuis, d’angoisses, de désespoirs, de purgatoires, d’enfers, en notre route, plus notre foi et notre confiance seront grandes (AB 3.4.116).” (The more we encounter on our path darkness, abysses, reefs, deaths, deserts, fears, persecutions, droughts, famines, troubles, anxieties, despair, purgatory, and hell, the greater our faith and trust will be.)
confesses that, all along, she had known that something would “embitter” her moment of happiness.

Woolf’s construction of the spoiled moment in *Mrs. Dalloway* typically relies on extremes of temperature or emotion. In Quotes #13 and #15, the language draws heavily on images of shivering, coldness and desolation. Quotes #3 and #23 see Clarissa exclaiming at the horror she experiences in losing a moment of happiness. In a broader, more existential sense, the spoiled moment signals a post mid-life awareness on Clarissa’s part of the reality and proximity of death, the ultimate spoiler. In Quote #29, Clarissa imagines in a flash that she has run away with Peter, lived a lifetime with him, and that the whole experience is now over. Quote #20 references a candle half burnt to symbolise mid-life and the sense of disappointment in Clarissa which accompanies this realisation. Middle-age is viewed by Clarissa in Quote #64 as mediocrity and the inevitable relinquishment of life’s insistent vitality. The overshadowing of the moment is captured in Quote #56 by the image of a finger falling and making the moment “solemn.” Towards the end of the novel in Quote #69, as Clarissa attempts to revel in the peak experience of her party and to feel its intoxicating effects, she experiences a hollowness in the face of her triumph, and a realisation that these moments no longer have the power to satisfy her. Exploiting the vulnerability of her protagonist at this point, Woolf replaces ecstatic experience with the sudden memory of Doris Kilman, Clarissa’s avowed enemy, and the pain of the spoiled moment is dramatically intensified.

In a broad sense, all moments in *Mrs. Dalloway* occur either in the shadow of war and its traumatic legacy or as a result of personal issues at an individual or psychological level. Whereas *Abandon* seeks to direct the soul to a higher purpose and to intensify its closeness
to and relationship with God, *Mrs. Dalloway* alternates between that which is aesthetically and metaphysically uplifting and that which disturbs profoundly, even to the point of self-annihilation, as in Septimus’ case.

While Caussade is prepared to name a number of those human experiences which Woolf sees as undermining happiness or ecstasy, he never grants them the power to spoil the moment. Instead, his approach is a positive one in which faith serves to redeem all negative human experience from remaining so. There is a lightness and buoyancy in the imagery Caussade invokes to describe this response. In quote *124*, he speaks metaphorically of the soul taking wings and leaving the earth behind. Woolf, on the other hand, endows certain moments with intensely destructive emotional power, providing neither immediate solutions to them nor a transformative vision for contextualising them within a more influential set of values. As an explicitly religious text, *Abandon* clearly appeals to the piety of its contemporary readership, while in *Mrs. Dalloway*, Woolf provides her early twentieth-century audience with an approach grounded firmly in psychological verisimilitude. Ironically, her spoiled moments often invoke that other experience of abandonment in which the feeling of having been forsaken or deserted is uppermost.

A second area in which a significant contrast occurs between the two texts concerns Caussade’s use of the concept of duty in the context of the soul’s relationship with God. This concept appears briefly in *Mrs. Dalloway* in Quote #12 when Clarissa expresses a sense of gratitude and obligation, reflecting that “one must pay back from the secret deposit of exquisite moments.” The duty for the person who receives such a moment emerges from an awareness of the appropriateness the act. Caussade’s theological treatment of duty is, on the other hand, significantly more developed around concepts such as obedience to God’s
will, and of giving pleasure to God by joyfully accepting one’s responsibilities. In characteristic fashion, Caussade sees duty and obedience in terms that are positive and liberating. The imagery surrounding the concept of duty is based, as in Quote #116, on images of a loyal servant/master relationship, or as in Quote #125, on the understanding of each moment as an opportunity to add, through the accomplishment of one’s duty, something almost imperceptible to the great work of art through which God’s marvels may be perceived. In a further striking image in Quote #4, Caussade describes the duties of each moment as the shadows under which the divine action conceals itself. In Caussade’s expansive lexicon, duty comprises the concomitant concepts and experiences of fidelity, joy, abandonment, relationship and a redemptive encounter with the cross. There is nothing burdensome or overwhelming in the call to duty; on the contrary, it is a call to deepen, through action and response, the soul’s relationship with a loving and compassionate God. In the contested theology of Caussade’s historical period, the concept of duty also served to refute accusations of passivity and quietism, in that it demanded an active response from the faithful and a readiness to participate purposefully in advancing the reign of God.

**Conclusion**

Despite numerous differences relating to historical period, language and culture, and authorial intent, Jean-Pierre de Caussade’s *Abandon à la Providence divine* and Virginia Woolf’s *Mrs. Dalloway* share much common ground in their understanding of the moment as an experiential phenomenon, as evidenced by the analysis of four of the five Designations established in this chapter. At the core of these shared perspectives is a deep awareness of the capacity of the moment to transcend the spatiotemporally of human existence and to reveal mysteries which, though fleeting in their chronometric duration, nevertheless impact
consciousness in enduring and profound ways, while also encompassing aspects of past and future. Caussade and Woolf describe moments when an epiphany occurs through which the nature or meaning of something is brought into a sudden, illuminating focus. Moreover, they each demonstrate an awareness of the eternal and infinite dimensions of reality, and they see in the moment an invitation to surrender to a deeper state of knowledge and being. That some contrasts in their respective approaches should also be observable is only natural, given the differences acknowledged above in Designation E. Woolf’s depiction of moments which elicit fear and destabilise the psyche certainly distinguishes her approach from that of Caussade, in much the same way that Caussade’s theology of duty to God separates his worldview from Woolf’s. At the literary level, both writers demonstrate, through their evocative and insightful use of metaphor, a poetic imagination which enables the contemplation of concepts beyond conventional definition. Ultimately, both Woolf and Caussade present a variety of insights into the nature and qualities of the moment, while recognising that the peak experience of the moment is one which leads through the materialities of human existence to the absolute limits of being.
Chapter 9

Answers and Conclusions

In this study, the phenomena surrounding the word moment have been explored in two widely-read print texts whose approaches to and understanding of this concept were then compared and contrasted. In this chapter, I will summarise this study, provide answers to the research questions, make suggestions for further research, and offer some concluding remarks.

A Summary of this Study

Chapter 1 established that our experience of time in the twentieth century is essentially future-oriented, and that this orientation causes an imbalance in the temporal paradigm which, for psychological equilibrium, should also accommodate the past and present in a balanced relationship. By losing the capacity to experience, understand, and reflect on the moments in our lives which constitute the authentic present, we risk falling into a cycle of temporal displacement. The purpose of the study, therefore, was to draw on two contrasting print texts in which the experience of the moment as focalising present is addressed substantially. Underpinning this purpose was the conviction that certain moments are pregnant with meanings which transcend temporal duration, and the belief that apparently dissimilar approaches to the moment may actually hold much in common. The selected texts, Jean-Pierre de Caussade’s *L’abandon à la Providence divine* and Virginia Woolf’s *Mrs. Dalloway*, were considered to be ideally suited to this purpose. To focus the research, a question was formulated which asked how the experience of the moment might be better understood by comparing two dissimilar approaches to it, and from this, a set of subquestions was developed. These will be addressed directly later in this chapter. The
research was constructed as a qualitative comparative analysis, drawing its primary data from the two texts. The value of the research was stated in terms of its unique combination of print texts, and its consciousness-raising of issues concerning quality of life, in particular the concept of mindfulness. Two sets of delimitations were stated: those created by the decision to employ only one type of research design; and those resulting from there being only two texts under analysis. Definitions of the following key terms were given in light of their foundational significance to the study: religion, faith, spirituality, mysticism, time and temporality. Lastly, an outline of the thesis was provided, followed by a brief description of each chapter.

Chapter 2 outlined the methodology of the thesis, which is understood to include all relevant facets of the research process. A theoretical framework for the study was described which considered those ontological, epistemological and methodological factors which underpin social science research paradigms. From this, it was established that the approach adopted in this thesis is a constructivist one, which recognises that the ontology of each of the selected texts emerges out of socially constructed realities. These are best understood through interpretivism which takes account of each writer’s life, context, language and imagery. The study’s epistemology recognises that, in terms of reading a literary text, knowing is fundamentally experiential, and this gives the activity a distinctive epistemological identity. This thesis drew principally on the broad disciplines of Christian spirituality and novelistic fiction and therefore necessitated an interdisciplinary approach. Given that the research involved two widely-read print texts, the study concerned itself more with words, symbols and concepts than with numbers or empirical measurement. In order to address the research questions and in light of the constructivist epistemology underpinning the study, a qualitative approach was adopted and the research was designed around a comparative
methodology. Given that the two texts belong to different fields, the study also drew on the insights and techniques of interdisciplinarity. The five-step process for the selection of data was then outlined: primary data was gathered from each text in the form of sentences in which the word moment occurs, with both the texts and the lives of their authors providing further contextualising data beyond specific references to the moment. The significance for this study of the writer’s biographical and historical contexts was emphasised as critical to exploring their writing, and as central to addressing the research question. The data extracted from each text was initially organised into three appendices before being categorised in the thesis proper on the basis of conceptual similarities.

Chapter 3 explored the concepts of time, temporality, and the moment. The earliest societies experienced time as cyclical with a present orientation. The movement away from cyclical to linear time is traceable to the literature of classical Greece in which a fundamental duality was established between the concepts of χρόνος (chronos), a measure which quantifies duration, sequence and length of periodicity; and καιρός (kairos), a qualitative term which refers to the right, acceptable or opportune time. The relationship between chronos and kairos is intrinsically complex, as expressed in the view of Hippocrates that every kairos is a chronos, but not every chronos is a kairos. In some ancient texts, including the Gospel of Mark, the two words are used interchangeably. For the early Christians, there was both urgency and opportunity in the message they received and proclaimed. The word kairos, which is often used eschatologically, occurs eighty-one times in the New Testament across nineteen books, and its partner chronos, fifty-four times, across fifteen books. The biblical usage of kairos is consistent with the lexical tradition of ancient Greece, but also extends its meanings to embrace the Christian anticipation of the ultimacy of Judgement Day.
Perceptions of time in the medieval period were, on the one hand, linear and eschatological, and on the other hand, still rooted in the cyclical temporality of the agricultural seasons. In the Renaissance, the question of time became embedded in the complex Christian order of the world. By the late seventeenth century, the secularism of the Enlightenment began to assert itself, before strengthening during the eighteenth century, and causing a major shift in the temporal paradigms of Europe. Metaphorically characterised by light, and drawing on the insights gained from reason and scientific inquiry, the Enlightenment advocated the benefits of education as a means of liberation from religious superstition and dogmatism, while pursuing a progressive agenda which included freedom of thought and the political rights of citizens. Enlightenment orthodoxy viewed temporality as progress, secularising the Christian legacy of time as ultimately redemptive. This subscription to a linear temporality is key to understanding how an empowered secular worldview led to the internalisation of piety, and subsequently both to authentic and inauthentic spiritual practices in the Catholic Church.

In literary criticism, scholarship has tended to focus more on the broader considerations of time and temporality, while either taking the moment simply at face value, or seeing it as relatively unimportant because of its abbreviated duration. Historically, the word moment has been subjected to surprisingly little critical investigation, whereas the concepts of time and temporality have remained central in English Literature. The Old English poem *Beowulf* adheres to a form of sequential time whose temporality flows from past to future. By the fourteenth century and the age of Chaucer, literary time had become more directly reflective of Britain’s socio-political and socio-linguistic landscapes. Chaucer’s pilgrims appear to be subject to a range of temporal modalities which include ecclesiastical time, mercantile time, liturgical time, and historical time. With the explosion of urban public theatre in the
Elizabethan period, prolific playwrights such as William Shakespeare began to expand their repertoire of temporal modalities and to manipulate time to ever-increasing dramaturgical effect. Ricardo Quinones has argued that Shakespeare’s plays explore and exploit three basic conceptions of time: augmentative time, contracted time, and extended time. The most telling lacuna in this categorisation is the absence of any sustained analysis relating to Shakespeare’s use of *kairos* time, or of time as experience or opportunity. In the twenty-first century, scholars such as Alessandro Serpieri have examined *kairos* time in the Shakespearean canon, taking *The Tempest* as a source of evidence for Shakespeare’s exploration of the “right moment” as offered by Fortune. David Crystal and Ben Crystal have identified six meanings in Shakespeare for the noun moment: importance, weight, consequence, cause, motive and consideration. At the level of language and poetry, Angus Fletcher has linked Shakespeare’s use of blank verse to a disruption of the temporal impulse towards textual protention, forcing the text back onto itself and dilating the present moment.

Scholarly opinion remains divided on the nature of temporal paradigms in the eighteenth century. Some have argued that industry and the economy conditioned timekeeping into a disorder and reinforced a consciousness of the clock, while others have described a higher degree of complexity in the temporalities of eighteenth-century literature and culture. Complex temporalities were certainly a feature of the increasingly industrialised nineteenth century, as manifested repeatedly in its literature. The changing metrics for time impacted many disciplines and institutions including philosophy, psychology, literary criticism, religion and aesthetics. The form and meaning of the Victorian novel appear to have been strongly influenced by the multiplicity of temporalities in nineteenth-century fiction. During this period, a number of writers began to demonstrate a higher concern for the experience of the individual, often at a psychological level, and often in a smaller, more confined, and
essentially personal temporality. As a consequence, the experiential moment claimed a new prominence in fiction and a broader conceptual multivalence. The capacity of the moment to focalise and to transcend, to prescribe time and to invoke its temporal resonances, signalled a new authorial consciousness with regard to time. Novelists in the twentieth century, including Virginia Woolf and James Joyce, seized on the moment as a punctualist form, exploiting its wide repertoire of meanings, and applying it insightfully in the exploration of human experience.

