

Notes

1 Literary Post-Impressionism

1. Virginia Woolf says 'a great lady' asked to have her name taken off the exhibition committee after she saw the pictures (*RF*, p. 122). Ottoline Morrell's biographer Miranda Seymour strangely assumes that it was Ottoline who asked, though she had actually helped select the pictures (p. 91). MacCarthy's correspondence reveals it was Violet, Duchess of Rutland (mother of Diana Cooper and something of an artist herself), who wrote to MacCarthy as secretary telling him how very upset she was at finding herself a patron of 'such an *awful* Exhibition of horrors' and begging him to remove her name from the next issue of the catalogue (Avery, p. 25).
2. This article is not included in Laing's bibliography of Clive Bell.
3. Before the second post-impressionist exhibition Clive Bell wrote a letter to *The Eye-Witness* on the subject of insanity and post-impressionism that had arisen with the first exhibition. Bell noted the assumption that an artist's madness is determined by what doctors see in paintings and found that, as scientists, they had not verified the premises on which they were prepared to incarcerate and castrate the poor. In an oblique comment on prevailing art standards, he also observed that the general level of pictures by lunatics was refreshingly high ('Tests', p. 279).
4. About the review Vanessa Bell wrote her sister that Fry thought it a great advantage to have art criticism written by someone who knew nothing about it, while she could not find any art criticism in the review. Fry added a postscript on 'Vanessa's artistic distortion' of his remark (*VB/Letters*, pp. 110–11).
5. In his memoir MacCarthy slightly misquotes his own famous remark. What he actually said in the preface was 'a good rocking-horse often has more of the true horse about it than an instantaneous photograph of a Derby winner.' MacCarthy's remark may be related to Gauguin's saying, quoted by Gombrich, that he wanted to go behind the horse of the Parthenon to the rocking horse of his childhood (*Story of Art*, p. 586), and even to Gombrich's own argument in his *Meditations on a Hobby-Horse* that a hobby-horse is a substitution for a horse rather than a representation of one.
6. Roger Fry and Clive Bell's work is detailed in the bibliographies of Donald A. Laing. Full references are given in the bibliography here only where the works have not been reprinted, usually in *Post-Impressionists in England*, ed. J. B. Bullen (Routledge, 1988); otherwise only the reprint reference is given.
7. Were the critics' fears confirmed two months later by the fact that one of the anarchists who shot four London policemen and got away was known as Peter the Painter?
8. When he included 'Art and Socialism' in *Vision and Design* in 1920, Fry added several paragraphs on the consumption of art and the imitation of great artists that results from the average man's use of art only for its symbolic value in his instinctive life; artists violently revolt against this instinctive existence, for they express 'the reflective and fully conscious life' (*VD*, pp. 50–1). In his effort to avoid content in art, Fry articulates here an oddly unmodern view that appears inconsistent with post-impressionist symbolism and primitivism.
9. Strachey's letter is not included in Edmonds's bibliography.

10. Fry's article 'Stage Settings', written for the *New Statesman's* dramatic supplement on 27 June 1914, is not included in Laing's bibliography. Fry begins with an apology for his subject, distinguishing between the drama, which he loved, and the theatre, which he was prohibited from attending until he had grown up and now found devastatingly disillusioning.
11. According to the printed notice, included in Fry's letters to Nina Hamnett, the first lecture was to be on Verlaine; the second on art in the work of such modern writers as Moréas, Verhaeren, Maeterlinck, Jammes, and Fort; and the third on the contemporary French poets Duhamel, Romain, Arcos, Chennevière, Vildrac himself, and others (Papers, Texas).
12. Leonard Woolf's review was mistakenly ascribed to Virginia in an earlier edition of Kirkpatrick's bibliography and McNeillie's edition of her essays. (Virginia Woolf's copy of *Mort de Quelqu'un* is now in the Spater Collection, McMaster University, Hamilton, Ontario.)
13. Karen Costelloe's paper, entitled 'What Bergson Means by Interpenetration', expounded the nature of *durée*, and was published in the *Proceedings of the Aristotelian Society*, XIII (1913), 131–55. The next year she gave another paper comparing Bergson and Russell's philosophical methods, and in 1922, after she had turned to psychiatry, she published *The Misuse of Mind: A Study of Bergson's Attack on Intellectualism* with a brief preface by Bergson himself.
14. At the end of his life Grant wrote that *Principia Ethica*, which his mother had given him, was 'the source of all my moral philosophy which possibly does not amount to very much I believe in states of mind and of course one has to find out which are the good and which the bad. And one is the only person whose judgement in these matters has any value. In fact it all depends on oneself' (Shone, p. 254). This view of Moore's ethics may owe something to Keynes's later interpretation in 'My Early Beliefs'.
15. Several critics have found in Russell's logical atomism and his subsequent theories of epistemology connections with Fry's aesthetics and Virginia Woolf's fiction. The most detailed of these, Ann Banfield's *The Phantom Table*, argues that Woolf's novels represent a monadological universe of possible worlds, private perspectives and points of space and time where sense-data are separable from sensations as well as observers, and in which death is elegised as the separation of subject and object. With the trope of the familiar table from epistemological discussions, Banfield goes on to connect it to Fry's analysis of Cézanne still-lives and maintain that Russell's philosophy provided Fry, Woolf, and Bloomsbury with a principia aesthetica. Banfield notes the 1910 date of *Principia Mathematica's* publication and quotes Michel Foucault on the culmination of nineteenth-century formalism in thought and the unconscious with Russell and Freud (pp. 10, xi). Bloomsbury, of course, would become involved with Freud as well as Cambridge philosophy, though to what extent formalism in mathematics, aesthetics, and psychology can be related remains a question. Banfield's argument for Russell's significance in Woolf's work has to rely on parallels or analogies rather than any direct evidence. There is little indication of Bloomsbury's interest in Russell's later philosophical work, as opposed to his political writings, and none at all that Virginia Woolf, who read and knew Moore, ever read any of Russell's philosophy. Other problems with Banfield's interpretation include overlooking the importance of Plato's philosophy in Russell's and Woolf's work and not considering the relevance of current ideas such as those of Tolstoy and aesthetic emotion or the Unanimists and group consciousness. And while interestingly extending claims

for the relevance of Russell's and Moore's philosophical Realism for Bloomsbury, Banfield's book takes no account of the ethics that accompanied it and cannot in any satisfactory analysis be separated from Bloomsbury's aesthetics.

2 The Art of Clive Bell's *Art*

1. Bell's sketchbook, consisting of twenty-four holograph pages in pen and pencil, is now in the Tate Gallery Archives. It is undated but Bell says in the preface to *Civilization* that he intended to bring *The New Renaissance* down to 1909. The words 'post-impressionism' appear in the manuscript, however, suggesting he was working on it in 1910–11.
2. Among Bell's papers at Trinity College are manuscript drafts for *Art*, dated 4 February 1913, and a carbon typescript of *Art* with holograph corrections of the first ten pages, which include a discussion of 'significant form' less complete than the published version.
3. Clive Bell's annotated and underlined copy of *Principia Ethica* is in the possession of Quentin Bell's estate; the address in it is given as 46 Gordon Square, which may suggest Clive studied it again after Cambridge.
4. S. K. Tillyard in *The Impact of Modernism 1900–1920* shows that Morris and the Arts and Crafts Movement were as important a part of Bloomsbury's nineteenth-century heritage as the aesthetes, whose influence has been overemphasised. But her argument that the Arts and Crafts Movement helped shape particularly the language of Bloomsbury's post-impressionist criticism is overstated. Bell's aesthetics resulted from more than just a 'smattering' of Moore's ideas. Tillyard finds Bell using aesthetic emotion to deny the importance of personal expression, but this overlooks Bell's metaphysical hypothesis which attempts to interpret the nature of the artist's experience. Bell and Fry admired Morris, as Bell's review indicates, and there are interesting continuities between the Movement and the Omega Workshops. But both men were also critical of some of the Arts and Crafts beliefs and apprehensive about the implications of socialism for art.
5. Woolf's article may have been some kind of a public statement following the second post-impressionist exhibition, for Vanessa says she cannot sign it (*L*, p. 133).
6. In his annotations of *Principia Ethica* Bell is outraged by Moore's commonsense conclusion that a beautiful natural scene is superior to a painted one because it is more real. But he was relieved, as he says in a footnote to *Art*, when Moore changed his mind about inanimate beauty being a good in itself (p. 111).
7. In his 1949 preface Bell says that 'a gross tautology in my statement of the aesthetic hypothesis ... was obliterated long ago.' I have been unable to discover any such change in the subsequent editions of *Art*, but Bell did revise his *Burlington* phrasing of the aesthetic hypothesis.
8. Moore in his 1910–11 lectures did distinguish between the resemblance of some kinds of things that do not have a common and peculiar property but 'consists in the fact that each *either is or* exactly resembles any one of them you like to take' (*Some Main Problems*, p. 396). Banfield calls this a disjunctive notion of groups, and it could be applied to Bloomsbury itself (p. 46).
9. Bell urged his readers if they had not read *Principia Ethica* to go right out and order it. One young reader, A. J. Ayer, did so and was thus introduced to philosophy through *Art* (Ayer, p. 54).

10. The frontispiece, a Wei sculptured figure of the fifth century, is followed by a Persian dish of the eleventh century, a Peruvian pot from the Nasca Valley, a Byzantine mosaic of the sixth century from Ravenna, and finally unnamed paintings by Cézanne and then Picasso (bought by the Bells in 1911 – VB/*Letters*, 109).
11. Fry good-humouredly wrote to Grant ‘the Lewis group have got hold of the New Age critic & he’s written an amusing [*sic*] thing wh. I send you. Please send it back’ (pKC). Virginia Woolf quotes the letter correctly in her biography, but Sutton’s edition of Fry’s letters mistranscribes the remark as ‘amazing’ instead of ‘amusing’ and it has been widely quoted since (*L*, II 378) by critics unaware of Hulme’s innuendo.
12. Moore had shown Hulme the objective nature of ethical values, though he thought the reaction of Moore and Husserl, against relative, subjective humanism was incomplete because they had not established a necessary hierarchy of values (pp. 440, 451–2). Hulme’s version of Moore ignores the intuitional basis of *Principia Ethica*, its fundamental separation of instrumental and intrinsic goods, and its deriving of ideal good not from anything divine but from human consciousness of love and beauty. On these Bell and Bloomsbury based their subjective, humanistic, even Romantic values.
13. Earlier Richards analysed the aesthetics of Fry and Bell in a number of articles and books, and both replied to him. In 1919 Richards admired the elegant exposition of the ‘compact and pellucid doctrine’ that was Bell’s aesthetic hypothesis but thought it fallacious (*Letters*, pp. 209–14). In another article the same year he found ‘significant form’ a useless term and distinguished various ways that emotion might be involved in art (*Complementarities*, pp. 7–11). With Ogden and Wood in *The Foundations of Aesthetics* (1922) Richards also criticised Bell and formulated his own psychological theory of art.
14. A useful exception to the general neglect of Bell’s later ideas is William G. Bywater’s *Clive Bell’s Eye*, which reprints some of the most important essays written after *Art*. Those that Bell himself never reprinted will be cited in Bywater’s book.
15. Bell’s words are that to Byzantine and Romanesque artists ‘they added the niggers.’ What may have been an amusing juxtaposition of historical and slang terminology in the twenties now grates unbearably, but it is consistent with the racist assumptions of English elitism at the time. For Bell’s appreciation of African art see his ‘Negro Sculpture’ in *Since Cézanne*.
16. In 1961 Bell published a letter responding to Edgar Wind’s criticism of the claim that representation in art was always irrelevant, Bell conceded the recognition of form and colour in some art works depended on an understanding of their subjects. He still insisted that significant form was the *sine qua non* of art, but admitted as well that ‘a work of art may contain many other valuable qualities’. Bell’s letter to the *Listener* on Wind’s *Art and Anarchy* is not included in Laing’s bibliography.

3 The Arctic Summer of E. M. Forster

1. In quoting from *Arctic Summer* here I have omitted Forster’s later revisions as given by the editors.
2. Seurat was not included in the post-impressionist exhibitions, and Fry said in the conclusion to *Vision and Design* that his most serious failure in judging modern painting was not recognising the greatness of Seurat ‘whose supreme merits as a designer I had every reason to acclaim’ (202).

3. Reid was one of the very few people who agreed with Forster in preferring his short stories. Forster admired what he called the 'moral fragrance' of Reid's Belfast novels, which were largely about boyhood (*ZCD*, p. 263).
4. In an even slighter ironic story published the next year in *The English Review* Forster imagined Beethoven and Napoleon in heaven receiving the questionable homage of their earthly worshippers (in this case the result of co-ordinated education in a progressive girls' school) as transmitted by flattering clerks. The rewards of melody and victory granted by the great men co-ordinate the students and their teachers in practical pleasures and benefits which Mephistopheles cannot understand. Called 'Co-ordination' in *The Eternal Moment*, the story was originally titled 'Co-operation', which may suggest the vagueness of the story's own co-ordination.
5. The recent Abinger edition of Forster's stories is used here along with other volumes of Forster's collected works, despite its inadequacies. The title of the collection, *The Machine Stops and Other Stories*, is not authorial. Forster called them *The Collected Tales* in the 1947 first American edition and *Collected Short Stories* in the 1948 first English edition. The Abinger collection follows the English edition, which it misdates as 1947, and ignores significant variants from the American edition and the serial publications of the stories.
6. Harold is also an earlier name of Stephen's in *The Longest Journey*, and there are a number of parallels between the novel and the story, such as Harold and Stephen, Rickie and Micky as well as their wives, the allusions to Orion, the sudden deaths of young men, and salvation through friendship. The manuscript ending is quoted, along with another interesting passage on how time ruins the past as well as the present by making man forget, in Herz's *Short Narratives of E. M. Forster*, pp. 36–8. Herz's interpretation of 'The Point of It' as a Hermes story also suggests further sources in Henry James's 'The Great Good Place' and Tolstoy's 'The Death of Ivan Ilych'.
7. Forster had been to Italy again shortly before beginning *Arctic Summer*. He wrote two unpublished papers on Italian subjects – one in 1910 on the fifteenth-century humanist Poggio's humorous collection *The Liber Facietiarum* and another in 1911 on Luigi Cornaro (pKC) – and he continued to give lectures on Italian history and teach Latin at the Working Men's College.
8. My account of the versions of *Arctic Summer* is based on the work of Elizabeth Ellem, and Elizabeth Heine. Their accounts differ somewhat and I have not followed either closely. The versions that Ellem labels 'Tramonta', 'Cyril', and 'Aldeburgh' are more or less combined into the main version of the text of the Abinger *Arctic Summer*, except for the separated 'Tripoli' fragment which is part of the Cyril version. I am also indebted to Heine's *Arctic Summer* introduction for information about the composition of the work, though again I have not always agreed with her interpretation of it.
9. The story was titled 'Cocoanut & Co: Entrance to an Abandoned Novel' when reprinted in the *New York Times Book Review* (Kirkpatrick, *EMF*, p. 159). The completed story was first published in the posthumous *The Life to Come and Other Stories* (1972).
10. In his introduction to Forster's *Commonplace Book*, Furbank observes that Fry's notion of aesthetic vision remained with Forster (p. ix).
11. While not actually connected with the Treasury until the war, Keynes had recently served with a Royal Commission on Indian finance and written his first book on the subject while lecturing on economics as a fellow of King's.