Significant research has been undertaken over recent decades into various aspects of the field known as time perception which is of particular interest to psychology, neuroscience and cognitive linguistics. While humans can sense the flow of time, the exact cognitive mechanisms which achieve this are not well understood. Psychological time is concerned with several important functions, essential for negotiating a dynamic external environment, and may be understood more as a product of the mind than as a reflection of the chronometric order. Cognitive constructs, images, and symbolic representations interact reciprocally, contributing substantially to the critical processes involved in the psychological construction of the self. All of this occurs within a framework of past, present and future which determines an individual’s time perspective or time orientation. These phenomena can be observed not only in human subjects but also in fictional literary characters and the social environments in which their authors situate them. The importance of the terms kairos time and psychological time notwithstanding, the term experiential time was adopted to convey the sets of meanings referred to as constitutive of the concept of the moment in Abandon and Mrs. Dalloway. Lastly, a brief examination was undertaken of the word moment in English usage, drawing on the various definitions provided by The Oxford English Dictionary.
Chapter 4 concerned itself with a contextualisation of Caussade and the world out of which *Abandon* emerged. The chapter was predicated on the understanding that the various circumstances of a writer’s life are highly influential in shaping his or her authorial perspective. Educated at the University of Cahors, Caussade became a Jesuit novice at the age of eighteen, taught in the order’s schools for some years, and took final vows in 1708. He completed a doctorate in Theology before being appointed as confessor and spiritual guide to the Visitation of Holy Mary Monastery in Nancy. After two years at Albi Seminary, he returned to Nancy for an appointment that lasted for six years. In 1737, he was officially appointed as the sisters’ spiritual director in which capacity he won high praise from the religious community, as well as from several aristocratic lay women who came under his influence. Caussade died in Toulouse in 1751.

A number of texts have emerged which have traditionally been attributed to him, and which may be referred to for convenience as the Caussadian corpus. A treatise on prayer which bears Caussade’s name can be traced reliably to the mid-1730s. *Abandon*, the more famous of Caussade’s two treatises, and originally entitled, *Le traité où l’on découvre la vraie science de la perfection et du salut*, first emerged as a manuscript copy dating from the 1740s. It included an introduction by Sister Marie-Anne-Thérèse de Rosen who claimed that it consisted of Caussade’s letters to Mother Marie Anne-Sophie de Rottembourg, superior of the Visitation community during several appointments from 1737 to 1761, and novice mistress in the period when her correspondence with Caussade began. The manuscript then appears to have travelled through various archives, including the convent of the Sisters of Nazareth at Montmirail, at some time after their foundation in 1822. It was this copy on which Henri Raimère based his first edition of *Abandon*, published in 1861 with substantial editorial interventions and an arbitrary division of the text into eleven chapters. He renamed
it *Traité de l’abandon à la Providence divine*, exploiting the currency of “abandon” as a spiritual concern of the age. In the nineteenth century, *Abandon* went through a total of nine French editions, enjoying from the first a warm and enthusiastic reception from most readers. Ramière used his three-part introduction to volume 2 of the fifth edition in 1867, to refute allegations from some quarters of quietistic tendencies within *Abandon*. The prevailing mid-twentieth century view that *Abandon* was an amalgam of Caussade’s letters and various annotations made by the Visitandines remained unchallenged until the early 1980s when Olphe-Galliard declared that only Chapter I of *Abandon* could be confidently attributed to Caussade and that the remainder of the text was possibly from the pen of Mme Guyon and addressed to Mother de Rottembourg. The next major figure to enter the authorship debate was the late-twentieth century scholar, Jacques Gagey, who claimed that certain Jesuit historians, and Olphe-Galliard in particular, had assisted in perpetuating an uncritical legitimisation of Caussade’s authorship. Gagey published the following conclusions in 2001: the treatise was not written by Caussade; the author of *Abandon* had to be a woman; the woman was an anonymous member of the Nancy aristocracy; and this woman could not have been a religious. Early this century, French scholar Dominique Salin entered the debate, producing a new edition of *Abandon*, bearing the revised title *L’abandon à la providence divine autrefois attribué à Jean-Pierre de Caussade*. By calling into question the inherited view of Caussade as the text’s inspired author, Salin also rejected, by consequence, the work of Ramière and Olphe-Galliard, characterising it as dubious scholarship. He affirmed, nonetheless, Gagey’s authentication of thirty-two letters written by Caussade, as well as endorsing the use of these texts as a means of establishing the authorship of *Abandon*. He also rejected the theory that an aristocratic woman from Lorraine had written *Abandon*. Unprepared to nominate an alternative author, Salin chose instead to focus on the spiritual milieu out of which the text emerged, and on the tradition preserved
within it. In this thesis, Caussade has continued to be named as the author of *Abandon* for the purposes of scholarly convenience, but in full acknowledgement of the fact that the authorship of the text remains in dispute.

The late seventeenth century saw France experiencing a profound spiritual renewal, arising out of and in reaction to the turbulence of the European Reformations, and the violence and divisiveness of the French Wars of Religion. The entrenched confessional duality which resulted was diminished significantly in 1598 with the Edict of Nantes which promoted civil unity and opened the way temporarily towards secularism and religious tolerance. A number of spiritual schools emerged out of this period, including the Abstract School of Mysticism, the Bérullian School and the Salesian Tradition. The enduring tradition of apophatic or negative prayer, which found its earliest expression in the lives and writings of the desert fathers and was later associated with the medieval German mystic Meister Eckhart, had also helped to reignite an interest in new forms of contemplation. Various other popular spiritual texts added precious threads to the rich tapestry of the early modern French spiritual tradition.

Towards the end of the seventeenth century, a critical theological debate arose around the tradition of quietism which had established itself in the spirituality of European Christianity. It first emerges in the writings of the seventeenth-century Spanish priest and mystic Miguel de Molinos. In 1687 in the Bull *Coelestis Pastor*, Pope Innocent XI condemned sixty-eight sentences taken from Molino writings, and the Cardinal Inquisitors subsequently found him guilty of heresy, incarcerating him for life. Around the same time, in mid-seventeenth century France, a key exponent of quietism emerged in the extraordinary person of Mme Guyon who documented her experiences in a controversial biography. Her critics soon
seized upon *Coelestis Pastor* as ammunition for their claims against her, asserting that her writings, like those of Molinos, advocated several of the positions condemned in the bull: she too was incarcerated by the authorities. In 1688, Mme Guyon met Archbishop Fénelon, a leading figure at Louis’ court as well as a poet and theologian of note. She found in Fénelon an influential theological ally in her battles with French bishop and theologian, Jacques-Bénigne Lignel Bossuet, who maintained strong opposition to the burgeoning philosophies of the Enlightenment, and to non-conforming Catholics, Protestants and free-thinkers. Determining whether the teachings on pure love constituted a form of quietism now became the province of these two powerful ecclesiastics. Finally, in March 1699, Pope Innocent XII settled the matter by identifying for condemnation twenty-three passages from Fénelon’s *Maximes*. At the level of episcopal combat, Bossuet had triumphed in the controversy and Fénelon duly submitted to Rome's pronouncements on the matter. It was into such a turbulent world of quietistic controversy that Caussade himself was born, and within such a contested theological zone that he developed his own idiosyncratic spirituality. In one of only two references to Quietism or Quietists in *Abandon*, Caussade makes it clear that he rejects the reduction of religion to a passive state, and places no limits on the sovereign will of God. Historically, however, these statements failed to insulate him entirely against ongoing accusations of quietism from a small number of ecclesiastics.

In Chapter 5, Caussade’s one hundred and thirty references in *Abandon* to the word *moment* were identified for analysis. In translation, *moment* equates directly with its English homograph. A set of eight categories was established across which the various uses of *moment* were distributed on the basis of thematic similarities. In most cases, the quote was given in a full sentence, except in the case of a longer sentence containing elements not directly relevant to the key word. The numbering of quotes was derived from the system
adopted in Appendix A. The categories were given the following titles: The Moment as God’s Order (L’ordre de Dieu); The Moment as God’s Will (La volonté de Dieu); The Moment as Duty (Devoir); The Moment as Divine Revelation; The Moment as Abandonment (Abandon); The Moment as Grace, Gift, Providence; The infinite and Eternal Moment; and The Moment used Grammatically. With the exception of the quotes excluded from further examination in Category 8, all other categories and their extracted quotes demonstrate on Caussade’s part a deep commitment to an intimate relationship with the God who inhabits beneficently every moment of human existence.

Chapter 6 provided a contextualisation of Virginia Woolf and the world in which Mrs. Dalloway was conceived. Like Chapter 4, this chapter was predicated on the understanding that the various circumstances of a writer’s life are highly influential in shaping an authorial perspective. Born in 1882, Virginia became a passionate and obsessive writer from early childhood, maintaining a compulsive interest in the art of writing throughout her life. Her Eton-educated father, Leslie Stephen, played a key role in her literary education, giving her open access to his extensive personal library. Virginia faced confronting challenges in her growth towards womanhood which were occasioned by males within the family circle. She was regularly sexually abused from the age of six by her stepbrothers Gerald and George Duckworth. In her adolescent years, Virginia suffered depression and anxiety and what some writers have described as insanity, although others have attributed this to post-traumatic episodes resulting from sexual abuse. On 18 August 1912, Virginia eventually married Leonard Woolf after rejecting his proposals on a number of occasions. They jointly founded the Hogarth Press in 1917 which later became a major publishing house, representing a new generation of writers and thinkers which included Sigmund Freud, T.S. Eliot and Katherine Mansfield.
Woolf’s first novel, *The Voyage Out*, was published in 1915 after nine years of agonised drafting and redrafting. The publication in 1925 of *Mrs. Dalloway* brought her rave reviews, and this was followed in 1928 by the semi-autobiographical *To the Lighthouse* which resulted in further critical acclaim. The final work published in her lifetime was “Three Guineas,” a feminist essay in which she also addresses the themes of fascism and war.

Central to her literary and personal development in early adult life was Woolf’s involvement in the Bloomsbury Group or Bloomsbury Set, a loose collective of intellectuals, writers, philosophers and artists, closely associated with Cambridge University. If any unifying philosophy can be said to have emerged from this group, it was a rejection of the bourgeois ideals of their parents’ generation and included a sustained challenge to the societal conventions of monogamy and heteronormativity. A number of entries in Woolf’s diary evidence the shaping of her individual creativity by certain writers, something of which she appeared to be keenly aware. It would be difficult to overstate the importance of Shakespeare to Woolf: she was haunted by his genius to the extent of feeling oppressed and inadequate. In *Mrs. Dalloway*, the pointed intertextuality with *Cymbeline* – the play which converted Woolf to an infatuation with Shakespeare - helps to forge the critical psychic link between Clarissa and her alter-ego Septimus. As they evolved over time, Woolf’s theories on writing and literary aesthetics were clearly influenced to a significant degree by numerous predecessors and contemporaries. In addition to the writers of fiction whom Woolf followed closely and against whom she measured her own literary product, are several theorists whose thinking appealed to Woolf and influenced her as a modernist. Three such men were Bloomsbury art critics Clive Bell and Roger Fry, and the French philosopher Henri Bergson.
Over the first four decades of the twentieth century, modernism became an international movement which dominated art, music, literature and drama. Change emerged as a key dynamic in a world of rapid industrial development, advanced technology, urbanization, secularization and mass forms of social life. In their attitudes to religion, modernist writers can immediately be separated into three basic categories: secular/aesthetic, religious, and agnostic. The distinctions between institutional religions and personal or private spiritualities emerge for the secular modernist as a critical point of departure from the old ways of describing and relating to matters of the soul. In a sense, all three categories enumerated above engage, at least to some extent, with these critical distinctions. They are certainly central to understanding Woolf’s construction of meaning in *Mrs. Dalloway*. For those modernists whose concerns remained within the discourse of established religion, there emerged a set of priorities centred around borderline states of consciousness, forms of the divided self, the process of conversion, the function of ritual, the magical potential inherent in words, moments of sublime experience, and the relationship between social life and sacred power. Among the other ideas with which modernists became absorbed was the concept of time. For Western Europe, the fracturing of consciousness which had been precipitated by World War I also represented the dismantling of a stable temporal order which further reinforced an existential crisis inherited from the nineteenth century. Across Woolf’s literary oeuvre, evidence can be found which suggests her awareness and understanding of the crises of her time.

Woolf’s own ideas on the nature and experience of time and her exploration of a new temporal consciousness were strongly influenced by French philosopher Henri Bergson who drew a distinction between time as we actually experience it, describing this as “real duration” (*durée réelle*), and the mechanistic time employed in the sciences. His arguments
on the nature of time soon led to writers such as Marcel Proust connecting time with consciousness and memory, as Woolf herself was later to do even more emphatically in *Mrs. Dalloway*.

The origins of Woolf’s problematic relationship with religion can be traced back to the traumatic circumstances of her childhood and to the loss at age fifteen of her mother, at age twenty-two of her father, and at age twenty-four of her beloved brother Thoby. These profoundly confronting experiences lead her to question many things in her life including the relevance of religion. While the symbols of religion and their cultural frame of reference supplied her with various forms of analogous language, they were inevitably employed so as to be replaced or superseded by her own evolving comprehension of the experience of transcendence. In adult life, Woolf made no secret of her anti-religious bias. She was profoundly suspicious of religious sentiment and abhorred the patriarchy of institutionalised Christianity. In her fiction, Woolf’s characters emblematise a variety of stances towards religion, from the legitimate apologist to the obsessive psychotic in whom the worst of religious aberrations reside. By creating a dialogic between religious and non-religious types, Woolf was able to enhance the capacity of her fiction to resonate more sonorously with her readers.

The character Clarissa Dalloway first appears in print in 1915 in Woolf’s earliest novel, *The Voyage Out*. By the summer of 1922, she completed the short story “Mrs. Dalloway in Bond Street” which corresponds roughly to the opening of her 1925 novel. As the summer progressed, Woolf immersed herself in a range of literary activities and became increasingly committed to enlarging the world of Mrs. Dalloway. After receiving the verdict from Leonard that it was the best thing she had yet written, she mailed it to her printer in early
January of the following year. A total of just over 4,000 copies of *Mrs. Dalloway* were published in Britain and America on 14 May 1925. *Mrs. Dalloway* encompasses the events of a single day in the life of Clarissa Dalloway, from morning to night. Structurally, the novel is remarkable for its absence of chapters. The action alternates between the novel’s real time events, whether chronological or introspective, and the Bourton analepsis which emerges out of the memories of the protagonists. Woolf’s intended effect is directly linked to her approach to characterisation in the novel which focuses more on an interior relational matrix than on the external behavior of her characters. A fluidity of consciousnesses is thereby created which Woolf believed would be compromised by the use of conventional chapter divisions, as they would tend to divide and compartmentalise the narrative. In *Mrs. Dalloway*, Woolf makes extensive use of three inter-related narrative techniques: interior monologue, stream of consciousness and free indirect discourse. Her structural mechanics serve to highlight, deconstruct, and exploit the role of time as a constituent of human consciousness. Out of the substantial body of scholarly literature which addresses the temporal ontology of *Mrs. Dalloway*, three foci emerge consistently: chronological and psychological time; analeptic and present time; and historical time.

That Virginia Woolf’s authorial agenda in writing *Mrs. Dalloway* does not include an affirmation of conventional religion is patently clear from the novel’s content. On the contrary, she intentionally critiques institutional Christianity, attempting to reformulate it by jettisoning the patriarchal God. Although the novel acknowledges the historical importance of the church in having given shape to the fabric of community life and enabled the search for meaning, it nevertheless exposes its diminished capacity to do so in a fractured, post-war world. Woolf’s singular achievement, in fact, is an emphatic response to this crisis and lies in her re-appropriation and re-casting of aspects of the language and symbols of monolithic
religion to create a new form of encounter with the sacred within a more private, individual locus.

Following the approach adopted in Chapter 5 for Abandon, Chapter 7 identified for analysis the seventy references in Mrs. Dalloway to the word moment. A set of six categories was established for distributing the various uses of moment on the basis of thematic similarities. Again, the quote was given in a full sentence, except in the case of a longer sentence containing elements not directly relevant to the key word. The numbering of quotes was derived from the system adopted in Appendix C. The six categories were given the following titles: The Moment as Reflective Pause; The Spoiled Moment; The Epiphanic Moment; The Transcendent Moment; The Moment as Abandonment; The Moment as Grace, Gift, Providence; The Perpetual Moment; and The Moment used Grammatically. Given their irrelevance to the substance of this study, the quotes in Category 6 were excluded from further examination. Throughout Mrs. Dalloway, Woolf’s moments offer profound insights into the human condition, plumbing experience at an intensely psychological level, and revealing perceptively and insightfully the complex relationships between being and time.

Chapter 8 drew on the model of comparative analysis proposed by Zepetnek and previously discussed in Chapter 2, which asserts in part that literature is always understood within the context of culture. While chapters 4 and 6 addressed aspects of cultural context in relation to the authorial agendas of Caussade and Woolf, there still remained for comparison that set of factors which emerges from the broadest and most dominant socio-cultural backdrop, in this instance, the impact of war and religion.
In terms of similarities, both *Abandon* and *Mrs. Dalloway* emerge from post-war contexts but their responses to these contexts differ markedly. *Mrs. Dalloway* explores the eruptions and intrusions of subconscious war trauma into personal and public consciousness, and documents the struggles of her characters to reclaim a meaningful and purposeful existence from the psychic fracturing caused by conflict. That the experience of war is still recent, both for her characters and her readership, clearly colours the tonalities in which it is depicted throughout the novel. In the struggle to respond to the confronting aftermath of war, Woolf’s protagonists, in particular Clarissa and her alter ego Septimus, pursue challenging journeys towards healing which achieve vastly different outcomes. A number of Woolf’s descriptions of profound momentary experiences offer a window into the trauma of war, and the collective and individual responses of her characters. Caussade’s *Abandon*, on the other hand, was composed at a significant distance from the actual experience of war in whose immediate aftermath the official policy of *oubliance* was enacted to repress the public memory of trauma. The policy itself was only partially successful, largely due to the innate impossibility of the task. The interiorisation of piety which characterises Caussade’s period and the revival and intensification of the apophatic tradition may be viewed, in part, as a reaction to traumatic historical memory. For the faithful, it therefore becomes possible to move beyond the paralysing effects of trauma by intensifying the soul’s relationship with a God whose goodness makes whole again, and who not only restores psychic and spiritual equilibrium, but who also continues to offer ever more abundant rewards and consolations. Put simply, *Abandon* appears to have moved beyond and dealt with traumatic memory, while *Mrs. Dalloway* remains disturbingly entrapped by it.

In order to compare the specific references to the word moment across both texts, the categories established in Chapters 5 and 7 were first juxtaposed and presented in a table,
before being adapted into a number of concept designations, designed to represent core similarities or consonances. A final category dealt with dissimilarities. The five designations were identified as follows: A. Transcendence/Immanence, B. Epiphanies, C. Eternity, D. Abandonment, and E. Conceptual Contrasts.

It was established that Designation A. represents an area of major overlap and consonance between the two texts, both of which explore the limits of being and the experience of going beyond. Although their conceptual starting points are vastly different, they share much in common in terms of that mysterious core experience which transcends the finite self. Designation A. was also seen to incorporate aspects of Designations B. and C. which add detail to the experience of the transcendent. Dupre’s first assertion that transcendence surpasses absolutely the mind and all other reality was resoundingly affirmed by references both to Abandon and Mrs. Dalloway.

In Designation B., the capacity of the moment to reveal new truths and insights, especially of a divine or aesthetic nature, was demonstrated in the two texts. While Caussade’s revelations were shown to be consistently positive, some of Woolf’s were described as eliciting negative or fearful reactions from her protagonists. Broadly speaking, both Caussade and Woolf deal substantially in their respective texts with the phenomenon of the epiphany. For each, there is significant and profound knowledge available through the epiphanic moment, as well as forms of connection with transcendent realities not normally available to consciousness. Where they differ most clearly is in their understanding of the epiphany at a temporal level: Caussade’s epiphanies, by virtue of his theology of the present moment, are always available and accessible at every moment of our existence; Woolf’s
epiphanies, on the other hand, punctuate human experience; they are also much rarer, and have a greater capacity to disturb and entrap those who receive them.

Designation C. concerned itself with the capacity of the moment to describe eternity and infinity. Although the quotes for this designation are not numerous, there is nevertheless a shared insistence on the universe as a place of constant renewal and re-creation, and an insight into the paradox of the greatness of smallness. The key expression which unites the two writers’ perspectives in this regard is “at every moment,” with its commitment to an eternal and inexhaustible process of being.

Designation D. was framed to accommodate each text’s understanding of what it means to surrender in the moment to a benevolent force greater than oneself. In *Abandon*, Caussade uses the concept of abandonment to denote surrender to the will of God. While this term is not found in *Mrs. Dalloway*, a comparable experience certainly is which arises most frequently out of the act of pausing, stopping or ceasing from activity, without knowing what is to follow. On repeated occasions, Clarissa is challenged by such moments to accept what she hears them saying to her, and to relinquish control of the situation.

Designation E. represents two contrasts between the texts. While Caussade is prepared to name those human experiences which Woolf sees as undermining happiness or ecstasy, he never grants them the power to spoil the moment. Instead, his approach is a positive one in which faith serves to redeem all negative human experience from remaining so. Woolf, on the other hand, endows certain moments with intensely destructive emotional power, providing neither immediate solutions to them nor a transformative vision for contextualising them within a more influential set of values. As an explicitly religious text,
Abandon clearly appeals to the piety of its contemporary readership, while in Mrs. Dalloway, Woolf provides her early twentieth-century audience with an approach grounded firmly in psychological verisimilitude. A second area of contrast relates to Caussade’s sustained insistence on the moment as duty. This concept appears briefly in Mrs. Dalloway when Clarissa expresses a sense of gratitude, acknowledging that “one must pay back from the secret deposit of exquisite moments.” The duty for the person who receives such a moment emerges from an awareness of the appropriateness the act. Caussade’s theological treatment of duty is, on the other hand, significantly more developed around concepts such as obedience to God’s will, and of giving pleasure to God by joyfully accepting one’s responsibilities.

Research Subquestions Answered

In Chapter 1, the research question was framed as follows: How can the experience of the moment be better understood by comparing two apparently dissimilar approaches to it, in this instance, those of Jean-Pierre de Caussade in L’abandon à la Providence divine and Virginia Woolf in Mrs. Dalloway? From this question, a further subset of questions was developed:

1. Of what does the experience of the present moment consist in Caussadian terms?
2. Of what does the experience of the present moment consist in Woolfian terms?
3. Where do Caussadian and Woolfian perspectives on the moment intersect and diverge?
4. What are the advantages and disadvantages of exploring the present moment from different perspectives?
5. What are the implications of an ontology of the present moment?
On the basis of the research undertaken in this thesis, these six subquestions will now be addressed in detail.

1. Of what does the experience of the present moment consist in Caussadian terms?

Caussade’s moment is most immediate and compelling when followed by the adjective présent which occurs as a qualifier of moment in thirty of the one hundred and thirty usages in the text. The author’s moment présent is endowed with an extraordinary range of qualities, capacities and potentialities which, at a theological level, assert and celebrate the immanence of God, while also describing in richly metaphorical language God’s transcendence, beneficence and divine alterity. Given the nature and contexts of the other one hundred references, it is more than reasonable to understand all of them as if they too were qualified by the word présent. In no instance does Caussade suggest that the moment is anything other than a reality as universal, profound and mysterious as the God who dwells and acts within it. The multidimensionality of the moment is further captured by the range of contexts in which it appears. Every moment, and therefore all time, is controlled and determined by an infinitely beneficent God. Conformity to the order created by God is, therefore, the only way to find joy in one’s faith. This principle provides the foundation for the use of the moment in relation to God’s will, which is represented both as a mysterious reality in its own right, carrying the imprint of the divine, and also as a kind of imperative which requires a response through action and prayer, both of which lead to the deepest possible satisfaction of the soul’s desires. The response which God requires of the faithful emerges even more distinctly when related to the concept of duty. In the same way that God is present in every moment, so too is the obligation to respond with a sense of abandonment, relinquishing one’s own desires, so as to experience the precious joy of accomplishing for God whatever is demanded. According to Caussade, knowing and experiencing God in these
ways should elicit from us a dutiful response and sensitise us more and more to seeing God at work in the world, and to recognising that the divine self-revelation is available at every moment, comes directly to the faithful and receptive soul, announces the reign of God, and inhabits every circumstance of our lives, including our trials and experiences of despair. However, none of the graces which flows from the moment can truly affect the soul unless it abandons itself to the infinite. It matters little if the soul is not skilled in the ways of abandonment, as long as it is prepared to respond when it is the moment to do so. In this act of abandonment, there is no guarantee of what is to follow and there may even be a feeling of disorientation, but after several such experiences, the soul is able to fly freely from its earthly bondage and to grow in virtue. Caussade never hides the price of achieving these sublime moments of grace, but constantly emphasises the many rewards which flow from abandoning oneself to the moment. These are described variously as the bread of angels, heavenly manna, living water, and a pearl from the Gospels, all that is precious and desirable, the great and immense reward, and the source of all nourishment, purification and sanctification. Caussade’s universe is one in which, for all time, an infinite God is constantly renewing creation, eternally multiplying his marvellous works, and always achieving the greatest acts by the weakest of human instruments.

As far as temporal paradigms are concerned, Caussade privileges the present as the pivotal, experiential element which gives meaning to past and future. In acknowledging God’s divine action at specific points on the time continuum, Caussade reflects those qualities of *kairos* which focus on opportunity; on the right time for something to happen; and on the best time for responding creatively to a crisis. God is encountered at the centre of these moments of time when chronometric perception gives way to a state of abandonment in which time is experienced psychologically and spiritually. In Caussadian terms, then, the
present moment is not one thing only, but a rich set of realities and multivalences which
capture and express what it is to be in a profoundly intense and immediate relationship with
the God from whom all moments flow.

2. Of what does the experience of the present moment consist in Woolfian terms?

In her treatment of the moment, Woolf enunciates a broad and nuanced range of
significations which touch profoundly on key aspects of the human condition. In sharp
contrast to her treatment of chronometric time, especially through the inexorable chiming of
Big Ben and the sounding of the hour by other timepieces throughout the text, Woolf
establishes a fundamental antithesis between clock time and experiential time. The latter,
which is deeply psychological in nature, depends at a literary level on techniques such as
stream of conscious, free indirect discourse and interior monologue. The temporal mode
privileges the present but, through frequent analepsis, links it integrally to the past, in
particular to the experiences at Bourton in the protagonists’ youth. For Woolf, the moment
characteristically becomes a window into some deeper reality. When the author freezes
chronos time, for example, it is in order to create a moment in which the subconscious
bubbles up into waking consciousness, bringing with it repressed thoughts, fears, and
anxieties, penetrating insights into something previously unacknowledged, and experiences
of suspension or vacillation. Other moments suggest the spoiling of an experience and often
signal regression to former states of hollowness or frustration, usually following a felicitous
or uplifting experience. Such moments reveal Clarissa’s fatalistic disposition and her
inability to prolong the pleasant and inspiring experiences of her life. They stand in stark
contrast to those epiphanic moments which bring with them powerful insights and
revelations, often in a tonality that is radiant or exultant. For Clarissa and Peter, in
particular, these moments carry with them an inner meaning, bringing to consciousness that which the psyche readily recognises and embraces as beneficial to itself. They also reflect the opportuneness of kairos, as well as its sense of something significant happening at the right time. The suddenness and depth of the epiphany are often as startling and breath-taking as they are fleeting and elusive; yet, in most instances, the knowledge gained, and the enhanced sense of self, create a remarkably unifying effect through which the fractured self experiences a new and unfamiliar sense of wholeness. Woolf’s transcendent moments are those in which time seems to stand still, but in what might be described more as an “implosive” manner than an “explosive” one. The experiential moment invariably breaks into the psyche, sometimes with considerable force, and often with the power to illuminate consciousness in surprising ways. Woolf’s transcendent moments are exquisite and transformative in their ability to focus and encapsulate an astounding breadth of meaning benevolently, intimately and instantaneously. Life and nature are constantly at work in the moment, creating and renewing, and bringing a freshness and energy which seem perpetual and inexhaustible. Throughout Mrs. Dalloway, Woolf also demonstrates the capacity of the moment to capture an eternity at odds with its fleeting duration; and her treatment of time as a psychological phenomenon demonstrates a profound knowledge and love of the human condition, as well as an abiding sympathy for and identification with its innate fragility.