12. Lytton Strachey told his brother he thought Brooke's review 'putrid' (6.xii.12, pBL). The fact that the second instalment of it was illustrated with Lamb's portrait of Lytton, identified as 'Mr. Lytton Strachey (King's College)' may have had something to do with his opinion.
13. The term *Anglo-Indian* is used here in the older sense that Forster used, meaning of 'British descent or birth but living in or having lived long in India' rather than in the more recent meaning of 'mixed British and Indian parentage' (*COD*).
When he was sixteen Forster wrote a prize-winning school essay about the influence of geography upon national character which asserted that science and civilized individuality have now subdued nature, and 'an Englishman is an Englishman, whether he is on the plains of South Africa or the mountains of Upper India...' – an imperial theme that would turn ironic in *A Passage to India* (*Seeds*, p. 69).
14. Elizabeth Heine has combined the published and unpublished parts of Forster's journal with some of his letters in her very useful edition of *The Hill of Devi*.
15. The details of the composition of *A Passage to India* are given in Oliver Stallybrass's supplementary Abinger volume, *The Manuscripts of 'A Passage to India'*.
16. In the course of the essay Forster alludes anonymously to the ceremony – notorious in Bloomsbury – that was revised by Mrs Humphry Ward ('a talented lady, advanced, but not too advanced') for her daughter's marriage to G. M. Trevelyan. Forster was reminded of the Trevelyan wedding by the Canadian novelist Sarah Jeanette Duncan with whom he was staying at Simla (*L*, I 160).
17. When he reprinted the essay, Forster deleted the opening paragraph that concealed the location of the fort from Cook's 'globe trottoirs' and changed the title from 'In Rajasthan' to 'Jodhpur'.
18. Alfred Lyall is one of the Orientalists disparaged in Edward Said's *Orientalism* on the basis of a remark about the inaccuracy of the Oriental mind quoted by Lord Cromer in his book on Egypt. Amartya Sen describes more valuably the diversity of Indian intellectual traditions and attempts to understand them from the West, distinguishing between exoticist, magisterial or governmental, and curatorial traditions; the latter is the most catholic of the three, the one freest from pre-conceptions. Lyall, though an Anglo-Indian administrator, is an outstanding representative of this tradition. In any case, *Orientalism* is a book about Western attitudes to the Middle East rather than India.
19. Forster also reviewed the autobiography of Tagore's religious father which he enjoyed and found revealing for his son 'whose genius, delicate yet popular, has done much to interpret the saint to the average man' (*AE*, pp. 216–19).
20. In a 1913 talk on Butler to the Weybridge Literary Society, Forster imagined him encountering John Bull who liked him because Butler valued the unconscious and hated people who think they understand themselves (pKC).
21. Forster told his biographer that he and Meredith had been lovers at Cambridge (*M*, p. xv). H. O. Meredith sponsored Forster in the Apostles, and he has been taken as a model not only for Clive Durham in *Maurice* but also such divergent characters as Trent in *Nottingham Lace*, Ansell in *The Longest Journey*, and George in *A Room with a View* (the novel is dedicated to 'H.O.M.'). Meredith left Cambridge in 1905, married, and became not a country squire but a Professor of Economics at Belfast.
22. Forster changed Maurice's last name from Hill to Hall to avoid referring to a Kingsman named Maurice Hill whom Forster met later. Maurice's first name (the English pronunciation of which is 'Morris') may allude both to William Morris as well as ironically, perhaps, to the nineteenth-century divine and co-founder of the Apostles F. D. Maurice with whom Carpenter served as a curate. There may,

however, also be an echo of morris-dancing in it, which, according to the *OED*, is a grotesque dance in which characters from the legend of Robin Hood's outlaws in the greenwood are sometimes represented.

Clive bears no resemblance to his utterly heterosexual namesake, Clive Bell, except in his class and being influenced to a limited extent by post-impressionism. Forster liked to play games with his Bloomsbury friends' names in his fiction – there is a Mrs Keynes, for example, in *The Longest Journey*.

23. The Merchant-Ivory film *Maurice* renders it scrutable, however. Clive is frightened into heterosexuality when the Stracheyan Risley (idiotically made a viscount) is sent to prison after being caught with a guardsman.
24. In 1922 Siegfried Sassoon reported a lunch conversation in which Frank Swinnerton mentioned Forster's unpublishable novel; Arnold Bennett asked "The usual subject?" and added "That subject has been done once and for all by a man named PROUST" (*M*, p. xxxi).
25. The Assyrian bull motif was used by Jacob Epstein for Oscar Wilde's famous Paris tomb in 1909. Wilde haunts Maurice who can only describe himself as 'the Oscar Wilde sort' to his intimidating doctor neighbour (p. 134).

4 Lytton Strachey's Literary History

1. Strachey for his part was unimpressed by Fisher and thought him an academic fraud, as he wrote to Keynes (Holroyd, *LS*, I 426). The future Warden of New College Oxford, President of the Board of Education, the Board of Trade, and the British Academy, author of *A History of Europe*, among other works, FRS, OM, etc., was something more than that, but his character and success were of the kind Strachey, Virginia (who used him in *The Years*), and Leonard Woolf (whom Fisher would defeat as the combined universities candidate for Parliament) found empty (see *LW/DAW*, pp. 34–6).
2. In 1925 Herbert Fisher asked his cousin for a book on the Post-Victorians for the Home University Library, but Virginia Woolf refused, noting to herself that she could do one, if she wished, for the Hogarth Press (*D*, III 42).
3. Chatto & Windus tried unsuccessfully to obtain the copyright from Williams and Norgate which went bankrupt in 1927; the Home University Library was eventually taken over by Oxford University Press in 1941, and Strachey's book remained in print into the 1980s (Holroyd, *LS*, I 333; Edmonds, p. 8).
4. When Strachey's publisher, Chatto & Windus, asked him for an introduction to their English translation of Proust in 1922, he said how much he admired Proust and would like to write on him but dreaded the idea of a translation and thought anyone educated enough to read Proust would do so in French (pR).
5. The most recent study to ignore *Landmarks in French Literature* is Caws and Wright's *Bloomsbury in France*.
6. Gosse, in fact, was one of the possibilities the Home University Library editors considered for their French volume, but Fisher persuaded them to try Strachey instead (Fisher, p. 613).
7. Translated by Sylvia Townsend Warner in *By Way of Sainte-Beuve* (pp. 76, 78).
8. Dorothy Bussy's was the first response to *Landmarks in French Literature*. She had the highest praise for the way the book swept along the whole of French literature with clarity, even excitement, though she felt her brother was rather stiff with Montaigne, unappreciative of Stendhal, and hedging over George Sand (31.I.1912, *LS/pBL*).

9. Bell in fact liked Sainte-Beuve, not so much for his biographical method as his enthusiasm as a critic (*SC*, 178).
10. The *TLS* had only a few caveats, such as Strachey's not understanding the English objection to Racine's limited range and his failure to appreciate the wonders of *Les Misérables* ('Landmarks in French Literature', *TLS*, 1 Feb. 1912, p. 44). The reviewer was the well-known critic John C. Bailey, whose inability to appreciate Racine Strachey had earlier attacked in the *New Quarterly*; not until that essay was reprinted in *Books and Characters* did Bailey concede Racine's greatness (see *Edwardian Bloomsbury*, pp. 270–3).
11. Lawrence is misquoted by Holroyd's biographies of Strachey as writing 'literature' rather than 'literateur'. Lawrence would hardly say literature was a bore. Lawrence's recent homophobic revulsion at Cambridge with Bloomsbury included the Stracheys, and not just the author but the subject of French literature may well have been unappealing to him at this time: Lawrence's French teacher at University College, Nottingham, had been Ernest Weekley, Professor of French, whose wife Lawrence had gone off with in 1912. Weekley was the author of, among other things, the textbook *A Primer of French Literature* in 1901; his judgement of Racine as great but limited was characteristic of the educated English opinion Strachey sought to change.
12. In his review of Walpole's letters in 1919, Strachey called them 'the most important single correspondence in the language' (*CC*, p. 265). Strachey in a later essay on the reminiscences of Walpole calls him 'the most rapacious gossip who ever lived', and describes how Madame du Deffand had her posthumous revenge when late in life Walpole fell futilely in love with the young Mary Berry (*PM*, pp. 110, 112).
13. In 1915 George Duckworth published a translation of *De l'Amour* by Leonard Woolf's brothers Philip and Cecil, about which they may have consulted Strachey.
14. The typescript I have used is now at Duke University; there are some blanks in it, some additions in Strachey's hand to the stage directions, and indications of substantial cuts. In the spelling of Chinese names I have followed the typescript.
15. Another source for Strachey may have been the Home University Library volume *The Civilization of China* by the Professor of Chinese at Cambridge H. A. Giles in 1911. Strachey had reviewed his translations from the Chinese for MacCarthy's *New Quarterly* in 1908 (see *Edwardian Bloomsbury*, pp. 273–4). James Strachey reviewed the volume for the *Spectator* and wrote several articles on the Chinese situation the same year (see Sanders, *Strachey Family*, p. 320).
16. See Frank Ramsey's brilliant Apostolic argument that after Wittgenstein there was nothing left to discuss but shop and personal relations, neither of which was appropriate for the Society (Rosenbaum, *Aspects of Bloomsbury*, pp. 179–80). Strachey's paper and the volume in which it was published have been given the title 'The Really Interesting Question' by its editor Paul Levy.
17. Godfrey has not been identified but it was once a familiar name for an opium cordial. Henry Hyde, Viscount Cornbury, was famous for disdaining a pension in the eighteenth century.

5 Georgian Literary Journalism

1. In 1913 Bell gave a copy of Synge's plays to Duncan Grant who applied an abstract decoration to it that is reproduced on the cover of Anne Olivier Bell's *Editing Virginia Woolf's Diary*.

2. A footnote in *Pot-Boilers* qualifies the 'rather excited paragraphs' in which Bell had praised Athens in the *Athenaeum* by adding that the Athenians had also killed Socrates. Bell's note does not modify his distortion of Moore's Ideal, which never claimed only states of mind were good in themselves.
3. Desmond MacCarthy had been the first to appreciate in print Russian fiction's ability to distinguish between means and ends in the representation of action and feeling (see *Edwardian Bloomsbury*, p. 28).
4. MacCarthy had done one early review in 1905 of H. G. Wells's *A Modern Utopia*. His only other article for the *TLS* would be an appreciation of Henry James after his death in 1916.
5. Three of these reviews are unrecorded in Luedeking and Edmonds but listed in Schell. They are 'Guild Socialism', 28 May 1914, p. 254; 'The Collectivist State', 6 August 1914, p. 377; and 'Hindu Village Tales', 28 January 1915, p. 27.
6. 'A Friend of the Great Duke's' is one of two 1913 *TLS* reviews B. J. Kirkpatrick discovered after the first volume of McNeillie's edition of Virginia Woolf's essays; the other is 'Women of the Country' ('Unrecorded', p. 283). Kirkpatrick also subtracted one, 'Les Copains', which was actually written by Leonard Woolf.
7. MacCarthy's friendship was continued by his son Dermot, who wrote a book about sailing with Belloc.
8. There is still no adequate bibliography of MacCarthy's extensive journalism; incomplete lists can be found among his papers in the Lilly Library at Indiana University.
9. A recruiting letter from Harry T. J. Norton on 6 March 1913 mentions himself, the MacCarthys, Vanessa Bell, Duncan Grant, Gerald Shove, and Marjorie Strachey as members. Lytton and James Strachey as well as Rupert Brooke refused to join (Cecil, pp. 127–8). Sydney Waterlow and Fredgond Shove were also members.
10. Scott-James did not always value Bloomsbury writing. As editor of the *London Mercury* in the 1930s, he once rejected an essay of Isaiah Berlin's partly because it overrated Bloomsbury. Yet later Scott-James wrote a laudatory pamphlet on Lytton Strachey.
11. MacCarthy's memoir is characteristically to be found in several versions, first as a reminiscence for the *New Statesman and Nation* in 1934, then as a dedication to Sharp for the collection *Experience* in 1935, and finally as the essay 'Apprenticeship' in the 1953 collection *Humanities*.
12. MacCarthy's second contribution to the *New Statesman* was a short story he thought well enough of to put at the beginning of *Remnants* in 1918; it is a faint Jamesean tale of a ruminating old poet surprised by his reflection in a mirror. (A later story is a pastiche about a day in the elderly life of Voltaire.)
13. See, for example, MacCarthy's 1938 review of Shaw's *Geneva* where he attacked the play for its fascistic anti-Semitism and its author for being an old man who has lost the power to feel much of anything (S, pp. 193–7).
14. Zangwill wrote to the *New Statesman* complaining about MacCarthy's review of one of his plays. Sharp refused to print the letter because no facts were at issue and he did not want his correspondence columns used by authors for the discussion of their works. Zangwill then complained to Shaw who was having his own disagreements with Sharp over the editor's refusal to publish his articles when unsigned. According to Sharp, Shaw replied 'My dear Z., You complain that Sharp won't print your letter. That's nothing. You're not a proprietor. I am; and he won't print my articles' (Sharp, p. 550).

15. When MacCarthy reprinted a revised version of his 'Than a Cycle of Cathay?' a generation later in *Experience*, he changed the title to 'The Chinese Ideal' and added a reference to Arthur Waley's translations.
16. Strachey's dialogue alludes to the *Dreadnought* hoax; it was reported that the admiral from *HMS Dreadnought* was followed by shouts of 'Bunga-Bunga' after Horace Cole and friends, Adrian Stephen, Duncan Grant, and Virginia Woolf among them, visited the ship disguised as the Emperor of Abyssinia and his suite in 1910 (Adrian Stephen, p. 51).
17. Two years before Strachey had almost apologised to Virginia Woolf for curt remarks on Stephen, whom he thought divine as a man but not a critic. She replied that she probably attached 'more importance to his divinity "qua man" even in his books than you do. But my feeling for literature is by no means pure' (*LWLS*, pp. 44–5).
18. Arnold's touchstone theory of criticism was responsible, Strachey claimed in his earlier essay on Racine, for critics such as John Bailey's failure to recognise his greatness (see *Edwardian Bloomsbury*, pp. 270–2).
19. See Quentin Bell and Stephen Chaplin, 'The Ideal Home Rumpus' (1964), reprinted in *The Bloomsbury Group* (1987, pp. 331–61) with replies from and to Walter Michel. For a recent balanced account of the controversy, see Paul O'Keefe who describes the affair as 'a tangled comedy of misunderstandings and missed opportunities for explanation' O'Keefe thinks Lewis fortunate that Fry took no action against him but also speculates Fry may not have sued because he was guilty of 'misappropriation by default' (pp. 131, 136).
20. Among Lewis's papers at Cornell University is a substantial unpublished text, written around 1934 and entitled 'Say It with Leaves', which combines in its attack 'the Leavis Gang' with the Bloomsbury Group, of which Leavis is considered an offshoot. Strachey is identified as the leader of Bloomsbury and Virginia Woolf its queen. As 'the Enemy', Lewis at least recognised affinities in the Cambridge origins of Bloomsbury and *Scrutiny* that few others have noted.