3. Where do Caussadian and Woolfian perspectives on the moment intersect and diverge?

The perspectives on the moment developed by Caussade in Abandon and Woolf in Mrs. Dalloway intersect at a number of key points where conceptual consonance ranges from strong to compelling. Most striking is their shared understanding and exploration of transcendence. Both writers draw on the materialities of human experience to explore
moments which surpass in an absolute way the mind and all other reality. Such moments also embrace the experience of immanence, with its connotations of a profound, indwelling otherness. Whereas Caussade employs the conventional categories of theology and spirituality to describe transcendence, Woolf’s transcendent experiences characteristically emerge from ordinary life moments which are suddenly transformed, either by an unexpected event or a powerful insight. At times, Woolf moves very close to a spiritual lexicon when speaking of the “exaltation” which certain moments bring; of their capacity for “revelation” and “illumination;” and of the power of the moment to “transfix.” Within such transcendent moments are to be found elements of the epiphanic and eternal, while these two categories are themselves substantially represented in Abandon and Mrs. Dalloway and merit individual attention.

Both Caussade and Woolf document moments which describe a sudden or striking realisation about the nature or meaning of something. They share an awareness of the beauty and significance of natural phenomena which speak of mysteries beyond comprehension, and which possess the power to reveal that which had previously been unacknowledged. For Caussade, epiphanic moments are most fundamentally revelations of God’s reign in its various dimensions, and of the absoluteness of God’s beneficent presence. The discovery and awareness of divine action, the sudden ability to hear God’s word more clearly, and the sure knowledge of what God desires for the soul, characterise an approach which insists on an unswerving readiness to respond to whatever may be revealed. Woolf’s approach to the epiphanic is constructed, on the one hand, around reactions to everyday items or creatures such as flowers, parks, dogs and birds which trigger a particular thought or new awareness; on the other hand, revelations also emerge out of profound moments of interpersonal or psychological struggle. Both Caussade and Woolf recognise that epiphanies may occur
within or as a result of extreme distress or confusion. The difference for each writer in this instance lies in the nature of what is revealed: for Caussade, the striking revelation is always a positive experience predicated on the power of God’s grace; for Woolf, however, the new knowledge may either uplift and exalt, or disturb and confront.

The capacity of the moment to describe eternity and infinity also finds expression, albeit to a lesser extent, in *Abandon* and *Mrs. Dalloway*. There is a shared insistence on the universe as a place of constant renewal and re-creation, and an insight into the paradox of the greatness of smallness. The perspectives of the two writers are most clearly united by the expression “at every moment,” with its commitment to an eternal and inexhaustible process of being.

The Caussadian view of passive abandonment is based on a total surrender to God’s will through faith, hope, and above all love. Several specific qualities of this experience emerge which allow comparison with a number of Woolfian emphases, especially those which emerge out of the author’s depiction of the moment as a reflective pause. These qualities include yielding to a force greater than oneself, discerning a message in the moment of abandonment, struggling with a sense of superiority or perfection, and ceasing activity in order to respond to a higher awareness. Caussade specifies at times that abandonment does not require any special knowledge of how one should respond to the moment, nor does it require that one have any indication of what might flow from this kind of moment. Woolf captures something of the excitement of such an experience when describing moments of “exquisite suspense” which suggests the anticipation of being rewarded by the moment itself. The implied sense of yielding is a response which Caussade emphasises repeatedly in his discussion of abandonment. He emphatically rejects the need for models and methods of abandonment and calls for the simple response of acting when it is the moment to act. In
Woolfian terms, the pause becomes the precursor to a moment which requires the individual
to cease from activity, without knowing what is to follow, but still allowing the self to be, in
Caussadian terms, consumed (“consommé”) by the moment.

While the majority of moment references in each text resonate with those of the other text,
there is a clear singularity of perspective in Woolf’s category of the Spoiled Moment which
finds no comparable expression in Caussade. Through Clarissa, Woolf encapsulates the fear
behind such moments, when the protagonist confesses that, all along, she had known that
something would “embitter” her moment of happiness. The author’s construction of the
spoiled moment in *Mrs. Dalloway* typically relies on extremes of temperature or emotion,
with the language drawing heavily on images of shivering, coldness or desolation. In a
broader, more existential sense, the spoiled moment signals a post mid-life awareness on
Clarissa’s part of the reality and proximity of death, the ultimate spoiler. The
overshadowing of the moment is captured by images such as that of a finger falling and
making the moment “solemn.” Even as Clarissa attempts to revel in the peak experience of
her party and to feel its intoxicating effects, she experiences a hollowness in the face of her
triumph, and a realisation that these moments no longer have the power to satisfy.
Exploiting the vulnerability of her protagonist at this point, Woolf replaces ecstatic
experience with the sudden and painful memory of an avowed enemy in Doris Kilman.

While Caussade is prepared to name certain of those human experiences which Woolf sees
as undermining happiness or ecstasy, he never grants them the power to spoil the moment.
Instead, his approach is a consistently positive one in which faith serves to redeem all
negative human experience from remaining so. Woolf, on the other hand, endows certain
moments with intensely destructive emotional power, providing neither immediate solutions
to them nor a transformative vision for contextualising them within a more influential set of values. As an explicitly religious text, Abandon clearly appeals to the piety of its contemporary readership, while in Mrs. Dalloway, Woolf provides her early twentieth-century audience with an approach grounded firmly in psychological verisimilitude. Ironically, her spoiled moments often invoke that other experience of abandonment in which feeling forsaken or deserted is uppermost.

A final area of contrast relates to Caussade’s sustained insistence on the moment as duty. This concept appears briefly in Woolf when Clarissa is possessed by a sense of gratitude which carries with it the mandate to “pay back from the secret deposit of exquisite moments.” The duty prescribed for the person who receives such a moment emerges from an interior awareness of the appropriateness of so doing. Caussade’s theological treatment of duty is, on the other hand, significantly more developed around the concepts of obedience to God’s will; of giving pleasure to God by a joyful embrace of one’s responsibilities; and of an appreciation of the preciousness of doing for God those things which are most desirable in God’s sight.

4. What are the advantages and disadvantages of exploring the present moment from different perspectives?

Exploring the present moment from different perspectives is enabled by employing a comparative methodology and an interdisciplinary approach. A significant body of recent scholarship has described and analysed the benefits and limitations of comparative research. A comparative method analyses two or more sets of data in order to find common patterns, and possible distinctions or contrasts. Undertaken across disciplines, comparative analysis permits the researcher to cross rigidly defined boundaries, allowing sets of data to interact in
freer and less constrained ways. This approach is limited by the selection of data but can be offset by sources which are rich in the core phenomena of the research. As Jürgen Kocka has observed, this potential limitation “makes extremely clear the degree to which the results of a comparison depend on the selection of the objects of comparison.”

The comparative methodology adopted in this study relied on two texts in which the word moment is used a total of two hundred times and in a wide variety of contexts. The two disciplines selected for this study were Christian spirituality and secular novelistic fiction. The texts themselves were written several centuries apart in two different languages, and with two different worldviews. The challenge in developing an asymmetric understanding of data relates principally to penetrating sufficiently into the universe of meaning relevant to each source. To explore a phenomenon from different perspectives therefore requires an intelligent sensitivity to context-specific meanings.

In this study, the benefits of a comparative methodology have proven to far outweigh the limitations commonly advanced by scholarship. By examining the present moment through the lenses provided by Caussade and Woolf, two sets of advantages have resulted: those which are generic to comparative analysis; and those which are specific to the content of this study. In relation to the first set, the comparison of different perspectives has enabled the observation of the divergent processes out of which the phenomenon of the present moment evolved for each writer. Moreover, comparative analysis has been enhanced by “taking into consideration social actions and events belonging to other contexts, and

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enabling us to see better the implicit and often taken-for-granted basis of our own practices and phenomena.”

The advantages of the second set are threefold. First, the uniqueness and singularity of each text has been brought into sharp focus by placing it alongside the other. This uniqueness relates principally to content, style, authorial agenda and worldview. Both texts understand the phenomenon of the moment in a range of ways and express its multivalence distinctively. Second, the study has established a number of strong conceptual similarities and consonances between the treatment of the moment across both texts. For Caussade and for Woolf, the profundity of the moment remains a constant in their writing, and they both endow it with the power to make the transcendent available to human consciousness. Last, a fundamental and important distinction has been established: while Caussade’s treatment of the moment is entirely positive and theocentric, Woolf’s is both positive and negative, and also anthropocentric. Ultimately in this research, the use of two perspectives has suggested the substantial degree to which the experience of the moment may be regarded as incorporating universal elements which are not dependent on factors such as culture and language.

5. What are the implications of an ontology of the present moment?

In its broadest sense, ontology is the study of being. Given that created being occurs in time, it is possible to speak of an ontology of time or a temporal ontology which encompasses past, present and future. The moment, as explored in this study, is understood to be a form of present time. Throughout history, various societies have developed their own temporal

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ontologies, usually based on either a circular or linear understanding of time. Since the Enlightenment, with its protensive emphasis on the imperative of progress, modern Western societies have subscribed principally to linear time, and in the twenty-first century, there has been to date a clear privileging of future time. In earlier historical and literary periods, however, the present and past have received greater emphasis. A personal ontology of the present moment is linked to one’s quality of life. Therefore, an underdeveloped appreciation of the present or of the significance of certain moments, necessarily impinges on one’s capacity for being.

Of the two authors examined in this study, Caussade is the more constructive and emphatic in terms of the imperative of living in the present, while Woolf is the more conscious of the negative experiences which surrendering to the moment can bring. The ontology underpinning Caussade’s present moment is one which privileges it over past and future. References in Abandon to the past or future are rare, while the present moment receives frequent, emphatic, and extended attention. For Caussade, the key disposition of any faithful soul is one of total surrender to the extraordinary promises of the moment which offer the most profound experience of God available to the individual. Reality in Caussadian terms is theocentric, and past and future are relativised and endowed with meaning by the present. For Woolf too, certain moments possess a comparable ability to inspire in the individual a deep awareness of connection with the sacred or transcendent, as well as a unifying sense of time. However, her temporal ontology also understands the moment as an avenue to the past and an instrument of memory. Past events, whether felicitous or threatening, return at times without warning to colour the experience of the present and, in some instances, to create either foreboding or the anticipation of pleasure.
What Caussade establishes unambiguously is that, for the person of faith, abandonment to
divine providence in the present moment is the key to being. The totality of meaning and
purpose reside in this perpetual present which brings perspective to all that has been and all
that is to come. Negative experiences are redeemed and overcome by surrendering to the
transformative power and possibility of the moment. Woolf’s ontology of the present
moment accords it a comparable potential for optimising being, but also concedes its
capacity for invoking the past in a variety of ways, including those which disturb or cause
fear. Being in the present is, therefore, intimately linked at times with being in the past.
Caussade’s ontology of the present moment affirms it as more ontologically foundational
than our traditional subscription to the categories of past, present and future. The
multidimensionality represented by Woolf also underlines the significance of the present,
both as a phenomenon of immediacy, as well as a conduit to the past.

There has certainly been a movement in twenty-first century scholarship towards reclaiming
the present from an otherwise compulsively future-oriented ontology, and to understanding
it as the stabilising element in an integrative temporal paradigm.

**Further Research**

Many published texts contain the word moment and use it in a variety of ways, some of
which resonate strongly with the usages analysed in this study. Of the many writers and
examples from which one might choose, the following passages by James Joyce and Joseph
Conrad attest to the fact that Caussade and Woolf are not alone in conveying the
extraordinary power and preciousness of the moment. *Stephen Hero*, an early version of *A
Portrait of the Artist as a Young Man*, was abandoned by Joyce in 1905, and published
posthumously in 1944 from pages rescued by the author’s wife. The following passage
which describes the protagonist, conforms strongly both to the Caussadian and Woolfian interpretations of the moment as epiphany:

This triviality made him think of collecting many such moments together in a book of epiphanies. By an epiphany he meant a sudden spiritual manifestation, whether in the vulgarity of speech or of gesture or in a memorable phase of the mind itself. He believed that it was for the man of letters to record these epiphanies with extreme care, seeing that they themselves are the most delicate and evanescent of moments. He told Cranly that the clock of the Ballast Office was capable of an epiphany. Cranly questioned the inscrutable dial of the Ballast Office with his no less inscrutable countenance:

—Yes, said Stephen. I will pass it time after time, allude to it, refer to it, catch a glimpse of it. It is only an item in the catalogue of Dublin's street furniture. Then all at once I see it and I know at once what it is: epiphany.\textsuperscript{387}

In Joseph Conrad's late-nineteenth century novella, \textit{Heart of Darkness}, Charlie Marlow describes the kind of spoiled moment with which Clarissa frequently contends in \textit{Mrs. Dalloway}:

\textit{Dalloway}:

There were moments when one's past came back to one, as it will sometimes when you have not a moment to spare for yourself; but it came in the shape of an unrestful and noisy dream, remembered with wonder amongst the overwhelming realities of this strange world of plants, and water, and silence. And this stillness of life did not in the least resemble a peace.\textsuperscript{388}

In a sense, therefore, the potential for further studies to employ an interdisciplinary approach and comparative methodology to explore the phenomenon of the moment is enormous. For the most rewarding sources from English literature, however, it is to the proto-Modernist and Modernist writers of the late-nineteenth and early-twentieth centuries that one must turn. To the list of writers from this period who have already been mentioned in this study, it is possible to add Samuel Beckett, William Faulkner, John Steinbeck, E. E.

\textsuperscript{387} James Joyce, \textit{Stephen Hero} (New York: New Directions, 1944), 211.

French spirituality offers other classic texts which deal with the moment or with an ontology of the present, including *L'expérience de la présence de Dieu*, attributed to Brother Lawrence of the Resurrection, a contemporary of Caussade. 390 There is also extensive scope for the examination of non-Christian mysticism in which the awareness of spiritual presence and the importance of the moment also receive significant attention. Another level of specificity would be possible by exploring comparisons within the categories established by this study. Moments of transcendence, for example, might well be examined either as encapsulated by the word moment, or as conveyed through alternative language. What it is hoped this study has demonstrated is that there is much to be gained from juxtaposing texts with clear historical, philosophical, and linguistic differences, especially in terms of the potential for such texts to mutually challenge and inform.