6 Virginia Woolf's First Novel

1. References to *The Voyage Out* are to the Blackwell's Shakespeare Head Press Edition, edited by C. Ruth and Lawrence Miller, which includes all the substantial authorial variants from other editions of the novel as well as full annotation of the novel's allusions. References to this edition begin with the chapter number so that other editions can be more easily consulted. Hewet's comment was removed by Woolf for the 1920 American edition five years after the first English edition.
2. A later title Woolf mentions was *Friendship* (*L*, I 484). It cannot be determined when she decided to call the novel *The Voyage Out*. In attempting to reconstruct the earlier typescript of *The Voyage Out*, Louise DeSalvo combined it with parts from the later typescript but decided to omit significant holograph additions and cancellations because she considered them later additions. In fact Woolf may have made them as she typed up her novel. There are also errors in DeSalvo's transcription. Those who wish to study the composition of *The Voyage Out* should consult the microfilms of the manuscripts and typescripts that have were made from the Berg Collection of the New York Public Library in 1994 and are now available in a number of large research libraries (*Virginia Woolf Manuscripts*).

A table comparing typescripts and finished novel can be found at the end of Heine's article 'The Earlier *Voyage Out*'.

3. Pindar, like the Sophocles that Pepper quotes and the Sappho whom Hirst reads in church, and even *Comus* at the end are part of the non-Christian atmosphere of *The Voyage Out*. The epigraph that Paul Valéry chose from Pindar for *Le Cimetière Marin* in 1920 would have been suitable for Woolf's novel: translated, it reads 'My soul, do not seek immortal life but exhaust the realm of the possible' (p. 269).
4. Early in the writing of *The Voyage Out* Woolf told Vanessa that Clarissa (then called Lettice) was based almost verbatim on Kitty Maxse, a Stephen family friend, wife of the editor of the *National Review* for whom Woolf had written (*L*, I 349). The Dalloways of *Mrs. Dalloway* do not seem quite the same couple as in *Mrs. Dalloway*, where Clarissa is more sensitive, less superficial and her husband not so pompous and promiscuous as in *The Voyage Out*. Woolf was nevertheless a little distressed when Winifred Holtby pointed out in her book that Woolf had given Clarissa different fathers in the two novels (p. 142).
5. In lending Gibbon to Rachel, Hirst asks if she has read Donne and Webster; he displays his modernism by mentioning that he will also send her Wedekind whom he is now reading. Desmond MacCarthy as a student in Germany saw Wedekind's *Erdgeist* and then met the playwright; he later regretted he was not then interested enough in drama to be a harbinger of Expressionism (*Edwardian Bloomsbury*, p. 99).
6. Holtby was the first to point out Woolf's borrowings from Sir Walter Raleigh's *Discovery of Guiana* (p. 78).
7. In the later typescript Flushing discourses, like Fry, on how the natives have lost their own traditions trying to imitate debased European art.
8. James does not mention the heroine of his own *Daisy Miller*, which Leslie Stephen first published to considerable acclaim in the *Cornhill* in 1878. It is another *Bildungsroman* of a truth-pursuing young heroine, who dies of a fever abroad. *The Wings of the Dove* is another.
9. As with so much of *The Voyage Out*, Rachel's delirium resonates autobiographically. Virginia wrote Ethel Smyth once that in her madness she saw 'a gibbering old man' at the end of a drain pipe (*L*, IV 298). *Comus*, with Clive Bell taking the title role and Woolf the role of Sabrina (Strachey was an attendant spirit) was performed by Bloomsbury's play-reading society in January 1908 (CBp/KC). Later a Cambridge production of the masque with Rupert Brooke was reviewed by Strachey for the *Spectator*. Strachey called the masque 'a play for prigs' (see *Edwardian Bloomsbury*, p. 296). However, the allusion to *Comus* was added only in a late rewriting of *The Voyage Out* in 1912–13.
10. Malcolm Darling thought Woolf's work inferior to that of Forster, who cheerfully agreed but maintained that the feeling for adventure in *The Voyage Out* and the awareness that adventure could only be undertaken alone were fine (2, 20.viii.15, pT).
11. When Rachel talks with Evelyn in the earlier typescript of 1910–12, she vividly imagines drowning as a recent shipwreck had suggested to her. The *Titanic* went down in April 1912; Leonard and Virginia attended the inquiry the next month and Woolf wrote imaginatively about it in a letter (*L*, I 495).
12. The reviewer, identified only as James, would not have been the pacifist James Strachey, who had ceased to work for his cousin's patriotic paper. An acquaintance of Lytton Strachey complained to him about the review's praise of a novel

which he described as disgusting, especially in the behaviour of Hirst and Hewet (H.C. Irwins, LSp/BL). He would not be the only reader to feel this way.

13. The criticism of Virginia Woolf has been surveyed by Rice up to 1982, Fuderer up to 1990, and Hussey up to 1994. Subsequent work on Virginia Woolf can be found in the annual bibliographies of *PMLA*.
14. The general unawareness of Virginia Woolf's milieu can be illustrated with the allusion to *Euphrosyne*. Neither DeSalvo's book on the genesis of the novel nor Schlack's book on allusions in Woolf's fiction understood its reference, even though Lee had pointed it out as early as 1977 (*Novels*, p. 32).
15. An edited version of the essay was first published by Edward A. Hungerford in 1979. The text used here is the transcript with revisions and cancellations that Andrew McNeillie reproduced in an appendix to Volume 3 of *Woolf's Essays*.
16. And *Mrs. Dalloway* would be continued, in a different way into the third millennium through Michael Cunningham's extension in *The Hours* and then the adaptation of it into a film which would bring new readers back through Virginia Woolf's biography once again to *Mrs. Dalloway* and even perhaps *The Voyage Out*.

7 Leonard Woolf's Last Novel

1. Bloomsbury was not about to let Woolf completely forget his novel. When Vanessa Bell, Duncan Grant, Angelica Garnett, and Quentin Bell decorated the Berwick Church, Quentin selected the wise and foolish virgins as his subject and then, according to Vanessa, got into trouble for using Leonard as a model for Christ whom he made resemble a middle-aged Jew (VB/*Letters*, p. 489).
2. Lamb did a portrait of Woolf (the actual names are funnier than Wilton's allusive Lion nickname) in 1912, but after the Woolfs' marriage, the friendship declined, partly because of Lamb's unease around Virginia, according to Leonard.
3. The Hogarth reprint of *The Wise Virgins* is cited for convenience here except where it varies from the scarce first edition of 1914.
4. Bella Woolf's letter about *The Wise Virgins* was written to Leonard in November 1913. Olivier Bell in her edition of Virginia Woolf's diaries has assumed that because of her health she did not read the book until January 1915 (*D*, I 32).
5. Ethel Sidgwick (1877–1970), author of a dozen novels and other works for children, was a niece of the philosopher Henry Sidgwick of Trinity College and his wife, Eleanor, neé Balfour, Principal of Newnham, whom Ethel wrote a memoir of. Virginia Woolf's comparison thus has a Cambridge edge to it.
6. In an interview with Quentin Bell, Leonard Woolf recalled late in life an early conversation with Adrian Stephen that sounds like something out of *The Wise Virgins*: "Well of course, all Jews are superior", Woolf began, knowing he was going to annoy Adrian – "and proportionately to their numbers they are infinitely more intelligent than any other religion in European countries." He was absolutely furious....' Woolf egged him on until he thought Adrian was going to hit him (5. iv. 67, Quentin Bell papers).
7. Later in his locked diary, however, Forster noted he was reading novels by Forrester Reid and Leonard Woolf which were 'rather good' (11.xi.14, EMF/p KC).
8. It is not worthwhile to consider the range of vulgar and not so vulgar errors in the subsequent criticism of *The Wise Virgins*, but the following may be illustrative: one book asserts Harry and Camilla are the principal characters; another says Harry marries Gwen because she is pregnant; a third sees the Lawrences as representations of Leslie Stephen and his family; a fourth finds Janet and Ethel Garland

to be the novel's wise virgins; and a fifth deplors Harry's abandoning of Camilla at the end of the novel, though the last description is of her ambiguously 'half-smiling' at his wedding (p. 239).

9. 'Do We Know One Another?', which has a cancelled allusion to a remark made by Keynes at a Society meeting and a bracketed reference to the Friday Club, can be dated by its reference to Dostoevsky's *Les Frères Karamazov* which Woolf read in 1911. Constance Garnett's translation appeared the next year.
10. La Bruyère originally claimed his *Les Caractères* as translations from Theophrastus, and Woolf's characters have mostly Greek names. Theophrastus was popular at Cambridge in R. C. Jebb's translation, as E. M. Forster's 'The Cambridge Theophrastus' indicates (see *Victorian Bloomsbury*, pp. 120, 274–5). Leonard's character-sketches have been rather misleadingly catalogued under personal writings about Virginia because the first character-sketch, called 'Aspasia' is of her (see LW/pS II.D.7.a). The Aspasia sketch has been partially published by Spater and Parsons (pp. 61–2), with the context of the other characters omitted and Aspasia's response represented as simply Virginia's. In his diaries Leonard Woolf does refer to her as Aspasia and mentions her reading his sketch. Panthea Reid suggests Leonard took the characterisation from Walter Savage Landor's *Pericles and Aspasia* which Virginia had read (pp. 81, 131).
11. I am grateful to Judith Scherer Herz for discovering that 'The British Empire' is fictive rather than factual.
12. Spotts states that the story was written along with *The Wise Virgins* (LW/L, p. 158). It may have been the story Woolf sent Middleton Murry for his expiring *The Blue Review* in July 1913 (Alpers, p. 159).

Bibliography

This bibliography is divided into two parts: first, works by members of the Bloomsbury Group, then other works. The place of publication is London unless otherwise stated. Short title references used in the text are given in square brackets at the end of the entry. Uncollected essays by Virginia and Leonard Woolf, E. M. Forster, Lytton Strachey, Clive Bell, Roger Fry, and Desmond MacCarthy have been included only when they have been quoted; otherwise readers are referred to the bibliographies that have been published of all but Desmond MacCarthy.

1. Writings by the Bloomsbury Group

- Bell, Clive, annotated copy of G. E. Moore's *Principia Ethica* in possession of Quentin Bell's estate.
- , *Art*, ed. J. B. Bullen (Oxford: Oxford University Press, 1987). [A]
- , 'Art and Anarchy', *The Listener*, LXV (5 January 1961), p. 34.
- , 'The Bran-pie and Eclecticism', *New Republic* (4 June 1924), pp. 43–5; *Nation and Athenaeum* (21 June 1924), pp. 376–8; rpt., Bywater, *Clive Bell's Eye*, pp. 195–200.
- , *Civilization: An Essay* (Chatto & Windus, 1928). [C]
- , 'The English Group', *Second Post-Impressionist Exhibition* (Catalogue, 1912), pp. 9–12; rpt, *Post-Impressionists in England*, pp. 349–51.
- , *Enjoying Pictures: Meditations in the National Gallery and Elsewhere* (Chatto & Windus, 1934).
- , 'How England Met Modern Art', *Art News*, XLIX (October 1950), pp. 24–6, 61.
- *Landmarks in Nineteenth-Century Painting* (Chatto & Windus, 1927).
- , Letters to Mary Hutchinson, Harry Ransom Humanities Research Center, University of Texas at Austin. [LH]
- , 'Mr Roger Fry's Criticism', *Nation* (22 February, 8 March 1913), pp. 853–4, 928. [Fry]
- , *Old Friends: Personal Recollections* (Chatto & Windus, 1956). [OF]
- , Papers, King's College, Cambridge. [pKC]
- , Papers, Tate Gallery Archives, London. [pTG]
- , Papers, Trinity College, Cambridge. [pTC]
- , 'Post-Impressionism Again', *Nation* (20 March 1913), pp. 1060–1.
- , 'Post-Impressionism and Aesthetics', *Burlington Magazine*, XXII (22 Jan. 1913), pp. 226–30; rpt *Post-Impressionists in England*, pp. 421–9.
- , *Pot-Boilers* (Chatto & Windus, 1918). [PB]
- , *Since Cézanne* (Chatto & Windus, 1922). [SC]
- , 'Tests for the Feeble-Minded', *Eye-Witness* (15 Aug. 1912), p. 279.
- , 'Virginia Woolf', *Dial*, LXXVII (December 1924), pp. 451–65.
- Bell, Quentin, *Bloomsbury*, new edn (Weidenfeld and Nicolson, 1986).
- , *Elders and Betters* (John Murray, 1995). [Elders]
- , Papers, University of Sussex.
- , *Ruskin*, rev. edition (NY: George Braziller, 1978).
- , *Virginia Woolf: A Biography*, 2 vols (Hogarth Press, 1972). [VW]