Final Comments

This study began with a reflection on the tendency in contemporary western society to displace the experience of the present with an almost addictive preference for the future. In concluding, it seems important to ask what the consequences of this imbalance might be for a country such as Australia. While establishing causal links between temporal disequilibrium and social trends is not the principal purpose of this study, the exploration of the experience of the present moment and its implications for today leads inevitably to a

389 In D. H. Lawrence’s *Women in Love*, there are 118 usages of the word moment, and 70 in F. Scott Fitzgerald’s *The Great Gatsby*.

number of questions. Is there a link, for example, between the inability to find meaning in the present, and the high level of anxiety in the Australian population? According to figures produced in 2015 by the Australian Bureau of Statistics (ABS), 26.3% of Australians aged sixteen to eighty-five have experienced an anxiety disorder,\(^{391}\) which is equivalent to nearly five million people today. Questions might also be asked about the annual suicide rate in Australia which the 2015 ABS data reports as 3,027 deaths, or the equivalent of more than eight deaths by suicide in Australia every day. Illicit drug-taking might well be another area in which the symptoms of meaninglessness are discernible. In 2016, the National Drug Strategy Household Survey established that, in the same year, three million Australians reported using an illicit drug, the most common being cannabis, followed by misused pharmaceuticals, cocaine, and ecstasy. A further channel of inquiry might relate to a connection between the drop in adherence to the major institutional religions of the West, and the search for meaning in behaviours that involve risk or abuse. Moreover, the high incidence of family violence, especially during holiday seasons, also invites reflection on the possible sources of such a problem. The Australian Government’s Bureau of Health and Welfare reported in 2017 that one in six Australian women and one in sixteen men have been subjected, since the age of fifteen, to physical and/or sexual violence by a current or previous cohabiting partner. Social phenomena such as these are the product of complex sets of factors and so it is important to accept that automatic links or obvious answers can be elusive, unreliable, or difficult to establish. Given the substance of the research produced in this study, however, it remains highly likely that the ability to dwell reflectively in the richness and opportunity of the moment, to understand its broader significance for our lives,

\(^{391}\) The ABS included in its definition of an anxiety disorder one or more of the following: panic disorder, agoraphobia, social phobia, generalised anxiety disorder, obsessive-compulsive disorder and post-traumatic stress disorder.
and to find in it the truth about ourselves and our world, will always be at the core of authentic living.

Caussade and Woolf provide an abundance of evidence to support the notion that the moment variously described in terms of psychological, experiential or *kairos* time is a multivalent phenomenon, deserving of close attention and warranting careful analysis. Their writing resoundingly affirms the view expressed by Zemka that “the smaller the moment gets, the more its cultural significance seems to increase.”\textsuperscript{392} In this mysterious instance of inverse proportionality, and in the compelling insights provided by Caussade and Woolf, there lies an irresistible invitation to inhabit the precious moments of our lives with all the honesty and openness at our command.

\textsuperscript{392} Zemka, *Time and Moment*, 1.
## Appendix A

### Moment Quotes from L'Abandon à la Providence divine

Appendix A contains the 130 moment quotes extracted from Abandon in the sentences in which they occur. Caussade’s text, as edited by Ramière, is organised into books, chapters and sections as indicated by the numbers in the third column. The categories in the fourth column are those assigned by me on the basis of conceptual similarities and form the basis of the analysis in Chapter 5. The word moment is printed in bold for ease of recognition.

<table>
<thead>
<tr>
<th>*</th>
<th>Quote</th>
<th>Part/Chapter/Section</th>
<th>Thematic Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>On y voyait que chaque moment amène un devoir qu'il faut remplir avec fidélité ; c'en était assez.</td>
<td>1.1.1</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Il est vrai que ce qu'on exigeait de MARIE, dans ce moment célèbre, était bien glorieux pour elle.</td>
<td>1.1.1</td>
<td>8</td>
</tr>
<tr>
<td>3</td>
<td>Son esprit, ravi de joie, regardait tout ce qu'elle avait à faire ou à souffrir, à chaque moment, comme un don de Celui qui remplit de biens les cœurs qui se nourrissent de lui seul, et non des espèces ou des apparences créées.</td>
<td>1.1.1</td>
<td>6</td>
</tr>
<tr>
<td>4</td>
<td>Les devoirs de chaque moment sont les ombres sous lesquelles se cache l'action divine.</td>
<td>1.1.2</td>
<td>3</td>
</tr>
<tr>
<td>5</td>
<td>Cette ombre, derrière laquelle la vertu de DIEU se cache pour produire JÉSUS-CHRIST dans les âmes, c'est ce que chaque moment présente de devoirs, d'attrats et de croix.</td>
<td>1.1.2</td>
<td>3</td>
</tr>
<tr>
<td>6</td>
<td>Retirez-vous, Archange, vous êtes une ombre ; votre moment vole, et vous disparaissez.</td>
<td>1.1.2</td>
<td>8</td>
</tr>
<tr>
<td>7</td>
<td>Quel est le sacrement de tous leurs sacrés moments?</td>
<td>1.1.2</td>
<td>5</td>
</tr>
<tr>
<td>8</td>
<td>O pain des Anges, manne céleste, perle évangélique, sacrement du moment présent!</td>
<td>1.1.2</td>
<td>6</td>
</tr>
<tr>
<td>9</td>
<td>C'est là la spiritualité de tous les âges et de tous les états, qui ne peuvent être assurément sanctifiés d'une manière plus haute, plus extraordinaire, plus aisée que par le simple usage de ce que DIEU, le souverain directeur des âmes, leur donne à chaque moment à faire ou à souffrir.</td>
<td>1.1.3</td>
<td>6</td>
</tr>
<tr>
<td>10</td>
<td>Ce qui nous arrive à chaque moment, par l'ordre de DIEU, est ce qu'il y a de plus saint, de meilleur et de plus divin pour nous.</td>
<td>1.1.4</td>
<td>1</td>
</tr>
<tr>
<td>11</td>
<td>Toute notre science consiste à connaître cet ordre du moment présent.</td>
<td>1.1.5</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Quelque rapport que cette divine volonté ait à l'esprit, elle nourrit l'âme, et elle la fait croître toujours, en lui donnant ce qu'il y a de meilleur à chaque moment.</td>
<td>1.1.5</td>
<td>2</td>
</tr>
<tr>
<td>13</td>
<td>Ce n'est ni ceci ni cela qui produit ces heureux effets, c'est ce qui est de l'ordre de DIEU, au moment présent.</td>
<td>1.1.5</td>
<td>1</td>
</tr>
<tr>
<td>14</td>
<td>Ce qui était le meilleur au moment passé ne l'est plus, (continued)</td>
<td>1.1.5</td>
<td>2</td>
</tr>
<tr>
<td>15</td>
<td>Parce qu'il est destitué de la volonté de DIEU, qui s'écoule sous d'autres apparences, pour faire naître le devoir du moment présent ; et c'est ce devoir, quelque apparence qu'il ait, qui est présentement ce qu'il y a de plus sanctifiant pour l'âme.</td>
<td>1.1.5</td>
<td>2</td>
</tr>
<tr>
<td>16</td>
<td>C'est l'ordre de DIEU qui est la plénitude de tous nos moments.</td>
<td>1.1.5</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>Elle est infiniment sage, infiniment puissante, infiniment bienfaisante pour les âmes qui espèrent en elle totalement et sans réserve, qui n'aiment et ne cherchent qu'elle seule ; et qui croient, avec une foi et une confiance inébranlables, que ce qu'elle fait à chaque moment est le</td>
<td>1.1.5</td>
<td>1</td>
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<td>No.</td>
<td>Statement</td>
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<tr>
<td>18</td>
<td>Que l'esprit ait les idées qu'il lui plaira, que le corps sente ce qu'il pourra ; ne fût-ce pour l'esprit que distractions et troubles, ne fût-ce pour le corps que maladies et morts ; cette divine volonté est toujours, cependant, pour le moment présent, la vie du corps et de l'âme : car enfin, l'un et l'autre, dans quelque état qu'ils soient, ne sont jamais soutenus que par elle.</td>
<td>1.1.5</td>
<td>2</td>
</tr>
<tr>
<td>19</td>
<td>Que la méditation, la contemplation, les prières vocales, le silence intérieur, les actes des puissances, sensibles ou distincts ou moins perçus, la retraite ou l'action, soient ce que l'on voudra en euxmêmes : le meilleur de tout cela pour l'âme, c'est tout ce que DIEU veut au moment présent ; et l'âme doit regarder tout cela avec une parfaite indifférence comme n'étant rien du tout.</td>
<td>1.1.6</td>
<td>6</td>
</tr>
<tr>
<td>20</td>
<td>Elle doit dire à chaque moment et à l'égard de tout, comme saint Paul : « Seigneur, que voulez-vous que je fasse? »</td>
<td>1.1.6</td>
<td>3</td>
</tr>
<tr>
<td>21</td>
<td>Une âme ne peut être véritablement nourrie, fortifiée, purifiée, enrichie, sanctifiée que par cette plénitude du moment présent.</td>
<td>1.1.7</td>
<td>6</td>
</tr>
<tr>
<td>22</td>
<td>Du moment qu'une chose leur plaît, ne devez-vous pas être convaincu qu'elle est excellente?</td>
<td>1.1.7</td>
<td>8</td>
</tr>
<tr>
<td>23</td>
<td>Il est juste, en effet, que l'âme qui n'est pas satisfaite par la plénitude divine du moment présent, soit punie par l'impuissance de se trouver contente d'aucune autre chose.</td>
<td>1.1.7</td>
<td>6</td>
</tr>
<tr>
<td>24</td>
<td>Elle les laisse telles qu'elles sont, et n'en prend que le simple usage, pour être fidèle ; et dès que leur moment est passé, (continued)</td>
<td>1.1.7</td>
<td>8</td>
</tr>
<tr>
<td>25</td>
<td>elle les abandonne pour se contenter du moment suivant.</td>
<td>1.1.7</td>
<td>8</td>
</tr>
<tr>
<td>26</td>
<td>Les moments employés à l'accomplissement de ses devoirs sont pour l'âme les plus précieux et les plus salutaires, par cela même qu'ils lui donnent l'assurance indubitable qu'elle accomplit le plaisir de son DIEU.</td>
<td>1.1.8</td>
<td>3</td>
</tr>
<tr>
<td>27</td>
<td>Dès que l'ordre de DIEU leur fait un devoir de ces oeuvres éclatantes, ils ne seraient pas abandonnés à DIEU et à sa volonté, et elle ne serait pas maîtresse de tous leurs moments, (continued)</td>
<td>1.1.8</td>
<td>1</td>
</tr>
<tr>
<td>28</td>
<td>et tous leurs moments ne seraient pas volonté de DIEU, s'ils se contentaient des devoirs de leur état et des choses de pure Providence.</td>
<td>1.1.8</td>
<td>2</td>
</tr>
<tr>
<td>29</td>
<td>Si les premières savaient le mérite caché dans ce que chaque instant du jour leur donne à pratiquer, je veux dire leurs devoirs journaliers et les actions de leur état ; si les secondes pouvaient se persuader que le fond de la saineté consiste dans les choses dont ells ne font point de cas, et qu'elles regardent même comme lui étant étrangères ; si les unes et les autres comprenaient que, pour s'élever au plus haut degré de la perfection, les croix de Providence, que leur état leur fournit à chaque moment, leur ouvrent un chemin bien plus sûr et bien plus court que les états et les œuvres extraordinaires ; que la vraie pierre philosophale est la soumission à l'ordre de DIEU qui change en or divin toutes leurs occupations, leurs ennuis, leurs souffrances; qu'elles seraient heureuses!</td>
<td>1.1.9</td>
<td>1</td>
</tr>
<tr>
<td>30</td>
<td>Elle croit que JÉSUS-CHRIST vit en tout, et opère dans toute l'étendue des siècles ; que le moindre moment et le plus petit atome renferment une portion de cette vie cachée et de cette action mystérieuse.</td>
<td>1.2.1</td>
<td>6</td>
</tr>
<tr>
<td>31</td>
<td>Il n'y a aucun moment où DIEU ne se présente sous l'apparence de quelque peine, de quelque consolation ou de quelque devoir.</td>
<td>1.2.1</td>
<td>4</td>
</tr>
<tr>
<td>32</td>
<td>Se contenter du moment présent, c'est goûter et adorer la volonté divine dans tout ce qui se rencontre à faire et à souffrir, dans les choses qui composent par leur succession</td>
<td>1.2.2</td>
<td>2</td>
</tr>
<tr>
<td>33</td>
<td>le moment présent.</td>
<td>1.2.2</td>
<td>2</td>
</tr>
</tbody>
</table>
L'action divine nous offre à chaque moment des biens infinis, et nous les donne dans la mesure de notre foi et de notre amour.

Si nous savons envisager chaque moment comme la manifestation de la volonté de DIEU, nous y trouverons tout ce que notre cœur peut désirer.

Si l'on vous donne le secret de la trouver à tout moment, en toutes choses, vous avez tout ce qu'il y a de plus précieux, de plus digne de vos désirs.

Donnez-vous une libre carrière ; portez vos voeux au delà de toute mesure et de toutes bornes ; étendez, dilatez votre cœur à l'infini ; j'ai de quoi le remplir : il n'est point de moment où je ne vous fasse trouver tout ce que vous pouvez désirer.

Si l'on vous donne le secret de la trouver à tout moment, en toutes choses, vous avez tout ce qu'il y a de plus précieux, de plus digne de vos désirs.

Le moment présent est toujours plein de trésors infinis ; il contient plus que vous n'avez de capacité.

La divine volonté est un abîme, dont le moment présent est l'ouverture : plongez-vous dans cet abîme, et vous le trouverez toujours infiniment plus étendu que vos désirs.

Quand le moment effraye, affame, dépouille, accable tous les sens, alors il nourrit, il enrichit, il vivifie la foi, qui se rit des pertes comme un gouverneur dans une place imprenable se rit des attaques inutiles.

Lorsque la volonté de DIEU s'est révélée à une âme, et qu'elle lui a fait sentir qu'elle est prête à se donner tout entière, pourvu que l'âme se donne à elle aussi de son côté, celle-ci éprouve, en toutes rencontres, un secours puissant ; pour lors, elle gagne par expérience le bonheur de cette venue de DIEU ; et elle en jouit d'autant plus qu'elle a mieux compris, dans la pratique, l'abandon où elle doit être à tous les moments, vis-à-vis de cette volonté tout adorable.

Vous parlez en particulier à tous les hommes par ce qui leur arrive de moment (continued)

Mais ce que DIEU vous dit, chères âmes, les paroles qu'il prononce de moment (continued)

à moment, qui ont pour corps, non de l'encre et du papier, mais ce que vous souffrez, mais ce que vous avez à faire (continued)

d'un moment à l'autre, ne méritent-elles rien de votre part?

O vie de JÉSUS, qui comprend et qui excède tous les siècles, vie qui fait à tout moment de nouvelles opérations!

Si tout le monde n'est pas capable de comprendre tout ce qu'on pourrait écrire de la vie propre de JÉSUS, de ce qu'il a fait ou dit sur la terre ; si l'Évangile ne nous en crayonne que quelques petits traits; si la première heure est si inconnue et si féconde, combien faudrait-il écrire d'évangiles pour faire l'histoire de tous les moments de cette vie mystique de JÉSUS-CHRIST, qui multiplie les merveilles à l'infini, et qui les multiplie éternellement, puisque tous les temps, à proprement parler, ne sont que l'histoire de l'action divine?

Le Saint-Esprit a fait remarquer, en caractères infaillibles et incontestables, quelques moments de cette vaste durée ; il a ramassé dans les Écritures quelques gouttes de cette mer.

Toutes les actions, tous les moments des Saints sont l'Évangile du Saint-Esprit.

S'est-il éculé un moment depuis la création jusqu'à celui où nous vivons, et s'en écoulèrat-il un seul jusqu'au jugement dans lequel le saint nom de DIEU ne soit digne de louanges : ce nom, qui remplit tous les temps, et ce qui se passe dans tous les temps; ce nom qui rend toutes choses salutaires!

Comment devons-nous écouter la parole qui nous est dite au fond du cœur à chaque moment?
Mais si tout cela est vrai, à quoi tient-il que chacun des moments de notre vie soit une sorte de communion avec le divin amour : et que cette communion de tous les instants produise dans nos âmes autant de fruits que celle où nous recevons le corps et le sang du fils de Dieu ?

La révélation du moment présent nous est plus utile, parce qu'elle s'adresse directement à nous.

Ce qui nous instruit, c'est ce qui nous arrive d'un moment à l'autre ; c'est là ce qui forme en nous la science expérimentale que Jésus-Christ a voulu acquérir avant que d'enseigner.

Il faut donc écouter Dieu de moment (continued)

en moment, pour être docte dans la théologie vertueuse, qui est toute pratique et expérimentale.

La révélation du moment présent est une source de sainteté toujours jaillissante.

O vous tous qui avez soif, sachez que vous n'avez pas à aller chercher bien loin la source des eaux vives : elle jaillit tout près de vous, dans le moment présent ; hâtez-vous donc d'y courir.

Les Saints des premiers temps ont-ils eu d'autres secrets que celui de devenir, de moment (continued)

en moment, ce que cette action divine en voulait faire ?

Le moment présent est la manifestation du nom de Dieu et l'avènement de son règne.

Ce n'est plus oraison ou silence, retraite ou conversation, lire ou écrire, réflexions ou cessations de pensées, fuite ou recherche des spirituels, abondance ou disette, langueur ou santé, vie ou mort ; c'est tout ce que chaque moment produit par l'ordre de Dieu.

C'est là le dépouillement, l'abnégation, le renoncement du créé, soit réel, soit effectif, pour n'être rien par soi, et pour soi ; pour être en tout dans l'ordre de Dieu, et pour lui plaire, faisant son unique contentement de porter le moment présent, comme s'il n'y avait au monde d'autre chose à attendre.

Ce que Dieu fait à chaque moment, c'est une pensée divine signifiée par une chose créée ; ainsi toutes celles où il nous intime sa volonté, sont autant de noms et autant de paroles où il nous montre son désir.

Ce qui arrive à chaque moment porte l'empreinte de la volonté de Dieu et de son nom adorable.

Il n'y a rien de petit dans nos moments, puisque tous renferment un royaume de sainteté, une nourriture angélique.

Précieux moment !

L'immense action qui, depuis le commencement des siècles jusqu'à la fin, est toujours la même en soi, s'écoule sur tous les moments, et elle se donne dans son immensité et dans sa vertu à l'âme simple qui l'adore, qui l'aime, et qui en jouit uniquement.

Tout m'est ciel ; tous mes moments me sont l'action divine toute pure ; et en vivant, et en mourant, je veux être content d'elle.

Je veux vivre comme je crois, et puisque cette action divine s'applique par toutes choses, à tout moment, à ma perfection, je veux vivre de ce grand et immense revenu : revenu immanquable, toujours présent, et de la façon la plus utile.

Venez, âmes simples, qui n'avez aucune teinture de dévotion ; vous qui n'avez aucun talent, pas même les premiers éléments d'instruction ; vous qui n'entendez rien aux termes spirituels, qui êtes étonnées de l'eloquence des savants et qui l'admirez ; venez, je vous apprendrai un secret pour surpasser tous ces habiles esprits ; et je vous mettrai si au large pour la perfection que vous la trouverez toujours sous vos pieds,
<p>| 74 | Elle n'est point curieuse de savoir les façons d'agir de DIEU ; elle se contente de l'ordre de sa volonté sur elle, ne faisant point d'effort pour la deviner par comparaisons, par conjectures, n'en voulant savoir que ce que chaque moment lui révèle ; écoutant la parole du Verbe lorsqu'elle se fait entendre au fond de son cœur, ne s'informant point à l'Époux de ce qu'il a dit aux autres; (continued) | 1.2.12 | 1 |
| 75 | se contentant de ce qu'elle reçoit au fond de son âme, de façon que, d'un moment à l'autre, tout la divinise à son insu. | 1.2.12 | 6 |
| 76 | Je veux me renfermer dans l'unique affaire du moment présent, pour vous aimer, pour m'acquitter de mes obligations, et pour vous laisser faire. | 1.2.12 | 3 |
| 77 | Quand DIEU vit dans l'âme, elle n'a plus rien d'elle-même ; elle n'a que ce que lui donne, à chaque moment, le principe qui l'anime. | 2.1.1 | 6 |
| 78 | Tout ce que les autres trouvent par leurs soins, cette âme le trouve dans son abandon ; et ce que les autres gardent avec précaution, pour le retrouver quand il leur plaira, celui-ci le reçoit au moment du besoin et le laisse ensuite, n'en admettant précisément que ce que DIEU veut bien lui en donner, pour ne vivre que par lui. | 2.1.1 | 5 |
| 79 | C'est donc l'action inconnue qui dirige et conduit les âmes par les routes qu'elle seule connaît. Il en est de ces âmes comme des dispositions de l'air On ne les connaît que par le moment présent : ce qui doit suivre à ses causes dans la volonté de DIEU ; et cette action ne s'explique que par les effets : par ce qu'elle ait en ces âmes et leur fait faire, soit par instincts secrets non suspects, soit par le devoir de l'état où elles sont. | 2.1.2 | 2 |
| 80 | Tout cela est de son ordre, et elles le reçoivent comme le reste - prenant au-dessous des choses cette motion divine et ne prenant pas les choses ; usant de l'être et du non-être toujours appuyées par la foi sur cette infaillible, égale, immuable et toujours efficace action en chaque moment. | 2.1.2 | 1 |
| 81 | Elles (les âmes) la voient, elles en jouissent en tout, sous les plus petits objets comme sous les plus grands ; chaque moment la leur donne tout entière. | 2.1.2 | 7 |
| 82 | Tous les états que le corps et l'âme portent, ce qui leur arrive au dedans et au dehors, ce que chaque moment révèle à ces âmes, c'est pour elles la plénitude de l'action divine ; c'est leur félicité. | 2.1.2 | 4 |
| 83 | Tout ce que nous voyons d'extraordinaire dans les Saints, visions, révélations, paroles intérieures, n'est qu'un rayon de l'excellence de leur état, contenue et cachée dans l'exercice de la foi ; car la foi possède tout cela, puisqu'elle sait voir et entendre DIEU dans ce qui arrive de moment. | 2.1.5 | 4 |
| 84 | en moment. | 2.1.5 | 4 |
| 85 | Ainsi l'âme, à chaque moment, exerce un abandon à l'infini ; et toutes les qualités possibles et toutes les manières sont renfermées dans sa vertu. | 2.1.6 | 5 |
| 86 | Cet acte n'est point du tout limité par le terme et par l'ordre spécial qui en paraissent au moment ; mais il a, au fond, tout le mérite et toute l'efficacité qu'une bonne volonté sincère a toujours, quand l'effet ne dépend point d'elle. | 2.1.6 | 1 |
| 87 | Si cet amour ne se termine dans les facultés qu'à ceci ou cela, c'est que la volonté de DIEU s'y termine elle-même ; c'est qu'elle se raccourcit, pour ainsi dire, et qu'elle s'abrége dans la qualité du moment présent, et passe ainsi dans les facultés, et de là dans le coeur. | 2.1.6 | 2 |</p>
<table>
<thead>
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<tbody>
<tr>
<td>88</td>
<td>Pas un seul <strong>moment</strong> de ma vie n'est de mon ordonnance ; tout est à vous ; je ne dois rien ajouter ni diminuer, ni chercher, ni réfléchir.</td>
<td>2.1.6</td>
<td>7</td>
</tr>
<tr>
<td>89</td>
<td>C'est la foi que je leur prêche : abandon, confiance et foi ; vouloir être sujet et instrument de l'action divine ; et croire qu'à tout <strong>moment</strong> en toutes choses, cette action s'applique en même temps à tout, selon que l'âme a plus ou moins de bonne volonté ; voilà la foi que je prêche.</td>
<td>2.1.7</td>
<td>5</td>
</tr>
<tr>
<td>90</td>
<td>Vous le voyez en toutes choses, et vous le voyez à tout <strong>moment</strong>, opérant au dedans de vous et au dehors.</td>
<td>2.1.8</td>
<td>4</td>
</tr>
<tr>
<td>91</td>
<td>Car, du <strong>moment</strong> que vous possédez un coeur, lire, écrire, parler, agir, ou faire le contraire, c'est pour lui une même chose.</td>
<td>2.2.1</td>
<td>8</td>
</tr>
<tr>
<td>92</td>
<td>On s'est rendu indépendant des sens ; leurs agitations, leurs inquiétudes, leurs allées et venues et leurs cent métamorphoses ne troublent pas plus que les nuages qui obscurcissent un <strong>moment</strong> le ciel et disparaissent.</td>
<td>2.2.1</td>
<td>8</td>
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<tr>
<td>93</td>
<td>Cette réduction de tout le créé, premièrement dans le néant, et ensuite dans le point de l'ordre de DIEU, fait qu'à chaque <strong>moment</strong> DIEU est à l'âme DIEU même et toutes choses.</td>
<td>2.2.2</td>
<td>1</td>
</tr>
<tr>
<td>94</td>
<td>Car chaque <strong>moment</strong> est un contentement de DIEU seul au fond du coeur, et un abandon sans réserve à tout le créé possible, ou plutôt au créé et au créable suivant l'ordre de DIEU.</td>
<td>2.2.2</td>
<td>1</td>
</tr>
<tr>
<td>95</td>
<td>L'abandon renferme tout cela, parce que ce n'est point autre chose qu'une parfaite soumission à l'ordre de DIEU, selon la nature du <strong>moment</strong> présent.</td>
<td>2.2.3</td>
<td>1</td>
</tr>
<tr>
<td>96</td>
<td>Il importe peu à l'âme de savoir en quelle manière elle est obligée de s'abandonner, et quelles sont les qualités du <strong>moment</strong> présent ; mais il lui importe absolument de s'abandonner.</td>
<td>2.2.3</td>
<td>5</td>
</tr>
<tr>
<td>97</td>
<td>Le <strong>moment</strong> présent est donc comme un désert, où l'âme simple ne voit que DIEU seul dont elle jouit, n'étant occupée que de ce qu'il veut d'elle ; tout le reste est laissé, oublie ; abandonné à la Providence,</td>
<td>2.2.4</td>
<td>5</td>
</tr>
<tr>
<td>98</td>
<td>L'âme qui veut s'unir à Dieu doit estimer toutes les opérations de sa grâce, mais ne s'attacher pour elle-même qu'à l'opération du <strong>moment</strong> présent.</td>
<td>2.2.5</td>
<td>5</td>
</tr>
<tr>
<td>99</td>
<td>Il faut suivre ce mouvement, par impression de grâce, sans se soutenir un seul <strong>moment</strong> par ses réflexions, ses raisonnements, ses efforts.</td>
<td>2.2.6</td>
<td>8</td>
</tr>
<tr>
<td>100</td>
<td>Chaque <strong>moment</strong> nous oblige à une vertu ; l'âme abandonnée y est fidèle ; rien de ce qu'elle a lu ou entendu ne lui échappe ; et le novice le plus mortifié ne remplit pas mieux ses devoirs.</td>
<td>2.2.6</td>
<td>3</td>
</tr>
<tr>
<td>101</td>
<td>DIEU dans un <strong>moment</strong> leur donne l'attrait de s'instruire de ce qui (continued)</td>
<td>2.2.6</td>
<td>8</td>
</tr>
<tr>
<td>102</td>
<td>dans un autre <strong>moment</strong> soutientra la pratique des vertus.</td>
<td>2.2.6</td>
<td>8</td>
</tr>
<tr>
<td>103</td>
<td>Dans l'abandon, l'unique règle est le <strong>moment</strong> présent.</td>
<td>2.2.6</td>
<td>5</td>
</tr>
<tr>
<td>104</td>
<td>Il est vrai qu'une toile simplement et aveuglément abandonnée au pinceau, ne sent à chaque <strong>moment</strong> que la simple application du pinceau.</td>
<td>2.2.6</td>
<td>5</td>
</tr>
<tr>
<td>105</td>
<td>Mais je laisse tout cela ; et, contente du <strong>moment</strong> présent, je ne pense qu'à ce qui est du devoir, et je reçois l'opération de ce maître habile, sans la connaître et sans m'en occuper.</td>
<td>2.2.6</td>
<td>3</td>
</tr>
<tr>
<td>106</td>
<td>Elle faisait cela hier, elle fait cela aujourd'hui ; c'est la même action qui s'applique à tous les <strong>moments</strong> par des effets toujours nouveaux, et elle se déploiera ainsi éternellement.</td>
<td>2.2.7</td>
<td>6</td>
</tr>
<tr>
<td>107</td>
<td>L'Esprit divin a toujours inspiré sa sainte âme ; ayant toujours été abandonnée à son souffle, elle n'avait pas besoin de consulter le <strong>moment</strong> précédent pour donner la forme au suivant.</td>
<td>2.2.7</td>
<td>8</td>
</tr>
<tr>
<td>108</td>
<td>Le souffle de la grâce formait tous ses <strong>moments</strong>, sur le modèle des vérités éternelles que la sainte Trinité conservait dans son invisible et impénétrable sagesse.</td>
<td>2.2.7</td>
<td>6</td>
</tr>
<tr>
<td>109</td>
<td>Ce qu'il a fait est fait ; ce qui reste à faire se fait à tout <strong>moment</strong>.</td>
<td>2.2.7</td>
<td>4</td>
</tr>
</tbody>
</table>
Son effet est de faire trouver DIEU à chaque moment : voilà la chose la plus relevée, la plus mystique, la plus béatifiante ; c'est un fonds inépuisable de pensées, de discours, d'écritures ; c'est un assemblage et une source de merveilles.