- , and Stephen Chaplin, 'The Ideal Home Rumpus', *Apollo* LXXX (October 1964), pp. 284–91; LXXXII (Aug. 1965), pp. 130–3; LXXXIII (January 1966). p. 75. Rpt *The Bloomsbury Group*, ed. S. P. Rosenbaum (Toronto, 1987), pp. 331–61.
- Bell, Vanessa, *Selected Letters of Vanessa Bell*, ed. Regina Marler (Bloomsbury, 1993). [Letters]
- , *Sketches in Pen and Ink*, ed. Lia Giachero (Hogarth, 1997).
- , Papers, King's College, Cambridge. [pKC]
- Euphrosyne. A Collection of Verse* (Cambridge: Elijah Johnson, 1905).
- Forster, E. M., *Abinger Harvest and England's Pleasant Land*, Abinger Edition, Vol. 10, ed. Elizabeth Heine (Andre Deutsch, 1996). [AH]
- , *Albergo Empedocle and Other Writings*, ed. George H. Thomson (NY: Liveright, 1971). [AE]
- , *Arctic Summer and Other Fiction*, Abinger Edition, Vol. 9, ed. Elizabeth Heine and Oliver Stallybrass (Edward Arnold, 1980). [AS]
- , *The Celestial Omnibus and Other Stories* (Sidgwick & Jackson, 1911).
- , *Commonplace Book* [facsimile], intro. P. N. Furbank (Scolar Press, 1978).
- , *Commonplace Book*, transcribed and ed. Philip Gardner (Scolar Press, 1985). [CB]
- , 'The Conquerors', *Daily News and Leader* (1 December 1915), p. 6.
- , *E. M. Forster's Letters to Donald Windham*, ed. Windham (Privately printed, Verona: 1975).
- , 'The End of the Samovar', *Daily News* (11 November 1919), p. 5.
- , *Forster-Masood Letters*, ed. Jalil Ahmad Kidwai (Ross Masood Education and Culture Society, Karachi, 1984). [Forster-Masood]
- , *Goldsworthy Lowes Dickinson and Related Writings*, Abinger Edition, Vol. 13, ed. Oliver Stallybrass (Edward Arnold, 1973). [GLD]
- , *The Hill of Devi and Other Indian Writings*, Abinger Edition, Vol. 14, ed. Elizabeth Heine (Edward Arnold, 1983). [HD]
- , *Howards End*, ed. Oliver Stallybrass, Abinger Edition, Vol. 4 (Edward Arnold, 1973). [HE]
- , *The Life to Come and Other Stories*, Abinger Edition, Vol. 8, ed. Oliver Stallybrass (Edward Arnold, 1972). [LTC]
- , *The Longest Journey*, ed. Elizabeth Heine, Abinger Edition, Vol. 2 (Edward Arnold, 1984). [LJ]
- , *The Machine Stops and Other Stories*, Abinger Edition, Vol. 7, ed. Rod Mengham (Andre Deutsch, 1997).
- , *The Manuscripts of 'A Passage to India'*, Abinger Edition, Vol. 6a, ed. Oliver Stallybrass (Edward Arnold, 1978).
- , *Maurice*, Abinger Edition, Vol. 5, ed. Philip Gardner (Andre Deutsch, 1999). [M]
- , Papers, Harry Ransom Humanities Research Center, University of Texas at Austin. [pT]
- , Papers, King's College, Cambridge. [pKC]
- , *A Passage to India*, ed. Oliver Stallybrass, Abinger Edition, Vol. 6 (Edward Arnold, 1978). [PI]
- , *The Prince's Tale and Other Uncollected Writings*, Abinger Edition, Vol. 17, ed. P. N. Furbank (Andre Deutsch, 1998). [PT]
- , *A Room with a View*, ed. Oliver Stallybrass, Abinger Edition, Vol. 3 (Edward Arnold, 1977). [RV]
- , *Selected Letters*, ed. Mary Lago and P. N. Furbank, 2 vols (Collins, 1983–85). [L]
- , 'Some Memories', *Edward Carpenter: In Appreciation*, ed. Gilbert Beith (Allen & Unwin, 1931), pp. 74–81.

- Forster, E. M., 'Three Generations', Papers, King's College, Cambridge.
- , *Two Cheers for Democracy*, ed. Oliver Stallybrass, Abinger Edition, Vol. 11 (Edward Arnold, 1972). [2CD]
- Fry, Roger, 'Art: The Futurists', *Nation* (9 March 1912), pp. 945–6; rpt *Post-Impressionists in England*, pp. 298–301.
- , 'The Case of the Late Sir Lawrence Alma-Tadema, O. M.', *Nation* (18 Jan. 1913) pp. 666–7; (1 Feb. 1913), pp. 743–4. ['Tadema']
- , 'Crepitation', *Nation* (22 February 1913), pp. 851–2.
- , 'The French Group', *Second Post-Impressionist Exhibition* (Catalogue, 1912), pp. 13–17; rpt *Post-Impressionists in England*, pp. 352–5.
- , 'The Grafton Gallery. – I'; 'The Post-Impressionists. – II,' 'A Postscript on Post-Impressionism', *Nation* (19 November, 3 December 1910), pp. 331–2, 402–3; rpt. *Post-Impressionists in England*, pp. 120–4, 129–34, 147–51. [Grafton]
- , *Letters of Roger Fry*, ed. Denys Sutton, 2 vols (Chatto & Windus, 1972). [L]
- , 'A New Theory of Art', *Nation* (7 March 1914), pp. 937–9; rpt *Post-Impressionists in England*, pp. 487–91. ['New']
- , Papers, Harry Ransom Humanities Research Center, University of Texas at Austin. [Papers, Texas]
- , Papers, King's College Cambridge [pKC].
- , 'Post-Impressionism', *Fortnightly Review*, XCV (May 1911), pp. 856–67; rpt *Post-Impressionists in England*, pp. 166–79. [Post]
- , 'Pre-Raphaelitism and the Pre-Raphaelite Brotherhood by W. Holman Hunt', *Athenaeum* (6 Jan. 1906), pp. 22–3.
- , *A Roger Fry Reader*, ed. Christopher Reed (Chicago: University of Chicago Press, 1996). [Reader]
- , 'Stage Setting', *New Statesman* Dramatic Supplement (27 June 1914), pp. 2–3.
- , *Transformations: Critical and Speculative Essays on Art* (Chatto & Windus, 1926).
- , *Vision and Design*, ed. J. B. Bullen (Oxford: Oxford University Press, 1981). [VD]
- Grant, Duncan, Papers, British Library.
- Keynes, John Maynard, *The Collected Writings*, ed. Donald Moggeridge and Elizabeth Johnson, 30 vols (Macmillan, 1971–89). [CW]
- MacCarthy, Desmond, 'Abstract and Elementary', *New Witness* (27 March 1913), pp. 659–61. ['Abstract']
- , 'Alma-Tadema', *New Witness* (13 February 1913), pp. 459–60.
- , 'Andrew Lang as a Journalist', *Eye-Witness* (1 August 1912), pp. 213–14.
- , 'The Art-Quake of 1910', *Listener*, XXX (1 February 1945), pp. 123–4, 129.
- , 'Arthur Schnitzler', *New Witness* (13 March 1913), pp. 587–8.
- , Broadcasts, BBC Archives, Reading. [BBC]
- , 'Black and White Magic', *New Statesman* (15 November 1913), pp. 180–1.
- , *Criticism* (Putnam, 1932).
- , 'Dedication', Jules Romains, *The Death of a Nobody*, translated by Desmond MacCarthy and Sydney Waterlow (Howard Latimer, 1914), pp. iii–vii.
- , *Experience* (Putnam, 1935).
- , 'The Great Adventure', *New Statesman* (12 April 1913), p. 19.
- , *Humanities* (Macgibbon and Kee, 1953). [H]
- , 'An Ideal Husband', *New Statesman* (6 June 1914), p. 277.
- , 'Kant and Post-Impressionism', *New Witness* (10 October 1912), pp. 533–4; rpt *Post-Impressionists in England*, pp. 374–7. ['Kant']
- , 'Literary Criticism in England and France', *New Witness* (12 December 1912), pp. 179–80. ['Literary Criticism']

- , 'Lytton Strachey', *Sunday Times* (24 January 1932), p. 8.
- , 'The Melting Pot', *New Statesman* (14 March 1914), pp. 725–6.
- , *Memories* (Macgibbon and Kee, 1953).
- , 'On Improving One's Style', *Eye-Witness* (6 June 1912), pp. 790–1.
- , Papers, Lilly Library, Indiana University. [pLL]
- , 'Plaster Saints', *New Statesman* (30 May 1914), pp. 244–5.
- , 'The Post Impressionists,' *Manet and the Post-Impressionists* [Catalogue] (London, 1910), pp. 7–13; rpt in *A Bloomsbury Reader*, ed. S. P. Rosenbaum (Oxford: Blackwell Publishers), pp. 97–106.
- , *Remnants* (Constable, 1918). [R]
- , 'Roger Fry', *Roger Fry: Paintings and Drawings* (The Arts Council, 1952), pp. 3–10.
- , 'A Small boy and Others', *New Witness* (11 September 1913), pp. 597–8.
- , *Shaw* (Macgibbon and Kee, 1951).
- , 'The Son of Heaven', *New Statesman* (18 July 1925), p. 394.
- , 'Strindberg and Women', *Eye-Witness* (22 August 1912), pp. 307–9.
- , 'The Tyranny of Tears', *New Statesman* (28 February 1914), p. 661.
- , 'The Wild Duck', *New Statesman* (6 December 1913), pp. 276–7.
- , 'Zuleika Dobson', *Eye-Witness* (16 November 1911), pp. viii–x.
- Strachey, Lytton, *Books and Characters: French & English* (Chatto & Windus, 1922). [BC]
- , *Characters and Commentaries* (Chatto & Windus, 1933). [CC]
- , *Eminent Victorians* (Chatto & Windus, 1918). [EV]
- , *Ermyntrode and Esmeralda*, intro. Michael Holroyd (NY: Stein and Day, 1969).
- , *Landmarks in French Literature* (Williams and Norgate, 1912). [LFL]
- , Letter to the *Nation* (8 February 1913), p. 782.
- , *Lytton Strachey by Himself: A Self-Portrait*, ed. Michael Holroyd (Heinemann, 1971). [LSH]
- , Papers, Berg Collection, New York Public Library. [pNY]
- , Papers, British Library. [pBL]
- , Papers, King's College, Cambridge. [pKC]
- , Papers, Reading University. [pR]
- , Papers, University of Texas. [pT]
- , *Portraits in Miniature* (Chatto & Windus, 1931). [PM]
- , *The Really Interesting Question and Other Papers*, ed. Paul Levy (Weidenfeld and Nicolson, 1972). [RIQ]
- , *A Son of Heaven*, typescript., Strachey papers, Duke University. [SH]
- , *Spectatorial Essays*, ed. James Strachey (Chatto & Windus, 1964). [SE]
- , *Virginia Woolf and Lytton Strachey: Letters*, ed. Leonard Woolf and James Strachey (Hogarth Press, 1956). [LVWLS]
- Woolf, Leonard, *Beginning Again: An Autobiography of the Years 1911–1918* (Hogarth Press, 1964). [BA]
- [—], 'The Collectivist State', *TLS* (6 August 1914), p. 377.
- , Leonard S., *Co-operation & the Future of Industry* (Allen & Unwin, 1919). [Co-operation]
- , *Downhill All the Way: An Autobiography of the Years 1919–1939* (Hogarth Press, 1967). [DAW]
- [—], 'Economics', *New Witness* (7 November 1912), pp. 18–19.
- , *Essays on Literature, History, Politics, Etc.* (Hogarth Press, 1927).
- [—]. 'Everyday Life' [Review of Freud's *Psychopathology of Everyday Life*] *New Weekly* (13 June 1914), p. 412; rpt *Bloomsbury Group Reader*, pp. 189–91.
- , *Growing: An Autobiography of the Years 1904–1911* (Hogarth Press, 1961). [G]

- , 'Jack Squire', *TLS* (2 January 1969), p. 12.
- , *The Journey Not the Arrival Matters: An Autobiography of the Years 1939–1969* (Hogarth Press, 1969).
- , L. S., *International Government: Two Reports* (Allen & Unwin, 1923).
- , 'Les Copains', *TLS* (7 August 1913), p. 230.
- , *Letters of Leonard Woolf*, ed. Frederic Spotts (NY: Harcourt, Brace, Jovanovich, 1989). [L]
- , Papers, Berg Collection, New York Public Library. [pNY]
- , Papers, University of Sussex. [pS]
- , Papers, University of Texas. [pT]
- , *Sowing: An Autobiography of the Years 1880–1904* (Hogarth Press, 1960). [S]
- [—], 'Stéphane Mallarmé', *TLS* (1 May 1913), p. 180.
- , 'Virginibus Puerisque', *New Weekly* (18 April 1914), p. 151.
- , *The Wise Virgins* (Hogarth Press, 1979). [WV]
- , L. S., 'Three Jews', *Two Stories* (Richmond: Hogarth, 1917), pp. 5–18.
- [Woolf, Virginia], 'A Friend of the Great Duke', *TLS* (19 June 1913), p. 266.
- , "'Anon" and "The Reader": Virginia Woolf's Last Essays', ed. Brenda Silver, *Twentieth Century Literature*, XXV (Fall/Winter, 1979), pp. 356–441.
- , *Collected Essays*, ed. Leonard Woolf, 4 vols (Hogarth Press, 1966–67). [CE]
- , *The Common Reader*, First Series, ed. Andrew McNeillie (Hogarth Press, 1984).
- , *The Common Reader*, Second Series, ed. Andrew McNeillie (Hogarth Press, 1986).
- , *The Diary of Virginia Woolf*, ed. Anne Olivier Bell, assisted by Andrew McNeillie, 5 vols (Hogarth Press, 1978–84). [D]
- , *The Essays of Virginia Woolf*, ed. Andrew McNeillie, 6 vols (Hogarth Press, 1986–). [E]
- , *The Letters of Virginia Woolf*, ed. Nigel Nicolson and Joanne Trautmann, 6 vols (Hogarth Press, 1975–80). [L]
- , *Melymbrosia: An Early Version of 'The Voyage Out'*, ed. Louise A. DeSalvo (NY: New York Public Library, 1982).
- , *Moments of Being: Unpublished Autobiographical Writings*, 2nd edn, ed. Jeanne Schulkind (Hogarth Press, 1985). [MB]
- , *Night and Day*, Shakespeare Head Press Edition, ed. J. H. Stape (Oxford: Blackwell Publishers, 1994).
- , *Orlando*, Shakespeare Head Press Edition, ed. J. H. Stape (Oxford: Blackwell Publishers, 1998).
- , Papers, Berg Collection, New York Public Library. [pNY]
- , *A Passionate Apprentice: The Early Journals, 1897–1909*, ed. Mitchell A. Leaska (Hogarth Press, 1990). [EJ]
- , *Roger Fry*, Shakespeare Head Press Edition, ed. Diane F. Gillespie (Oxford: Blackwell Publishers, 1995). [RF]
- , *A Room of One's Own* (Hogarth Press, 1929). [RO]
- , *Virginia Woolf and Lytton Strachey: Letters*, ed. Leonard Woolf and James Strachey (Hogarth Press, 1956). [LVWLS]
- , *The Virginia Woolf Manuscripts*. Index of microfilmed holdings of the Berg Collection, New York Public Library (Woodbridge, Connecticut: Research Publications, 1994).
- , *The Voyage Out*, Shakespeare Head Press Edition, ed. C. Ruth Miller and Lawrence Miller (Oxford: Blackwell Publishers, 1995). [VO]
- , *The Waves*, Shakespeare Head Press Edition, ed. James M. Haule and Philip H. Smith, Jr (Oxford: Blackwell Publishers, 1993). [W]
- [—], 'Women of the Country', *TLS* (10 July 1913) p. 294. ['Women']

2. Other writings

- Abrams, M. H., *Doing Things with Texts: Essays in Criticism and Critical Theory* (NY: Norton, 1991).
- Alpers, Antony, *The Life of Katherine Mansfield* (NY: Viking, 1980).
- Apollinaire, Guillaume, 'L'Antitradition Futuriste: Manifeste-Synthèse' 29 guigno 1913, *Archivi del Futurismo*, I (De Luca Editore, Rome, 1958), pp. 27–9.
- Avery, Todd, *Close & Affectionate Friends: Desmond and Molly MacCarthy and the Bloomsbury Group* (Bloomington, Indiana: Lilly Library, 1999).
- Ayer, A. J., *Part of My Life* (Collins, 1977).
- [Bailey, John C.] 'Landmarks in French Literature', *TLS* (1 February 1912), p. 44.
- Banfield, Ann, *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism* (Cambridge: Cambridge University Press, 2000).
- Beaman, Nicola, *Morgan: A Biography of E. M. Forster* (Hodder & Stoughton, 1993).
- Beebe, Maurice, 'Criticism of Virginia Woolf: A Selected Checklist,' *Modern Fiction Studies*, II (February 1956), pp. 36–45.
- Beechey, James, 'Clive Bell: Pacifism and Politics', *Charleston Magazine* 14 (Autumn/Winter, 1996), pp. 5–13.
- Bell, Anne Olivier, *Editing Virginia Woolf's Diary* (Bloomsbury Workshop, 1990).
- Bennett, Arnold, *Books and Persons, Being Comments on a Past Epoch, 1908–1911* (Chatto & Windus, 1917).
- Berlin, Isaiah, 'A Sense of Impending Doom', ed. Henry Hardy, *TLS* (27 July 2001), p. 11.
- Bland, J. O. P. and E. Backhouse, *China under the Empress Dowager* (Heinemann, 1910).
- The Bloomsbury Group: A Collection of Memoirs, Commentary, and Criticism*, ed. S. P. Rosenbaum (Toronto: University of Toronto Press, 1987). [BGI]
- The Bloomsbury Group: A Collection of Memoirs and Commentary*, rev. edn, ed. S. P. Rosenbaum (Toronto: University of Toronto Press, 1995). [BGII]
- A Bloomsbury Group Reader*, ed. S. P. Rosenbaum (Oxford: Blackwell Publishers, 1993).
- Bradley, F. H., 'Poetry for Poetry's Sake', *Oxford Lectures on Poetry* (Macmillan, 1909), pp. 4–27.
- Brooke, Rupert, *Democracy and the Arts*, ed. Geoffrey Keynes (Rupert Hart-Davis, 1946).
- , review, *Cambridge Magazine* (23, 30 November 1912) rpt *Post-Impressionists in England*, ed. J. B. Bullen (NY, 1988), pp. 403–8.
- Burke, Kenneth, 'The Modern English Novel Plus', *Dial*, LXX (1921), 572–5.
- Bussy, Dorothy, Gide, *Correspondance André Gide Dorothy Bussy*, ed. Jean Lambert, 3 vols, *Cahiers André Gide*, 9–11 (Paris: Gallimard, 1981).
- Butler, Christopher, *Early Modernism: Literature, Music and Painting in Europe 1900–1916* (Oxford: Clarendon Press, 1994).
- Bywater, Jr., William G., *Clive Bell's Eye* (Detroit: Wayne State University Press, 1975).
- Cambridge Companion to Virginia Woolf*, ed. Sue Roe and Susan Sellers (Cambridge: Cambridge University Press, 2000).
- Carswell, John, *Lives and Letters: A. R. Orage, Beatrice Hastings, Katherine Mansfield, John Middleton Murry, S. S. Kotliansky: 1906–1957* (Faber & Faber, 1978).
- Caws, Mary Ann, and Sarah Bird Wright, *Bloomsbury in France: Art and Friends* (Oxford: Oxford University Press, 2000).
- Cecil, Hugh and Mirabel, *Clever Hearts: Desmond and Molly MacCarthy, A Biography* (Victor Gollancz, 1990).
- A Century of Economics: 100 Years of the Royal Economic Society and the Economic Journal*, ed. Donald Wrinch and John Denis Hey (Oxford: Blackwell, 1990).
- Clarke, Peter, *Liberals and Social Democrats* (NY: Cambridge University Press, 1978).

- A Companion to Aesthetics*, ed. David Cooper (Oxford: Blackwell, 1992).
- Connolly, Cyril, *Enemies of Promise*, rev. edn (Harmondsworth, Middlesex: Penguin, 1979).
- Cornford, Frances, *Poems* (Cambridge: Bowes & Bowes, 1910).
- Cunningham, Michael, *The Hours* (Fourth Estate, 1999).
- [Dalton, F. T.], 'The Wise Virgins', *TLS* (15 October 1914), p. 462.
- Dangerfield, George, *The Strange Death of Liberal England: 1910–1914* (NY: Capricorn Books, 1961).
- Das, G. K., *E. M. Forster's India* (Macmillan, 1977).
- Delany, Paul, *The Neo-Pagans: Rupert Brooke and the Ordeal of Youth* (NY: Free Press, 1987).
- DeSalvo, Louise A., *Virginia Woolf's First Voyage: A Novel in the Making* (Totowa, New Jersey: Rowman and Littlefield, 1980).
- Dickie, George T., 'Clive Bell and the Method of *Principia Ethica*', *British Journal of Aesthetics* V (April 1965), pp. 139–43.
- Dictionary of National Biography*, ed. Leslie Stephen and Sidney Lee *et al.*, 22 vols, Supplements, 1901–1990 (Oxford: Oxford University Press, 1967–96; *Compact Edition*, 1975). [DNB]
- Dictionary of National Biography: Missing Persons*, ed. C. W. Nicholls (Oxford: Oxford University Press, 1993).
- Dowden, Edward, *A History of French Literature* [1897] (Freeport, NY: Books for Libraries Press, 1971).
- Dowling, David, *Bloomsbury Aesthetics and the Novels of Forster and Woolf* (Macmillan, 1985).
- Ducasse, C. J. 'Significant Form', *The Philosophy of Art* (NY: Dial Press, 1929), pp. 307–14.
- Dunn, Jane, *A Very Close Conspiracy: Vanessa Bell and Virginia Woolf* (Jonathan Cape, 1990).
- Editing Virginia Woolf: Interpreting the Modernist Text*, ed. James M. Haule and J. H. Stape (Palgrave Macmillan, 2002).
- Edmonds, Michael, *Lytton Strachey: A Bibliography* (NY: Garland Publishing, 1981).
- Ekman, Rosalind, 'The Paradoxes of Formalism', *British Journal of Aesthetics*, X (Oct. 1970), pp. 350–8.
- Eliot, T. S., *The Letters of T. S. Eliot*, Vol. 1, ed. Valerie Eliot (Faber and Faber, 1988).
- , 'Lettre d'Angleterre', *La Nouvelle Revue Française*, XVIII (1 May 1922), pp. 617–24.
- , *Selected Essays* (NY: Harcourt Brace, 1950). (*Essays*)
- Ellem, Elizabeth, 'E. M. Forster's *Arctic Summer*', *TLS* (21 September 1973), pp. 1087–9.
- Ellmann, Richard, *James Joyce*, rev. edn (NY: Oxford University Press 1982).
- E. M. Forster: Centenary Revaluations*, ed. Judith Scherer Herz and Robert K. Martin (Macmillan, 1982).
- E. M. Forster: The Critical Heritage*, ed. Philip Gardner (Routledge & Kegan Paul, 1973). [EMFCH]
- E. M. Forster: A Human Exploration: Centenary Essays*, ed. G. K. Das and John Beer (Macmillan, 1979).
- Fawcett, Peter, 'Bloomsbury et la France', *Virginia Woolf et le Group de Bloomsbury*, Colloque de Cerisy, ed. Jean Guiguet (Paris: Union Générale d'Éditions, 1977), pp. 57–72.
- Ferns, John, *Lytton Strachey* (Boston: Twayne Publishers, 1988).
- Fisher, H. A. L., 'The Subtle Strachey', *Saturday Review of Literature* (26 March 1932), pp. 613–14.
- Fishman, Solomon, *The Interpretation of Art* (Berkeley, California: University of California Press, 1963).

- Ford, Ford Madox, *see Hueffer, Ford Madox*
- 'French Literature', *Spectator*, CVII (16 March 1912), pp. 444–5.
- Friends and Apostles: The Correspondence of Rupert Brooke and James Strachey*, ed. Keith Hale (New Haven, Connecticut: Yale University Press, 1998).
- Fromm, Harold D., 'Leonard Woolf and His Virgins', *Hudson Review*, XXXVIII (Winter, 1986), pp. 551–69.
- Fuderer, Laura Sue, 'Criticism of Virginia Woolf from 1972 to December, 1990', *Modern Fiction Studies*, XXXVIII (Spring, 1992), pp. 303–42.
- Furbank, P. N., *E. M. Forster: A Life*, 2 vols (Secker & Warburg, 1977–78). [Furbank] —, 'Introduction', E. M. Forster, *Maurice* (Edward Arnold, 1971), pp. v–ix.
- 'G. C.', 'The Wise Virgins', *Manchester Guardian* (29 October 1914), p. 4.
- Ganguly, Adwaita P., *India: Mystic, Complex and Real* (Delhi: Motilal Banarsidass, 1990).
- Garnett, David, *The Golden Echo*, 3 vols (Chatto & Windus, 1953–62).
- Garnett, Richard, *Constance Garnett: A Heroic Life* (Sinclair-Stevenson, 1991).
- Gide, André, *Correspondance André Gide Dorothy Bussy*, ed. Jean Lambert, 3 vols, *Cahiers André Gide*, 9–11 (Paris: Gallimard, 1981).
- Gilbert, Martin, *Churchill: A Life* (Minerva, 1992).
- , *First World War* (Weidenfeld and Nicolson, 1994).
- Giles, Herbert A., *The Civilization of China* (Williams and Norgate, 1911).
- Gillespie, Diane Filby, *The Sisters' Arts: The Writing and Painting of Virginia Woolf and Vanessa Bell* (Syracuse, NY: Syracuse University Press, 1988).
- Glendinning, Victoria, *Anthony Trollope* (NY: Knopf, 1993).
- Gombrich, E. H., *Meditations on a Hobby Horse and Other Essays on the Theory of Art* (Phaidon Press) 1963.
- , *The Story of Art*, 16th edn (Phaidon, 1995).
- Gosse, Edmund, *French Profiles* (Heinemann, 1904).
- Gross, John, *The Rise and Fall of the Man of Letters: English Literary Life since 1800* (Harmondsworth: Penguin, 1991).
- Harrison, Jane Ellen, 'Unanimism and Conversion', *Alpha and Omega* (Sidgwick & Jackson, 1915), pp. 42–79.
- Hassall, Christopher, *A Biography of Edward Marsh* (NY: Harcourt Brace, 1959).
- , *Rupert Brooke: A Biography* (Faber & Faber, 1964).
- Haule, James M., 'Virginia Woolf's Revisions of *The Voyage Out*: Some New Evidence', *Twentieth Century Literature*, XLII (Fall, 1996), pp. 309–21.
- , and Philip H. Smith, Jr., *A Concordance to the Novels of Virginia Woolf*, 3 vols (NY: Garland Publishing, 1991).
- Heine, Elizabeth, 'The Earlier *Voyage Out*: Virginia Woolf's First Novel', *Bulletin of Research in the Humanities*, LXXXII (Autumn, 1979), pp. 294–316.
- , 'Virginia Woolf's Revisions of *The Voyage Out*', *The Voyage Out*, ed. Heine (Hogarth Press, 1990), pp. 399–452.
- Herz, Judith Scherer, *The Short Narratives of E. M. Forster* (Macmillan, 1988).
- Hintikka, Jaako, 'The Longest Philosophical Journey', *The British Tradition in 20th Century Philosophy*, Proceedings of the 17th International Wittgenstein-Symposium, ed. Hintikka and Klaus Puhl (Vienna: Verlag Holder-Pichler-Tempsky, 1995), pp. 11–26.
- Holmes, C. H., *Self and Partners (Mainly Self): Being the Reminiscences of C. J. Holmes* (Constable, 1936).
- Holroyd, Michael, *Lytton Strachey*, 2nd rev. edn (Chatto & Windus, 1994). [LS3]
- , *Lytton Strachey: A Biography*, rev. edn (Harmondsworth: Penguin, 1971). [LS2]
- , *Lytton Strachey: A Critical Biography*, 2 vols (Heinemann, 1967–68). [LS]

- Holtby, Winifred, *Virginia Woolf: A Critical Memoir* [1932] (Chicago: Academy Press, 1978).
- Hueffer, Ford Madox, *Thus to Revisit: Some Reminiscences* (Chapman & Hall, 1921).
- Hulme, T. E., *The Collected Writings of T. E. Hulme*, ed. Karen Csengeri (Oxford: Clarendon Press, 1994).
- Hungerford, Edward A., 'Introduction to Byron and Mr. Briggs', *Yale Review*, LXVIII (Spring, 1979), pp. 321–4.
- Hutchinson, Mary, Papers, University of Texas.
- Hyams, Edward, *The New Statesman: The History of the First Fifty Years* (Longman, 1963).
- Hynes, Samuel, *The Edwardian Turn of Mind* (Princeton, New Jersey: Princeton University Press, 1968).
- Hyslop, T. B., 'Post-Illusionism and the Art of the Insane', *Post-Impressionists in England*, ed. J. B. Bullen (Routledge, 1988), pp. 209–22.
- India: A Lonely Planet Survival Kit* (Hawthorn, Victoria, Australia: Lonely Planet Publications, 1996).
- James, Henry, *Collected Travel Writings: The Continent: A Little Tour of Fance, Italian Hours, Other Travels*, ed. Richard Howard (NY: The Library of America, 1993). [Travel]
- , *Literary Criticism: Essays on Literature, American Writers, English Writers*, ed. Leon Edel and Mark Wilson (NY: The Library of America, 1984).
- , *Literary Criticism: French Writers, Other European Writers, The Prefaces to the New York Edition*, ed. Leon Edel and Mark Wilson (NY: The Library of America, 1984). [Criticism]
- , *William Wetmore Story and His Friends*, 2 vols, 1903 (NY: Grove Press, n.d.). [Story]
- Johnstone, J. K., *The Bloomsbury Group: A Study of E. M. Forster, Lytton Strachey, Virginia Woolf, and their Circle* (Secker & Warburg, 1954).
- Jolliffe, John, *Woolf at the Door: Duckworth: 100 Years of Bloomsbury Behaviour* (Duckworth, 1998).
- Kallich, Martin, 'Lytton Strachey: An Annotated Bibliography of Writings about Him', *English Literature in Transition*, V (1962), pp. 1–77.
- King, James, *The Last Modern: A Life of Herbert Read* (NY: St. Martin's Press, 1990).
- , *Virginia Woolf* (Hamish Hamilton, 1994).
- Kirkpatrick, B. J., *A Bibliography of E. M. Forster*. 2nd edn (Oxford: Oxford University Press 1985). [Kirkpatrick, EMF]
- 'Virginia Woolf – Unrecorded TLS Reviews', *Modern Fiction Studies*, XXXVIII (1992), pp. 279–301. ['Unrecorded']
- and Stuart N. Clarke, *A Bibliography of Virginia Woolf*. 4th edn (Oxford: Oxford University Press, 1997). [Kirkpatrick, VW]
- Laing, Donald A., *Clive Bell: An Annotated Bibliography of the Published Writings* (NY: Garland Publishing, 1983). [CB]
- *Roger Fry: An Annotated Bibliography of the Published Writings* (NY: Garland Publishing, 1979). [RF]
- Lago, Mary, *Calendar of the Letters of E. M. Forster* (Mansell Publishing, 1985).
- , *E. M. Forster: A Literary Life* (Macmillan Press – now Palgrave Macmillan, 1995).
- Lang, Berel, 'Intuition in Bloomsbury', *Journal of the History of Ideas* XXV (April–June, 1964), pp. 295–302.
- Lawrence, D. H., *Letters*, Vol. II: 1913–1916, ed. George J. Zytaruk and James T. Boulton (Cambridge: Cambridge University Press, 1981).
- , *Phoenix: The Posthumous Papers of D. H. Lawrence*, ed. Edward D. McDonald (Heinemann, 1936).