La prévention va jusqu'à assurer que cette âme s'abuse, se trompe, parce qu'après s'être soumise à tout ce que l'Église prescrit, elle se tient libre pour être en état de se livrer sans obstacle aux intimes opérations de DIEU, et de suivre les impressions de sa grâce, dans tous les moments où rien ne l'oblige expressément.

Elle y marchera constamment ; et, au moment présent, tous ses devoirs y seront marqués.

Elle sent que, si elle voulait s'astreindre aux règles des âmes qui vivent par effort et par industrie, au lieu de se conduire par l'attrait de la grâce, elle se priverait de mille choses nécessaires pour remplir les devoirs des moments futurs.

Si elles se trouvent momentanément livrées à elles-mêmes, ce n'est que par une disposition de la Providence, quand la mort enlève ou que quelque événement éloigne les guides qui les avaient introduites dans cette voie.

Alors même, on est toujours disposé à se laisser conduire ; on attend seulement en paix le moment de la Providence.

Dans cet état, on se trouve être à DIEU par une cession pleine et entière de tous ses droits sur soi-même, sur ses paroles, sur ses actions, ses pensées, ses démarches, sur l'emploi de ses moments et sur tous les rapports qu'il peut y avoir.

Nulle condition ne représente mieux cet état que celle du domestique qui n'est auprès de son maître que pour obéir à chaque instant aux ordres qu'il lui plaît de donner, et non point pour employer son temps à la conduite de ses propres affaires, qu'il doit abandonner, afin d'être à son maître, à tous les moments.

Mais que ces âmes ne s'inquiètent pas de leur impuissance : c'est pouvoir beaucoup que de pouvoir se remettre entièrement aux mains d'un Maître tout-puissant, capable d'opérer les plus grandes choses par les instruments les plus faibles, du moment qu'ils ne lui résistent pas.

Dans le moment présent, tout est de nature à tirer l'âme de son sentier d'amour et d'obéissance simple.

Vivre de la foi, c'est donc vivre de joie, d'assurance, de certitude, de confiance, en tout ce qu'il faut faire et souffrir, à chaque moment, par l'ordre de DIEU.

La vie divine se donne à tout moment d'une manière inconnue, mais très certaine, sous l'apparence de la mort dans le corps, de la damnation dans l'âme, du bouleversement dans les affaires.

Il ne vous reste qu'un abandon tout passif pour la laisser faire, sans réflexion, sans modèle, sans exemple, sans méthode ; agissant quand c'est le moment d'agir ; (continued) cessant quand c'est le moment de cesser; (continued)

perissant quand c'est le moment de perdre; et, de cette sorte, insensiblement agissant et cessant par attrait et par abandon, on lit, on laisse les livres, les personnes, et on se tait, on écrit et on s'arrête, sans savoir jamais ce qui suivra; et, après plusieurs transformations, l'âme consommée reçoit des ailes pour s'envoler dans les cieux, après avoir laissé sur la terre une semence féconde, pour perpétuer son état dans les autres âmes.

Mais tout me fait peur ; il me semble à chaque moment tomber dans un précipice.

L'accomplissement de ce devoir n'est, à chaque moment, que comme un point imperceptible ajouté à l'ouvrage ; et cependant c'est avec ces points que DIEU opère les merveilles, dont on a quelquefois des
pressentiments dans le temps, mais qui ne seront bien connues que dans le grand jour de l'éternité.

| 127 | L'ordre de DIEU applique à chaque moment l'instrument qui lui est propre ; et l'âme simple, élevée par la foi trouve tout bien, et ne veut ni plus ni moins que ce qu'elle a. | 2.4.5 | 1 |
| 128 | Du moment que l'âme s'est fermement établie dans ce parfait abandon, la voilà dès lors à couvert de la contradiction des langues ; car elle n'a plus rien à dire ni à faire pour se défendre. | 2.4.7 | 5 |
| 129 | Cette découverte de l'action divine, dans tout ce qui se passe à chaque moment, en nous et autour de nous, est la vraie science des choses ; c'est une révélation continuelle de la vérité ; c'est un commerce avec DIEU qui se renouvelle sans cesse : c'est une jouissance de l'Époux, non en cachette, à la dérobée, dans le cellier, dans la vigne, mais à découvert et en public, sans crainte d'aucune créature. | 2.4.11 | 4 |
| 130 | Que la lumière se fasse : Fiat lux ; et alors on verra les trésors que renfermait la foi dans cet abîme de paix et de contentement de DIEU, qui se trouve à chaque moment en tout ce qui est à faire ou à souffrir. | 2.4.11 | 6 |
Appendix B

Instant Quotes from L’Abandon à la Providence divine

Appendix A contains the 17 instant quotes extracted from Abandon in the sentences in which they occur. Caussade’s text, as edited by Ramière, is organised into books, chapters and sections as indicated by the numbers in the third column. The word instant is printed in bold for ease of recognition. It is included as it functions, in some instances, as synonym for moment; its place in the study is explained in Chapter 5.

<table>
<thead>
<tr>
<th>Quote</th>
<th>Book/Chapter/Section</th>
</tr>
</thead>
<tbody>
<tr>
<td>1 Ainsi, dans l'ordre moral et surnaturel, les devoirs de chaque instant, sous leurs obscures apparences, recèlent la vérité du divin vouloir, qui seule mérite notre attention.</td>
<td>1.1.1</td>
</tr>
<tr>
<td>2 Son exercice passif consiste dans l'acceptation amoureuse de tout ce que DIEU nous envoie à chaque instant.</td>
<td>1.1.3</td>
</tr>
<tr>
<td>3 Si les premières savaient le mérite caché dans ce que chaque instant du jour leur donne à pratiquer, je veux dire leurs devoirs journaliers et les actions de leur état; si les secondes pouvaient se persuader que le fond de la sainteté consiste dans les choses dont elles ne font point de cas, et qu'elles regardent même comme lui étant étrangères; si les unes et les autres comprenaient que, pour s'élever au plus haut degré de la perfection, les croix de Providence, que leur état leur fournit à chaque moment, leur ouvrent un chemin bien plus sûr et bien plus court que les états et les œuvres extraordinaires; que la vraie pierre philosophale est la soumission à l'ordre de DIEU qui change en or divin toutes leurs occupations, leurs ennuis, leurs souffrances; qu'elles seraient heureuses!</td>
<td>1.1.9</td>
</tr>
<tr>
<td>4 NOUS considérerions les créatures comme de très faibles instruments entre les mains d'un tout-puissant ouvrier; et nous reconnaîtrions sans peine que rien ne nous manque, et que le soin continu de DIEU le porte à nous départir à chaque instant ce qui nous convient.</td>
<td>1.2.1</td>
</tr>
<tr>
<td>5 La volonté de DIEU se présente à chaque instant comme une mer immense que votre cœur ne peut épuiser: il n'en reçoit qu'autant qu'il s'étend par la foi, par la confiance et par l'amour.</td>
<td>1.2.3</td>
</tr>
<tr>
<td>6 Dès l'origine du monde, il était, comme DIEU, le principe de la vie des âmes justes; son humanité a participé, depuis le premier instant de son Incarnation, à cette prérogative de sa Divinité.</td>
<td>1.2.6</td>
</tr>
<tr>
<td>7 Mais si tout cela est vrai, à quoi tient-il que chacun des moments de notre vie soit une sorte de communion avec le divin amour; et que cette communion de tous les instants produise dans nos âmes autant de fruits que celle où nous recevons le corps et le sang du fils de DIEU?</td>
<td>1.2.7</td>
</tr>
<tr>
<td>8 Tous les temps ne sont-ils pas la succession des effets de l'opération divine, qui s'écoule sur tous les instants, les remplit, les sanctifie, les surnaturalise tous?</td>
<td>1.2.9</td>
</tr>
<tr>
<td>9 Ce que la bouche ne peut prononcer que par syllabes, par paroles, et avec du temps, le cœur le prononce réellement à chaque instant; et les âmes simples sont ainsi appelées à bénir DIEU, dans le fond de leur intérieur.</td>
<td>1.2.10</td>
</tr>
<tr>
<td>10 Quand il faudrait avaler le poison, marcher à une brèche, servir d'esclave à des pestiférés: on trouve en tout cela une plénitude de vie divine, qui ne se donne pas seulement goutte à goutte, mais qui, dans un instant, inonde l'âme et l'engloutit.</td>
<td>2.1.4</td>
</tr>
<tr>
<td>11 Les sens effarouchés crient tout à coup à l'âme: « Malheureuse, te voilà perdue, plus de ressource !... » Et la foi, d'une voix plus forte, lui dit à l'instant: « Tiens-toi ferme; marche, et ne crains rien. »</td>
<td>2.1.4</td>
</tr>
<tr>
<td></td>
<td>Sans avoir ni carte, ni route, ni vent, ni marée, vous ne faites jamais que des voyages heureux. Si les pirates croisent contre vous, un coup de vent inopiné vous met à l'instant hors de leur portée.</td>
</tr>
<tr>
<td>---</td>
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</tr>
<tr>
<td>13</td>
<td>Marchons à l'instant; allons-nous perdre en DIEU, en son cœur même, pour nous enivrer de sa charité.</td>
</tr>
<tr>
<td>14</td>
<td>Elle a commencé dès la création du monde; et, jusqu'à cet instant, elle développe de nouvelles épreuves; elle ne limite point ses opérations, sa fécondité ne s'épuise point.</td>
</tr>
<tr>
<td>15</td>
<td>L'âme de JÉSUS-CHRIST reçoit ses ordres à chaque instant, et elle les produit au dehors.</td>
</tr>
<tr>
<td>16</td>
<td>Nulle condition ne représente mieux cet état que celle du domestique qui n'est auprès de son maître que pour obéir à chaque instant aux ordres qu'il lui plaît de donner, et non point pour employer son temps à la conduite de ses propres affaires, qu'il doit abandonner, afin d'être à son maître, à tous les moments.</td>
</tr>
<tr>
<td>17</td>
<td>Us gémissent sous le poids, mais ils ne chancelent et ne s'arrêtent pas un seul instant.</td>
</tr>
</tbody>
</table>
Appendix C

Moment Quotes in Mrs. Dalloway

Appendix A contains the 70 moment quotes extracted from *Mrs. Dalloway* in the sentences in which they occur. Woolf’s text in indicated by page and line number based on the Cambridge Edition, edited by Anne Fernald. The categories in the fifth column are those assigned by me on the basis of conceptual similarities and enable the analysis undertaken in Chapter 7. The word moment is printed in bold for ease of recognition.

<table>
<thead>
<tr>
<th>#</th>
<th>Quote</th>
<th>Page</th>
<th>Lines</th>
<th>Category</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>For Heaven only knows why one loves it so, how one sees it so, making it up, building it round one, tumbling it, creating it every moment afresh; but the veriest frumps, the most dejected of miseries sitting on doorsteps (drink their downfall) do the same; can't be dealt with, she felt positive, by Acts of Parliament for that very reason; they love life.</td>
<td>4</td>
<td>14-16</td>
<td>5</td>
</tr>
<tr>
<td>2</td>
<td>In people's eyes, in the swing, tramp, and trudge; in the bellow and the uproar; the carriages, motor cars, omnibuses, vans, sandwich men shuffling and swinging; brass bands; barrel organs; in the triumph and the jingle and the strange high singing of some aeroplane overhead was what she loved; life; London; this moment of June.</td>
<td>4</td>
<td>19-23</td>
<td>3</td>
</tr>
<tr>
<td>3</td>
<td>And it was intolerable, and when it came to that scene in the little garden by the fountain, she had to break with him or they would have been destroyed, both of them ruined, she was convinced; though she had borne about with her for years like an arrow sticking in her heart the grief, the anguish; and then the horror of the moment when some one told her at a concert that he had married a woman met on the boat going to India!</td>
<td>7</td>
<td>21.22</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>She stood for a moment, looking at the omnibuses in Piccadilly.</td>
<td>7</td>
<td>29</td>
<td>1</td>
</tr>
<tr>
<td>5</td>
<td>Nothing that would serve to amuse her and make that indescribably dried-up little woman look, as Clarissa came in, just for a moment cordial; before they settled down for the usual interminable talk of women's ailments.</td>
<td>9</td>
<td>11</td>
<td>6</td>
</tr>
<tr>
<td>6</td>
<td>&quot;That is all,&quot; she repeated, pausing for a moment at the window of a glove shop where, before the War, you could buy almost perfect gloves.</td>
<td>10</td>
<td>9-10</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>It rasped her, though, to have stirring about in her this brutal monster! to hear twigs cracking and feel hooves planted down in the depths of that leaf-encumbered forest, the soul; never to be content quite, or quite secure, for at any moment the brute would be stirring, this hatred, which, especially since her illness, had power to make her feel scraped, hurt in her spine; gave her physical pain, and made all pleasure in beauty, in friendship, in being well, in being loved and making her home delightful rock, quiver, and bend as if indeed there were a monster grubbing at the roots, as if the whole panoply of content were nothing but self love! this hatred!</td>
<td>11</td>
<td>18-20</td>
<td>2</td>
</tr>
<tr>
<td>8</td>
<td>And then, opening her eyes, how fresh like frilled linen clean from a laundry laid in wicker trays the roses looked; and dark and prim the red carnations, holding their heads up; and all the sweet peas spreading in their bowls, tinged violet, snow white, pale—as if it were the evening and girls in muslin frocks came out to pick sweet peas and roses after the superb summer's day, with its almost blue-black sky, its</td>
<td>13</td>
<td>5-17</td>
<td>3</td>
</tr>
</tbody>
</table>
delphiniums, its carnations, its arum lilies was over; and it was the **moment** between six and seven when every flower--roses, carnations, irises, lilac--glows; white, violet, red, deep orange; every flower seems to burn by itself, softly, purely in the misty beds; and how she loved the grey-white moths spinning in and out, over the cherry pie, over the evening primroses!