- Lee, Hermione, *The Novels of Virginia Woolf* (Methuen, 1977).
- , *Virginia Woolf* (Chatto & Windus, 1996).
- Lidderdale, Jane and Mary Nicholson, *Dear Miss Weaver: Harriet Shaw Weaver, 1876–1961* (Faber and Faber, 1970).
- Levenson, Michael H., *The Genealogy of Modernism: A Study of English Literary Doctrine 1908–1922* (Cambridge: Cambridge University Press, 1984).
- Levy, Paul, *Moore: G. E. Moore and the Cambridge Apostles* (Weidenfeld & Nicolson, 1979).
- Lewis, Robin Jared, *E. M. Forster's Passages to India* (N. Y.: Columbia University Press, 1979).
- Lewis, Wyndham, *Blast*, 1 and 2 (Santa Barbara, California: Black Sparrow Press, 1981).
- , *Blasting and Bombardiering* (Calder & Boyars, 1967). [*Blasting*]
- , *The Complete Wild Body*, ed. Bernard Lafourcade (Santa Barbara, California: Black Sparrow Press, 1982).
- , *The Letters of Wyndham Lewis*, ed. W. K. Rose (Methuen, 1963).
- , 'Say it with Leaves', *Wyndham Lewis Papers*, Cornell University.
- , *Wyndham Lewis on Art: Collected Writings, 1913–1956*, ed. Walter Michel and C. J. Fox (NY: Funk & Wagnalls, 1969). [*On Art*]
- The London Encyclopedia*, ed. Ben Weinreb and Christopher Hibbert (Macmillan, 1983).
- Luedeking, Leila and Michael Edmonds, *Leonard Woolf: A Bibliography* (Winchester, Hampshire: St Paul's Bibliographies, 1992).
- MacCarthy, Dermot, *Sailing with Mr Belloc* (Collins Harvill, 1986).
- Mackail, J. W., *Latin Literature* (John Murray, 1906).
- Mackenzie, Norman and Jeanne, *The Fabians* (NY: Simon and Schuster, 1977).
- McDowell, Frederick P. W., *E. M. Forster*, rev. edn (Boston: Twayne Publishers, 1982).
- ed., *E. M. Forster: An Annotated Bibliography of Writings about Him* (De Kalb Illinois: Northern Illinois University Press, 1976).
- McGuiness, Brian, *Wittgenstein, A Life: Young Ludwig: 1889–1921* (Duckworth, 1988).
- McLaurin, Allen, 'Virginia Woolf and Unanimism', *Journal of Modern Literature*, IX (1981–82), pp. 115–22. ['Unanimism']
- , *Virginia Woolf: The Echoes Enslaved* (Cambridge: Cambridge University Press, 1973).
- McNees, Eleanor, *Virginia Woolf: Critical Assessments*, 4 vols (Mountfield, England: Helm Information, c1994).
- Merle, Gabriel, *Lytton Strachey (1880–1932): Biographie et critique d'un critique et biographe*, 2 vols (Lille, France: Université de Lille III, 1980).
- Meyerowitz, Selma S., *Leonard Woolf* (Boston: Twayne Publishers, 1982).
- Meyers, Jeffrey, *The Enemy: A Biography of Wyndham Lewis* (Routledge & Kegan Paul, 1980).
- Miller, Ruth, C. *Virginia Woolf: The Frames of Art and Life* (Macmillan, 1988).
- Moore, G. E., 'An Autobiography', *The Philosophy of G. E. Moore*, ed. Paul Arthur Schilpp (N. Y.: Tudor Publishing), pp. 3–39.
- , *Ethics* (Williams and Norgate, 1912).
- , *Principia Ethica* [1903], rev. edn, ed. Thomas Baldwin (Cambridge: Cambridge University Press, 1993). [PE]
- , *Some Main Problems of Philosophy* (Allen and Unwin, 1953). [*Main Problems*]
- The Multiple Muses of Virginia Woolf*, ed. Diane F. Gillespie (Columbia, Missouri: University of Missouri Press, 1993).
- The New Cambridge Bibliography of English Literature*, vol. 3: 1800–1900, ed. George Watson; vol. 4: 1900–1950, ed. I. R. Willison (Cambridge: Cambridge University Press, 1969, 1972).

- Nicolson, Harold, *Sainte-Beuve* (Constable, 1957).
- Ogden, C. K., I. A. Richards, and James Wood, *The Foundations of Aesthetics* (Allen and Unwin, 1922).
- O'Keefe, Paul, *Some Sort of Genius: A Life of Wyndham Lewis* (Jonathan Cape, 2000).
- The Oxford Companion to English Literature*, 6th edn, ed. Margaret Drabble (Oxford: Oxford University Press, 2000).
- The New Oxford Companion to Literature in French*, ed. Peter France (Oxford: Clarendon, 1995).
- The Concise Oxford Dictionary*, 10th edn, ed. Judy Pearsall (Oxford: Clarendon Press, 1999). [COD]
- The Compact Oxford English Dictionary*, 2nd edn (Oxford: Clarendon Press, 1991). [OED]
- A Passage to India: Essays in Interpretation*, ed. John Beer (Macmillan, 1985).
- Pater, Walter, *The Renaissance*, ed. Kenneth Clark (NY: World Publishing 1961).
- Perkins, David, *A History of Modern Poetry*, 2 vols (Cambridge, Mass.: Harvard University Press, 1976–87).
- Plato, *The Collected Dialogues*, ed. Edith Hamilton and Huntington Cairns (Princeton, New Jersey: Princeton University Press, 1969).
- Poggioli, Renato, *The Theory of the Avant-Garde* (Cambridge Mass.: Harvard University Press, 1968).
- Post-Impressionists in England*, ed. J. B. Bullen (Routledge, 1988).
- Proust, Marcel, *By Way of Sainte-Beuve*, trans. Sylvia Townsend Warner (Hogarth, 1984).
- , *Contre Sainte-Beuve*, ed. Pierre Clarac (Paris: Gallimard, 1971).
- Queer Forster*, ed. Robert K. Martin and George Piggford (Chicago: University of Chicago Press, 1997).
- Ratliff, Clare, 'A Bloomsbury Friendship: The Correspondence of Mary Hutchinson and Lytton Strachey', *Library Chronicle of the University of Texas at Austin*, XXXVIII (1989), pp. 15–41.
- Read, Herbert, 'Clive Bell', *British Journal of Aesthetics* V (April 1965), pp. 107–110.
- Reid, Panthea, *Art and Affection: A Life of Virginia Woolf* (NY: Oxford University Press, 1996).
- Richards, I. A., 'Emotion and Art', *Complementarities: Uncollected Essays*, ed. John Paul Russo (Manchester: Carcanet New Press, 1977), pp. 7–11.
- , 'Four Fermented Aesthetics', *Selected Letters of I. A. Richards*, ed. John Constable (Oxford: Clarendon Press, 1990), pp. 209–14. [Letters]
- , *Principles of Literary Criticism* [1924] (Routledge & Kegan Paul, 1960).
- Richardson, Elizabeth, P., *A Bloomsbury Iconography* (Winchester, Hampshire: St Paul's Bibliographies, 1989).
- Romains, Jules, *The Death of a Nobody*, translated by Desmond MacCarthy and Sydney Waterlow (Howard Latimer, 1914).
- Rover, Constance, *Women's Suffrage and Party Politics in Britain, 1866–1914* (Routledge & Kegan Paul, 1967).
- Rosenbaum, S. P., *Aspects of Bloomsbury: Studies in Modern English Literary and Intellectual History* (Macmillan Press – now Palgrave Macmillan, 1998). [Aspects]
- , *Edwardian Bloomsbury: The Early Literary History of the Bloomsbury Group*, Vol. II (Macmillan Press – now Palgrave Macmillan, 1994).
- , *Victorian Bloomsbury: The Early Literary History of the Bloomsbury Group*, Vol. I (Macmillan Press – now Palgrave Macmillan, 1987).
- Rosenfeld, Natania, *Outsiders Together: Virginia and Leonard Woolf* (Princeton, New Jersey: Princeton University Press, 2000).

- Ross, Robert H., *The Georgian Revolt: Rise and Fall of a Poetic Ideal, 1912–1922* (Carbondale, Illinois: Southern Illinois University Press, 1965).
- Russell, Bertrand, *Mysticism and Logic and other Essays* [1917] (Allen & Unwin, 1963).
- , *Our Knowledge of the External World, As a Field for Scientific Method in Philosophy* (Chicago: Open Court Publishing, 1914).
- , Papers, Russell Archives, McMaster University.
- , *The Problems of Philosophy* [1912] (NY: Oxford University Press, 1959).
- , *Selected Letters: The Private Years, 1884–1914*, ed. Nicholas Griffin, Vol. I (Allen Lane, 1992).
- Russell, John, 'Art', *Edwardian England: 1901–1914*, ed. Simon Nowell-Smith (Oxford University Press, 1964), pp. 329–50.
- , 'Clive Bell', *Encounter* XXIII (December 1964), 47–9; rpt in *The Bloomsbury Group: A Collection of Memoirs, Commentary, and Criticism*, ed. S. P. Rosenbaum (Toronto: University of Toronto Press, 1987), pp. 194–7. ['Bell']
- , 'Lytton Strachey', *Horizon*, XV (February 1947) 91–116. ['Strachey']
- Said, Edward W., *Orientalism* (NY: Vintage Books, 1979).
- Saintsbury, George, *A Short History of French Literature* (Oxford University Press, 1897).
- Sanders, Charles R., *Lytton Strachey: His Mind and Art* (New Haven, Connecticut: Yale University Press, 1957).
- , 'Lytton Strachey's Revisions in Books and Characters', *Modern Language Notes* LX (April 1945), pp. 226–34. ['Revisions']
- , *The Strachey Family, 1588–1932: Their Writings and Literary Associations* (Durham, North Carolina: Duke University Press, 1953).
- Schell, Richard D., *Leonard Woolf Bibliography* (unpublished, 1992).
- Schlack, Beverly, 'The Novelist's Voyage from Manuscripts to Text: Revisions of Literary Allusions in *The Voyage Out*', *Bulletin of Research in the Humanities*, LXXXII (Autumn, 1979), pp. 317–27.
- Seeds in the Wind: 20th Century Juvenilia from W. B. Yeats to Ted Hughes*, ed. Neville Braybrooke (Hutchinson, 1989).
- Sen, Amartya, 'Indian Traditions and the Western Imagination', *Daedalus*, CXXXI (Spring, 1997), pp. 1–26.
- Seymour, Miranda, *Ottoline Morrell: Life on the Grand Scale* (Hodder & Stoughton, 1992).
- Sharp, Clifford, 'Early Days', *New Statesman and Nation* (14 April 1934), pp. 548–58.
- Shaw, G. Bernard, 'Mr Roger Fry's Criticism', *Nation* (15 February, 1 March 1913), pp. 817–18, 888–9. ['Fry']
- Shattuck, Roger, 'Brinksmanship', *New York Review of Books* (11 January 1996), pp. 4–8.
- Shiff, Richard, *Cézanne and the End of Impressionism: A Study of the Theory, Technique, and Critical Evaluation of Modern Art* (Chicago: University of Chicago Press, 1984).
- Shone, Richard, James Beechey, and Richard Morphet, *The Art of Bloomsbury: Roger Fry, Vanessa Bell and Duncan Grant* (Tate Gallery Publishing, 1999).
- , *Bloomsbury Portraits: Vanessa Bell, Duncan Grant, and their Circle*, rev. edn (Phaidon, 1993).
- Sickert, Walter Richard, 'Mesopotamia-Cézanne', *A Free House! or the Artist as Craftsman*, ed. Osbert Sitwell (Macmillan, 1947), pp. 114–19.
- Sidgwick & Jackson Papers, Bodleian Library, Oxford.
- Silver, Brenda, *The Reading Notebooks of Virginia Woolf* (Princeton, New Jersey: Princeton University Press, 1983).
- Simon, George, 'Eminent Chinese: Lytton Strachey as Dramatic Herald from the Court of Peking', *Études Anglaises* XXIII (October–December 1980), pp. 440–52.

- Smith, Adrian, *The New Statesman: Portrait of a Political Weekly, 1913–1931* (Frank Cass, 1996).
- Spalding, Frances, *Duncan Grant* (Chatto & Windus, 1997).
- , Roger Fry: *Art and Life* (Berkeley, California: University of California Press, 1980). [RF]
- , *Vanessa Bell* (Weidenfeld and Nicolson, 1983). [VB]
- Sparschott, Francis, *The Theory of the Arts* (Princeton, New Jersey: Princeton University Press, 1982).
- Spater, George and Ian Parsons, *A Marriage of True Minds: An Intimate Portrait of Leonard and Virginia Woolf* (Hogarth, 1977).
- Spence, Jonathan D., *The Search for Modern China* (NY: Norton, 1990).
- Spurr, Barry, *A Literary-Critical Analysis of the Complete Prose Works of Lytton Strachey (1880–1932): A Re-Assessment of His Achievement and Career* (Lampeter, Dyfed, Wales: Edward Mellen Press, 1995).
- Stansky, Peter, *On or About December 1910: Early Bloomsbury and Its Intimate World* (Cambridge, Mass.: Harvard University Press, 1996).
- Stape, J. H., *An E. M. Forster Chronology* (Macmillan Press – now Palgrave Macmillan, 1993).
- , *E. M. Forster: Critical Assessments*, 4 vols (East Sussex: Helm Information, c1997).
- Steel, David, 'Les Strachey, Bloomsbury, Gide, et le group de la *Nouvelle Revue Française*', *Bulletin des Amis d'André Gide*, XXII (1989), pp. 401–29.
- Stein, Leo, *Appreciations: Painting, Poetry and Prose* (NY: Crown Publishers, 1947).
- Stein, Gertrude, *Selected Writings*, ed. Carl Van Vechten (NY: Vintage Books, 1962).
- Steiner, Wendy, *The Colors of Rhetoric: Problems in the Relation between Modern Literature and Painting* (Chicago: University of Chicago Press, 1982).
- Stendhal, *On Love*, trans. Philip Sidney Woolf and Cecil N. Sidney Woolf (Duckworth, 1915).
- Stephen, Adrian, *The 'Dreadnought' Hoax* (Chatto & Windus, Hogarth Press, 1983).
- Stephen, Karen, *The Misuse of Mind: A Study of Bergson's Attack on Intellectualism* (Kegan Paul, 1922).
- Stephen, Leslie, *Studies of a Biographer*, 4 vols (Duckworth, 1910). [Studies]
- Stevens, Wallace, 'The Relations of Poetry and Painting', *The Necessary Angel: Essays in Reality and the Imagination* (NY: Random House, 1965).
- Strachey, Ray, *The Cause: A Short History of the Women's Movement in Great Britain [1928]* (Virago, 1978).
- Summers, Claude, *E. M. Forster: A Guide to Research* (NY: Garland Publishing, 1991).
- Swinnerton, Frank, *The Georgian Scene: A Literary Panorama* (NY: Farrar & Rinehart, 1934).
- Tillyard, S. K., *The Impact of Modernism 1900–1920: Early Modernism and the Arts and Crafts Movement in Edwardian England* (Routledge, 1988).
- Times Literary Supplement Centenary Archive*, Primary Source Media/Gale Group and Times Supplements Publication. <<http://www.tls.media.com/>>
- Torgovnick, Marianna, *The Visual Arts, Pictorialism, and the Novel: James, Lawrence, and Woolf* (Princeton, New Jersey: Princeton University Press, 1985).
- Trevor-Roper, H. R., *Hermit of Peking: The Hidden Life of Sir Edmund Backhouse* (NY: Knopf, 1977).
- Twitchell, Beverly H., *Cézanne and Formalism in Bloomsbury* (Ann Arbor, Michigan: UMI Research Press, 1987).
- Valéry, Paul, *Anthology*, ed. James R. Lawler (Princeton, New Jersey: Princeton University Press, 1977).

- Virginia Woolf: The Critical Heritage*, ed. Robin Majumdar and Allen McLaurin (Routledge & Kegan Paul, 1975). [VWCH]
- Watney, Simon, *The Art of Duncan Grant* (Murray, 1990).
- Watt, Ian, *Conrad in the Nineteenth Century* (Berkeley, California: University of California Press, 1979).
- Weekley, Ernest, *A Primer of French Literature* (Blackie and Son, 1901).
- Wees, William C., *Vorticism and the English Avant-Garde* (Toronto: University of Toronto Press, 1972).
- Weiser, Barbara, 'Criticism of Virginia Woolf: A Selected Checklist,' *Modern Fiction Studies*, XVIII (Autumn, 1972) 477–86.
- Wellek, René, *A History of Modern Criticism: 1750–1950*; Vol. III: *The Age of Transition*; Vol. V: *English Criticism, 1900–1950* (New Haven, Connecticut: Yale University Press, 1965, 1986).
- Wells, H. G., *Experiment in Autobiography* (NY: Macmillan, 1934).
- Whistler, J. A. M., *The Gentle Art of Making Enemies* [1890] (NY: G. P. Putnam's Sons 1924).
- Whitman, Walt, *Complete Poetry and Collected Prose*, ed. Justin Kaplan (NY: Library of America, 1982).
- Wilson, A. N., *C. S. Lewis: A Biography* (Collins, 1990).
- Wilson, Edmund, 'Mr. Bell, Miss Cather and Others', *Vanity Fair*, XIX (Oct. 1922), pp. 26–7.
- , 'Lytton Strachey', *The Shores of Light* (N. Y.: Farrar, Straus, and Young, 1952), pp. 551–6. [*Shores*]
- Wind, Edgar, *Art and Anarchy* (Duckworth, 1985).
- Wittgenstein, Ludwig, *Tractatus Logico-Philosophicus* (Routledge & Kegan Paul, 1922).
- , *Philosophical Investigations*, tr. G. E. M. Anscombe (Oxford: Blackwell Publishers, 1963).

Index

- Ackerley, J. R., 87
Aeschylus, 3, 176
Alma-Tadema, Lawrence, 20, 24–7,
141–2, 145
Anrep, Boris, 21
Apollinaire, Guillaume, 146
Aristophanes, 122
Arnold, Matthew, 33, 106, 130, 137,
142–4, 226
Arts and Crafts Movement, 219
Arts Council, 52, 72
Athenaeum, 40, 53, 108, 120, 121–2,
127, 144, 180, 225
Auden, W. H., 215
Audoux, Marguerite, 28–9, 31, 193
Austen, Jane, 60, 126, 127, 150–1, 155,
157, 160, 163, 164, 166, 181
Ayer, A. J., 219
- Bach, J. S., 166
Backhouse, Edmund, 113
Bailey, John C., 224, 226
Balzac, Honoré de, 103, 106, 116,
164, 166
Banfield, Ann, 36, 219
Baring, Maurice, 128
Barnes, Albert C., 43
Barrie, J. M., 135, 146
Baudelaire, Charles, 16, 103, 105,
106, 123
Beaumarchais, Pierre-Augustin, 102
Beerbohm, Max, 130
Beethoven, Ludwig, 152, 158, 171, 172
Bell, Clive, 4–5, 7, 9, 10, 13–14, 16–28,
31, 36, 37–61, 83, 87, 97, 98, 99,
100, 104, 109, 115, 116, 120, 121–2,
128, 133, 134, 145, 146, 147,
148–50, 186, 190, 198, 205, 211,
213, 215, 217, 219–20, 223, 224,
225, 227, 228
and aesthetic emotion, 26, 38, 41–6,
49, 50, 52, 54–9, 121, 122, 219–20
and significant form, 20, 22, 23, 38,
40–6, 49, 50–9, 219–20
- Art*, 7, 9, 16–28, 35, 36, 122, 219–20,
215, 219–20
Bloomsbury relationships with
Desmond MacCarthy, 4–5, 37;
Leonard Woolf, 41–2, 45, 55–6,
186, 187, 193, 206; Lytton
Strachey, 5, 41, 55, 107; Molly
MacCarthy, 40, 116; Roger Fry, 5,
54–5; Virginia Woolf, 13, 37, 56,
61, 148–50, 157, 187
Civilization, 38, 39, 71, 109, 214, 219
*Landmarks in Nineteenth-Century
Painting*, 58
Old Friends, 13, 27, 54, 216
On British Freedom, 39
Peace at Once, 215
Pot-Boilers, 40, 53, 121, 122, 225
shorter writings: Alma-Tadema
controversy, 26; ‘Bran-pie and
Eclecticism’, 59; ‘Difference of
Literature’, 38; ‘English Group’,
22, 40; ‘Post-Impressionism and
Aesthetics’, 41, 219; ‘Virginia
Woolf’, 150
Since Cézanne, 220
- Bell, Quentin, 4, 16, 33, 38, 125, 147,
226, 228
Bell, Vanessa, 7, 13, 15, 23, 27, 42, 55,
56, 61, 85, 87, 115, 116, 146, 148,
150–1, 211, 215, 217, 219, 225,
227, 228
Sketches in Pen and Ink, 13, 154–5
Belloc, Hilaire, 5, 95, 128, 132, 140,
145, 225
Benda, Julien, 181
Bennett, Arnold, 1, 2, 3, 28, 31, 77,
123, 126, 130, 132, 137, 145, 167,
195, 209
Beowulf, 172
Berenson, Bernard, 38
Bergson, Henri, 31–3, 182
Berkeley, George, 34
Berry, Mary, 224
Besant, Annie, 82

- Binyon, Laurence, 40
 Bland, J. O. P., 113, 115
 Blunt, Wilfred Scawen, 15
 Boileau, Nicolas, 99
 Bousset, Jacques Benigne, 99
 Boxer Rebellion, 112–14
 Bradley, A. C., 22, 38, 58
 Bradley, F. H., 34
 Brieux, Eugene, 139
 Brontë, Emily, 151, 167
 Brooke, Rupert, 1, 6, 68, 72, 145, 222, 227
 Browne, Thomas, 53, 175
 Browning, Robert, 172
 Bulwer Lytton, Edward, 25, 140
 Burke, Kenneth, 181
Burlington Magazine, 41, 121, 128, 144
 Burne-Jones, Edward, 27
 Burne-Jones, Philip, 25
 Burton, Robert, 195
 Bury, J. B., 141, 145
 Bussy, Dorothy, 104, 107, 146, 223
 Bussy, Simon, 104
 Butler, Samuel, 2, 131, 175, 222
 Byron, George Gordon, 183, 184
 Bywater, William G., 220
 Byzantium, 39, 49, 60, 220
- Cambridge, 1, 7, 10, 28, 32, 48, 56–7, 58, 64, 69, 84–6, 88–91, 96, 115, 117, 118, 125, 128, 139, 141, 142, 144, 152, 157, 162, 165, 182, 185, 187, 192, 193, 198, 203, 204, 212, 213–14, 215, 218, 219, 222, 224, 226, 227, 228, 229
 philosophy, 4, 8, 21, 33–6, 39, 40, 43, 47–9, 55, 71–2, 95, 101, 213; *see also* Moore, G. E.
- Cambridge Apostles, 1, 6, 10, 19, 21, 27, 35, 45, 47, 51, 86, 108, 117–19, 125, 165, 187, 203, 205, 222, 224
Cambridge Magazine, 72
Cambridge Review, 54
 Cannan, Gilbert, 77, 201
 Carlyle, Jane Welsh, 3
 Carpenter, Edward, 5, 6, 64, 85–6, 92, 222
 Carrington, Dora, 7, 27
 Case, Janet, 168, 202
 Casey, W. F., 178
 Catullus, 144
 Cervantes Saavedra, Miguel de, 123
 Ceylon, 12, 124, 187, 192, 209, 211
- Cézanne, Paul, 4, 15, 17–20, 22, 23, 28, 34, 39, 46, 50–1, 54, 56, 57, 60, 121, 151, 220
Chansons de Geste, 99
 Charity Organisation Society, 187
 Charleston, 215
 Chatto & Windus, 39
 Chekhov, Anton, 123, 132, 133, 140
 Chesterton, Cecil, 5, 128
 Chesterton, G. K., 5, 95, 128, 139, 144, 146
 Claude Lorraine, 50
 Condorcet, Jean-Antoine-Nicolas, 101
 Connolly, Cyril, 106
 Conrad, Joseph, 2, 73, 77, 126, 169, 203, 209
 Constable, John, 108
 Consumers Co-operative Movement, 124, 188
 Cornaro, Luigi, 67
 Corneille, Pierre, 99, 100
 Court Theatre, 11, 129, 138
 Cowper, William, 164, 168, 173, 175
 Cox, Harold, 108–9
 Cox, Ka, 6
 Craig, Gordon, 129
 Croce, Benedetto, 38
- Daily News and Leader*, 8, 80, 132, 134, 151, 178
 Dalhousie, Earl, 143
 Dalton, F. T., 201
 Dante Alighieri, 46, 50, 60, 67, 143
 Darling, Malcolm, 73, 76, 82
 Darwin, Charles, 116
 Davies, Margaret Llewelyn, 5, 187, 201
 Davies, Randall, 55, 134
 Defoe, Daniel, 60, 123
 DeSalvo, Louise, 226
 Dewas State Senior, Maharaja of, 73
Dial, 181
 Dickinson, Goldsworthy Lowes, 5, 12, 25, 29, 34, 74–5, 85
 Diderot, Denis, 101
 Donne, John, 122, 129, 142, 184, 227
 Doran and Company, 155
 Dostoevsky, Fyodor, 6, 60, 73, 103, 122, 123, 132, 151, 189, 190, 198, 203, 204
 Dowager Empress of China, 112–15
 Dowden, Edward, 105, 106