9  Only for a **moment** did they lie still; then they moved and melted and were rubbed out up in the sky, and the aeroplane shot further away and again, in a fresh space of sky, began writing a K, an E, a Y perhaps?

10  It was her life, and, bending her head over the hall table, she bowed beneath the influence, felt blessed and purified, saying to herself, as she took the pad with the telephone message on it, how **moments** like this are buds on the tree of life, flowers of darkness they are, she thought (as if some lovely rose had blossomed for her eyes only); (continued)

11  not for a **moment** did she believe in God; but all the more, she thought, taking up the pad, must one repay in daily life to servants, yes, to dogs and canaries, above all to Richard her husband, who was the foundation of it (continued)

12  --of the gay sounds, of the green lights, of the cook even whistling, for Mrs. Walker was Irish and whistled all day long--one must pay back from this secret deposit of exquisite **moments**, she thought, lifting the pad, while Lucy stood by her, trying to explain how...

13  "Fear no more." said Clarissa. Fear no more the heat o’ the sun; for the shock of Lady Bruton asking Richard to lunch without her made the **moment** in which she had stood shiver, as a plant on the river-bed feels the shock of a passing oar and shivers: so she rocked: so she shivered.

14  But she feared time itself, and read on Lady Bruton’s face, as if it had been a dial cut in impassive stone, the dwindling of life; how year by year her share was sliced; how little the margin that remained was capable any longer of stretching, of absorbing, as in the youthful years, the colours, salts, tones of existence, so that she filled the room she entered, and felt often as she stood hesitating one **moment** on the threshold of her drawing-room, an exquisite suspense, such as might stay a diver before plunging while the sea darkens and brightens beneath him, and the waves which threaten to break, but only gently split their surface, roll and conceal and encrust as they just turn over the weeds with pearl.

15  Lovely in girlhood, suddenly there came a **moment**--for example on the river beneath the woods at Cliveden--when, through some contraction of this cold spirit, she had failed him.

16  And whether it was pity, or their beauty, or that she was older, or some accident--like a faint scent, or a violin next door (so strange is the power of sounds at certain **moments**), she did undoubtedly then feel what men felt.

17  Only for a **moment**; but it was enough. It was a sudden revelation, a tinge like a blush which one tried to check and then …

18  Then, for that **moment**, she had seen an illumination; a match burning in a crocus; an inner meaning almost expressed.

19  It was over--the **moment**.

20  Against such **moments** (with women too) there contrasted (as she laid her hat down) the bed and Baron Marbot and the candle half-burnt.

21  She **seemed**, anyhow, all light, glowing, like some bird or air ball that has flown in, attached itself for a **moment** to a Bramble.

22  Then came the most exquisite **moment** of her whole life passing a stone urn with flowers in it.

23  "Oh this horror!" she said to herself, as if she had known all along that something would interrupt, would embitter her **moment** of happiness.
<table>
<thead>
<tr>
<th>Page</th>
<th>Text</th>
<th>Lines</th>
<th>Tokens</th>
</tr>
</thead>
<tbody>
<tr>
<td>24</td>
<td>Each still remained almost whole, and, as if to catch the falling drop, Clarissa (crossing to the dressing-table) plunged into the very heart of the <strong>moment</strong>, transfixed it, there--</td>
<td>33</td>
<td>14-17</td>
</tr>
<tr>
<td>25</td>
<td>the <strong>moment</strong> of this June morning on which was the pressure of all the other mornings, seeing the glass, the dressing-table, and all the bottles afresh, collecting the whole of her at one point (as she looked into the glass), seeing the delicate pink face of the woman who was that very night to give a party; of Clarissa Dalloway; of herself.</td>
<td>33</td>
<td>17-22</td>
</tr>
<tr>
<td>26</td>
<td>Strange, she thought, pausing on the landing, and assembling that diamond shape, that single person, strange how a mistress knows the very <strong>moment</strong>, the very temper of her house!</td>
<td>34</td>
<td>13-15</td>
</tr>
<tr>
<td>27</td>
<td>This was a favourite dress, one of Sally Parker’s, the last almost she ever made, alas, for Sally had now retired, living at Ealing, and if ever I have a <strong>moment</strong>, (continued)</td>
<td>35</td>
<td>35.24</td>
</tr>
<tr>
<td>28</td>
<td>thought Clarissa (but never would she have a <strong>moment</strong> any more). I shall go and see her at Ealing.</td>
<td>35</td>
<td>35.25</td>
</tr>
<tr>
<td>29</td>
<td>Take me with you, Clarissa thought impulsively, as if he were starting directly upon some great voyage; and then, next <strong>moment</strong>, it was as if the five acts of a play that had been very exciting and moving were now over and she had lived a lifetime in them and had run away, had lived with Peter, and it was now over.</td>
<td>42</td>
<td>28-34</td>
</tr>
<tr>
<td>30</td>
<td>It is Clarissa herself, he thought, with a deep emotion, and an extraordinarily clear, yet puzzling, recollection of her, as if this bell had come into the room years ago, where they sat at some <strong>moment</strong> of great intimacy, (continued)</td>
<td>45</td>
<td>9-12</td>
</tr>
<tr>
<td>31</td>
<td>and had gone from one to the other and had left, like a bee with honey, laden with the <strong>moment</strong>.</td>
<td>45</td>
<td>12-13</td>
</tr>
<tr>
<td>32</td>
<td>What <strong>moment</strong>?</td>
<td>45</td>
<td>14</td>
</tr>
<tr>
<td>33</td>
<td>Laughing and delightful, she had crossed Oxford Street and Great Portland Street and turned down one of the little streets, and now, and now, the great <strong>moment</strong> was approaching, for now she slackened, opened her bag, and with one look in his direction, but not at him, one look that bade farewell, summed up the whole situation and dismissed it triumphantly, for ever, had fitted her key, opened the door, and gone!</td>
<td>48</td>
<td>32-5</td>
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<td></td>
<td></td>
<td>49</td>
<td></td>
</tr>
<tr>
<td>34</td>
<td>Coming as he did from a respectable Anglo-Indian family which for at least three generations had administered the affairs of a continent (it's strange, he thought, what a sentiment I have about that, disliking India, and empire, and army as he did), there were <strong>moments</strong> when civilisation, even of this sort, seemed dear to him as a personal possession; (continued)</td>
<td>49</td>
<td>24-1</td>
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<td></td>
<td></td>
<td>50</td>
<td></td>
</tr>
<tr>
<td>35</td>
<td><strong>moments</strong> of pride in England; in butlers; chow dogs; girls in their security.</td>
<td>50</td>
<td>1-2</td>
</tr>
<tr>
<td>36</td>
<td>The rich benignant cigar smoke eddied coolly down his throat; he puffed it out again in rings which breasted the air bravely for a <strong>moment</strong>; blue, circular--I shall try and get a word alone with Elizabeth to-night, he thought--then began to wobble into hour-glass shapes and taper away; odd shapes they take, he thought.</td>
<td>51</td>
<td>1-5</td>
</tr>
<tr>
<td>37</td>
<td>By conviction an atheist perhaps, he is taken by surprise with <strong>moments</strong> of extraordinary exaltation.</td>
<td>51</td>
<td>19-20</td>
</tr>
<tr>
<td>38</td>
<td>He had said that instinctively, ticketing the <strong>moment</strong> as he used to do--the death of her soul.</td>
<td>54</td>
<td>1-2</td>
</tr>
<tr>
<td>39</td>
<td>This one--that she would marry Dalloway--was blinding--overwhelming at the <strong>moment</strong>.</td>
<td>55</td>
<td>29-30</td>
</tr>
<tr>
<td>40</td>
<td>She must go back and tell him, go back to him sitting there on the green chair under the tree, talking to himself, or to that dead man Evans, whom she had only seen once for a <strong>moment</strong> in the shop.</td>
<td>59</td>
<td>26-29</td>
</tr>
<tr>
<td>41</td>
<td>I must tell the whole world, Septimus cried, raising his hand (as the dead man in the grey suit came nearer), raising his hand like some</td>
<td>63</td>
<td>15-22</td>
</tr>
</tbody>
</table>

277
colossal figure who has lamented the fate of man for ages in the desert
alone with his hands pressed to his forehead, furrows of despair on his
cheeks, and now sees light on the desert's edge which broadens and
strikes the iron-black figure (and Septimus half rose from his chair),
and with legions of men prostrate behind him he, the giant mourner,
receives for one moment on his face the whole--

42 He would turn round, he would tell them in a few moments, (continued)  63  26a  3
43 only a few moments more, of this relief, of this joy, of this astonishing revelation--  63  26b  3
44 If you walked with her in Hyde Park now it was a bed of tulips, now a child in a perambulator, now some absurd little drama she made up on
the spur of the moment.  70  25-27  6
45 Life itself, every moment of it, every drop of it, here, this instant, now, in the sun, in Regent's Park, was enough.  71  18-20  3
46 There were moments of waking in the early morning.  78  18-19  2
47 For the truth is (let her ignore it) that human beings have neither
kindness, nor faith, nor charity beyond what serves to increase the
pleasure of the moment.  80  23-25  6
48 It was at that moment that the great revelation took place.  83  26-27  3
49 He could see the first moment they came into the room (the Warren
Smiths they were called); he was certain directly he saw the man; it
was a case of extreme gravity.  86  2-3  6
50 "We all have our moments of depression," said Sir William.  88  7  6
51 A magnificent figure he cut too, pausing for a moment (as the sound of the half hour died away) to look critically, magisterially, at socks and shoes; impeccable, substantial, as if he beheld the world from a
 certain eminence, and dressed to match; but realised the obligations which size, wealth, health, entail, and observed punctiliously even when not absolutely necessary, little courtesies, old-fashioned ceremonies which gave a quality to his manner, something to imitate, something to remember him by, for he would never lunch, for example, with Lady Bruton, whom he had known these twenty years, without bringing her in his outstretched hand a bunch of carnations and asking Miss Brush, Lady Bruton's secretary, after her brother in South Africa, which, for some reason, Miss Brush, deficient though she was in every attribute of female charm, so much resented that she said "Thank you, he's doing very well in South Africa," when, for half a dozen years, he had been doing badly in Portsmouth.  93  1-15  1
52 Lady Bruton herself preferred Richard Dalloway, who arrived at the next moment.  93  93.17  6
53 And Richard Dalloway strolled off as usual to have a look at the General's portrait, because he meant, whenever he had a moment of
leisure, to write a history of Lady Bruton's family.  99  23  6
54 And Richard Dalloway and Hugh Whitbread hesitated at the corner of Conduit Street at the very moment that Millicent Bruton, lying on the sofa, let the thread snap; snored.  101  12  6
55 But he [Richard Dalloway] stood for a moment as if he were about to
say something; and she wondered what?  107  19-20  1
56 Down, down, into the midst of ordinary things the finger fell making
the moment solemn.  114  10-11  2
57 Beaten up, broken up by the assault of carriages, the brutality of vans, the eager advance of myriads of angular men, of flaunting women, the domes and spires of offices and hospitals, the last relics of this lap full of odds and ends seemed to break, like the spray of an exhausted wave, upon the body of Miss Kilman standing still in the street for a moment to mutter "It is the flesh."  115  5-6  1
At every moment Nature signified by some laughing hint like that gold spot which went round the wall--there, there, there--her determination to show, by brandishing her plumes, shaking her tresses, flinging her mantle this way and that, beautifully, always beautifully, and standing close up to breathe through her hollowed hands Shakespeare's words, her meaning.

"That'll do for the moment. Later . . ." her sentence bubbled away drip, drip, drip, like a contented tap left running.

But he would wait till the very last moment.

Partly for that reason, its secrecy, complete and inviolable, he had found life like an unknown garden, full of turns and corners, surprising, yes; really it took one's breath away, these moments; (continued)

there coming to him by the pillar-box opposite the British Museum one of them, a moment, in which things came together; this ambulance; and life and death.

It ended in a transcendental theory which, with her horror of death, allowed her to believe, or say that she believed (for all her scepticism), that since our apparitions, the part of us which appears, are so momentary compared with the other, the unseen part of us, which spreads wide, the unseen might survive, be recovered somehow attached to this person or that, or even haunting certain places after death . . . perhaps--perhaps.

She had felt a great deal; had for a moment, when she kissed his hand, regretted, envied him even, remembered possibly (for he saw her look it) something he had said--how they would change the world if she married him perhaps; whereas, it was this; it was middle age; it was mediocrity; then forced herself with her indomitable vitality to put all that aside, there being in her a thread of life which for toughness, endurance, power to overcome obstacles, and carry her triumphantly through he had never known the like of.

And then he could just--just do what? just haunt and hover (he was at the moment actually engaged in sorting out various keys, papers), swoop and taste, be alone, in short, sufficient to himself; and yet nobody of course was more dependent upon others (he buttoned his waistcoat); it had been his undoing.

Lucy came running full tilt downstairs, having just nipped in to the drawing-room to smooth a cover, to straighten a chair, to pause a moment and feel whoever came in must think how clean, how bright, how beautifully cared for, when they saw the beautiful silver, the brass fire-irons, the new chair-covers, and the curtains of yellow chintz: she appraised each; heard a roar of voices; people already coming up from dinner; she must fly!

For her invitation to Clarissa’s party had come at the last moment.

Lolloping on the waves and braiding her tresses she seemed, having that gift still; to be; to exist; to sum it all up in the moment as she passed; turned, caught her scarf in some other woman's dress, unhitched it, laughed, all with the most perfect ease and air of a creature floating in its element.

And, walking down the room with him, with Sally there and Peter there and Richard very pleased, with all those people rather inclined, perhaps, to envy, she had felt that intoxication of the moment, that dilatation of the nerves of the heart itself till it seemed to quiver, steeped, upright;--yes, but after all it was what other people felt, that; for, though she loved it and felt it tingle and sting, still these semblances, these triumphs (dear old Peter, for example, thinking her so brilliant), had a hollowness; at arm's length they were, not in the heart; and it might be that she was growing old but they satisfied her no longer as they used; and suddenly, as she saw the Prime Minister
go down the stairs, the gilt rim of the Sir Joshua picture of the little girl with a muff brought back Kilman with a rush; Kilman her enemy.

70 "I will come," said Peter, but he sat on for a moment.
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