- Doyle, Arthur Conan, 31
Dreadnought Hoax, 11, 226
 Dreyfus Affair, 192
 Du Deffand, Mme, 224
 Duckworth & Co., 32, 154, 169, 177–8, 181, 190
 Duckworth, Gerald, 32, 177
 Dumas, Alexandre, 102
 Duncan, Sarah Jeanette, 222
 Durkheim, Emile, 31, 32
- Ecclesiastes, 193
Economic Journal, 128, 132
Edinburgh Review, 108–12, 121, 122, 144
 Edward Arnold, 199–201
 Edwardian period, 1, 2, 10–11, 51–2, 56, 73, 84, 117, 120, 129, 144, 152–3, 178, 203, 210, 212, 213
Egoist, 145, 146
 Eliot, George, 173
 Eliot, T. S., 2, 7, 18, 57, 108, 120, 122–3, 146–7, 215, 216
 Ellem, Elizabeth, 221
 Emperor of China, 112–15
 Encyclopedists, 51
English Review, 66, 221
 Epicurus, 52
 Epstein, Jacob, 223
Euphrosyne, 1, 67, 157, 228
Eye-Witness, 22, 120, 128–31, 140, 144, 145
- Fabian Society, 5, 133, 136–7, 144, 215
 Fisher, H. A. L., 94, 96, 105, 118, 223
 Flaubert, Gustave, 15, 60, 97, 103, 106
 Fontenelle, Bernard Le Bovier de, 101
 Ford, Ford Madox, 2, 132, 215
 Forster, E. M., 1–3, 5, 6, 7, 17, 24, 32, 43, 47, 49, 56, 60, 62–93, 94, 95, 99, 100, 107, 109, 117, 120, 123, 129, 131, 132, 133, 135, 138, 140, 141, 144, 145, 146, 148, 151–5, 157, 158, 159, 161, 163, 164, 171, 172, 173, 174, 175, 178, 180, 182, 191, 195, 198, 199, 203, 210, 211–16, 220–3, 227, 228, 229
Abinger Harvest, 24, 78, 79, 80, 82, 84, 152, 161, 203
Albergo Empedocle and Other Writings, 64, 73, 81, 82, 222
Arctic Summer, 7, 68–73, 85, 87, 220–1
- Bloomsbury relationships with Clive Bell, 87; Duncan Grant, 87; J. M. Keynes, 87; Leonard Woolf, 5, 74, 82, 87, 185, 198–9, 210; Lytton Strachey, 5, 66, 87, 92, 107; Roger Fry, 63, 64, 68, 71–2, 85, 87; Vanessa Bell, 87; Virginia Woolf, 5, 32, 65, 87, 148, 151–5, 161, 173–4, 180, 182
Celestial Omnibus, 64, 65
Collected Short Stories, 221
Collected Tales, 221
Commonplace Book, 92, 221
 Criticism lectures, 144
Eternal Moment, 64, 66, 67, 221
Heart of Bosnia, 67
Hill of Devi, 73, 74, 78, 83, 222
Howards End, 1, 14, 53, 62, 63, 64, 65, 67, 68, 73, 77, 86, 91, 92, 185, 198, 199, 210, 211, 214
 Indian writings, 73–85
Life to Come and Other Stories, 221
The Longest Journey, 62, 65, 84, 87, 89, 91, 152, 158, 221, 222, 223
Lucy Novels, 155
Machine Stops, and Other Stories, 221
Marianne Thornton, 216
Maurice, 5, 7, 69, 70, 74, 77, 85–93, 164, 171, 174, 185, 195, 198, 212, 222–3
Passage to India, A, 3, 7, 57, 65, 68, 70, 73–8, 80–2, 84, 88, 176, 212, 214, 215, 216, 221–2
Prince's Tale and Other Writings, 79, 81, 83, 85
Room with a View, 68, 152, 153, 155, 158, 159, 163, 168, 222
Two Cheers for Democracy, 63, 73, 86, 152, 158, 174
Where Angels Fear to Tread, 152
 writings, shorter; allegorical play, 68; 'Art for Art's Sake', 19, 63; Conaro paper, 67; *Letter to Madam Blanchard*, 216; 'Notes on the English Character', 84, 85; 'On Not Looking at Pictures', 63; 'Other Boat, The', 70–1, 74–5, 77, 88; Poggio paper, 221; 'Point of It', 66–7, 68; 'Some Memories', 86; 'To Simply Feel', 83; 'Three Generations', 3; 'What I Believe', 83, 100, 214

- France, Anatole, 60
 Frederick the Great, 111, 118
 French Academy, 100
 Freud, Sigmund, 3, 132–4
 Friday Club, 23, 153, 168, 203
 Fry, Helen, 4, 15, 18
 Fry, Roger, 1, 4–5, 7, 9–32, 34, 35, 37–59, 61, 63, 64, 65, 68, 71, 72, 85, 87, 96, 98, 104, 116, 120, 121, 128, 133, 141, 142, 145–7, 148, 150–1, 156, 173, 193, 198, 205, 207, 211, 213, 215, 217–20, 226
 Alma-Tadema controversy, 24–7, 141–2, 145
 Bloomsbury relationships with Clive Bell, 13–14, 54–5; Desmond MacCarthy, 5, 10–12, 31, 54–5; E. M. Forster, 63, 64–5, 68, 71–2, 85, 87; Leonard Woolf, 5, 12–13; Lytton Strachey, 5, 98, 141–2; Vanessa Bell, 4, 13–14; Virginia Woolf, 5, 14–16, 28–9, 61
 ‘Essay in Aesthetics’, 11, 38
 ‘Grafton Gallery’, 19
 ‘Post-Impressionism’, 20
 ‘Pre-Raphaelitism’, 18
Transformations, 58
Vision and Design, 14, 16, 21, 47, 52, 55, 220
 Furbank, P. N., 71, 221
- Galsworthy, John, 2, 57, 72, 77, 126, 129, 132, 145, 146, 167
 Gandhi, Mohandas K., 76, 80, 84
 Gardner, Philip, 86
 Garnett, Angelica, 4
 Garnett, Constance, 6, 123
 Garnett, David, 6, 87, 116, 123, 178, 215
 Garnett, Edward, 64, 65, 178, 180
 Gauguin, Paul, 4, 13, 17, 46, 63, 121
 Gautier, Théophile, 102
Georgian Poetry, 1
 Gertler, Mark, 7
 Gibbon, Edward, 157, 162–5, 227
 Gide, André, 90, 104, 146
 Gilbert, William, and Sullivan, Arthur, 115
 Giles, H. A., 140, 224
 Giotto, 41, 50
 Gissing, George, 126, 127
 Glyn, Elinor, 178
- Golden Hynde*, 78
 Gombrich, E. H., 10
 Gosse, Edmund, 105–6, 130, 132, 146, 223
 Gould, Gerald, 179
 Grant, Duncan, 4, 6, 7, 13, 22, 27, 29, 34, 42, 51, 55, 57, 63, 87, 115, 116, 146, 215, 218, 220, 224, 225, 226, 228
 Granville-Barker, Harley, 129, 138
 Grierson, H. J. C., 122
- Hall, Fielding, 82
 Hammond, Barbara, 181
 Hardy, Thomas, 52, 157, 162, 169, 183, 184
 Harrison, Jane Ellen, 56, 95
 Hastings, Warren, 94, 143
 Hazlitt, William, 16
 Hegel, G. W. F., 31, 38, 213
 Heine, Elizabeth, 221, 222, 227
 Henderson, Hubert, 136
 Heretics Society, 3
 Herringham, Christiana, 82
 Herz, Judith Scherer, 221, 229
 Hewlett, Maurice, 77
 Hills, Stella, 148
 Hobson, J. A., 132, 134
 Hogarth Press, 5, 23, 32, 133, 145, 147, 177, 181, 185, 209–10, 214, 223
 Holroyd, Michael, 224
 Holtby, Winifred, 227
 Home University Library, 35, 94–6, 109, 118, 223, 224
 Homer, 33, 176, 193
 Hope, Anthony, 203
 Housman, A. E., 66–7
 Hudson, W. H., 180
 Hugo, Victor, 102, 103
 Hulme, T. E., 18, 39, 53, 56, 57, 145, 146, 220
 Hume, David, 34, 111
 Hungerford, Edward A., 228
 Husserl, Edmund, 220
 Hutchinson, Mary, 40, 43, 47, 150
 Huxley, Aldous, 6–7, 57, 168
 Hyslop, T. B., 15
- Ibsen, Henrik, 54, 121, 130, 138, 163, 167, 190, 191
Independent Review, 65, 94, 104, 108

- Iqbal, Muhammad, 82
 Isherwood, Christopher, 87, 215
- Jacobson, Dan, 192
 James, Henry, 2, 12, 15, 16, 65, 73, 77,
 87, 124, 130, 131, 173, 180, 225, 227
 Job, 193
 John, Augustus, 7, 168
 Johnson, Samuel, 41
 Joyce, James, 2, 145, 146, 178, 181, 215
- Kalidasa, 79
 Kandinsky, Vasily, 59
 Kant, Immanuel, 22–3, 30, 34, 38, 44,
 55, 57, 58, 129, 213
 Keats, John, 184
 Kempis, Thomas à, 175
 Keynes, John Maynard, 3, 34, 49, 52,
 59, 72, 84, 87, 118, 128, 131–2, 133,
 134, 146, 148, 182, 205, 207, 215,
 216, 221, 223, 229
Economic Consequences of the Peace, 37,
 215
 ‘Economic Possibilities for Our
 Grandchildren’, 214
Essays in Persuasion, 216
Indian Currency and Finance, 84
 ‘My Early Beliefs’, 119
 Kingsley, Charles, 157, 190
 Kipling, Rudyard, 68, 76, 80, 81, 82
- La Bruyère, Jean de, 99, 135, 204, 229
 La Fontaine, Jean de, 98
 La Rochefoucauld, Duc de, 99
 Laclos, Choderlos de, 102
 Lafayette, Mme de, 102
 Lamb, Henry, 7, 27, 95, 107, 109, 111,
 116, 123, 141, 145, 186, 198, 208,
 222, 228
 Lang, Andrew, 131
 Lawrence, D. H., 2, 6, 7, 57, 77, 108,
 135, 146, 168, 178, 180, 182, 201,
 215, 224
 Lawrence, Frieda, 7
 Leavis, F. R., 182, 226
 Lee, Hermione, 183, 228
 Lee, Vernon, 33
 Lehmann, John, 147
 Leonardo da Vinci, 193
 Levenson, Ada, 57
 Lewis, C. S., 181
- Lewis, Wyndham, 5, 12, 20, 22, 51, 53,
 57, 116, 132, 145–7, 182, 215, 216,
 220, 226
Life and Letters, 147
London Mercury, 134
 Longinus, 38
 Lubbock, Percy, 65
 Lucretius, 50, 190
 Lyall, Alfred, 81, 222
 Lynd, Robert, 134, 135
- Macaulay, Thomas Babington, 41, 104,
 108, 143, 157
 MacCarthy, Desmond, 1, 3, 5, 8, 9–18,
 22–31, 33–4, 37, 41, 52, 55, 87, 98,
 99, 100, 107, 108, 114–15, 120–1,
 126–41, 146, 147, 152, 173, 179,
 182, 199, 211–12, 214–16, 217, 224,
 225, 226, 227
 Bloomsbury relationships with Clive
 Bell, 4–5, 37; J. M. Keynes, 84;
 Lytton Strachey, 107, 115; Roger
 Fry, 5, 10–12, 31, 54–5; Leonard
 Woolf, 199; Virginia Woolf, 5, 179
 broadcasts, 85
Criticism, 24, 130
Experience, 130, 135, 225, 226
Humanities, 128, 129, 135, 136, 137,
 140, 225
Memories, 10, 11, 15, 17
Remnants, 129, 138, 140, 225
Shaw, 137
 writings, uncollected: ‘Abstract and
 Elementary’, 23; ‘Alma-Tadema’,
 25; ‘An Ideal Husband’, 140; ‘Black
 and White Magic’, 140; ‘Great
 Adventure’, 137; introduction to
Death of a Nobody, 31; ‘Kant and
 Post-Impressionism’, 22, 129;
 ‘Literary Criticism’, 30; ‘Melting
 Pot’, 140; ‘Plaster Saints’, 139;
 ‘Post-Impressionists’, 17; stories,
 31; ‘Strindberg and Women’, 130;
 ‘Tyranny of Tears’, 139; ‘*Wild
 Duck*’, 138
- MacCarthy, Molly, 5, 10, 11, 40, 41,
 116, 128, 129, 148, 211, 216, 225
 Mackail, J. W., 105
 Mackenzie, Compton, 77
 Maitland, Frederic, 118
 Malherbe, François de, 100

- Mallarmé, Stéphane, 29, 33, 104, 105
Manchester Guardian, 53, 65, 180, 201
 Manet, Édouard, 4, 11, 17, 18
 Mansfield, Katherine, 7, 128, 145, 146,
 180, 215
 Marsh, Edward, 1
 Marx, Karl, 134
 Masefield, John, 139
 Masood, Syed Ross, 73, 75, 76, 84
 Massingham, H. W., 128
 Matisse, Henri, 4, 12, 15, 17, 23, 26,
 41, 54
 Mauclair, Camille, 178
 Maupassant, Guy de, 103, 104
 Maurice, F. D., 222
 Maxse, Kitty, 227
 McTaggart, J. McT. E., 34, 141
 Memoir Club, 10, 14, 28, 33, 66,
 129, 216
 Meredith, George, 115, 126, 131, 163,
 190, 193
 Meredith, H. O., 86, 222
 Mérimée, Prosper, 102
 Michelangelo, 54
 Mill, John Stuart, 116
 Milton, John, 50, 60, 102, 143, 157, 173
 Mirza, Saeed, 76
 Molière, 98, 106, 116, 130, 141, 142
 Monet, Claude, 50
 Monkhouse, Allan, 180
 Montaigne, Michel de, 99–101, 108,
 122, 130
 Montesquieu, Charles de Secondat, 101
 Moore, G. E., 19, 22, 26–7, 32, 33, 34–6,
 39–40, 43–9, 51–2, 56–8, 85, 91, 95,
 100, 107, 117, 118, 122, 130, 141,
 155, 158–60, 165, 170, 174, 182,
 194, 199, 206, 213, 218–19, 220, 225
 Ethics, 35–6, 49, 95, 213
 Principia Ethica, 22, 27, 34–6, 38, 40,
 45, 48, 49, 55, 71, 72, 83, 95,
 118, 132, 158, 159, 166, 176,
 213, 219, 220
 Some Main Problems of Philosophy, 4,
 34–6, 49, 95, 213, 219
 Moore, George, 130
 Morley College, 34
Morning Post, 180
 Morrell, Ottoline, 6–7, 107, 108, 114,
 125, 164, 168, 186, 201
 Morris, William, 38, 40, 219, 222
 Murray, Gilbert, 95, 122
 Murry, John Middleton, 7, 44, 145
 Musset, Alfred de, 102

Nation, 18, 20, 24, 25, 26, 40, 53, 54,
 120, 127, 128, 132, 133, 136, 141,
 144, 145, 147, 179
Nation and Athenaeum, 128
 Neo-Pagans, 6
 Neo-Platonism, 86
New Age, 53, 56, 124, 133, 144–6,
 147, 220
New Freewoman, 145
New Quarterly, 11, 98, 108, 128, 131,
 140, 147, 224
New Statesman, 6, 8, 27, 29, 40, 55, 94,
 98, 115, 120, 129, 132, 133–44, 147,
 179, 201, 204, 215, 225
New Statesman and Nation, 94, 225
New Weekly, 78, 80, 82, 120, 132,
 134, 144
New Witness, 22, 25, 30, 31, 120,
 128–31, 133, 136, 137, 144
New Writing, 147
 Newcastle, Duchess of, 125
 Nietzsche, Friedrich, 38, 82, 175
 Norton, H. J. T., 225
 Novel Club, 129

 Omega Workshops, 5, 7, 20, 21, 26, 32,
 52, 56, 116, 145, 219
 Orage, A. R., 124, 133, 144–6

 Pascal, Blaise, 97, 99, 100, 105, 160
 Pater, Walter, 10, 16, 18, 19, 33, 37,
 38, 39
 Peacock, Thomas Love, 121, 151
 Pepys, Samuel, 204
 Phillpotts, Eden, 139
Philosophes, 100, 101
 Picasso, Pablo, 12, 15, 26, 28, 220
 Pindar, 157
 Plato, 38, 44, 46, 123, 165, 177, 213
 Platonism, 85, 90
Pléiade, 99
 Plomer, William, 87, 208
 Poggio, Gian Francesco Bracciolini, 221
 Pope, Alexander, 130, 144
 Post-impressionist exhibitions, 4, 7,
 10–27, 39–42, 63, 71, 121, 145,
 173, 212

- Pound, Ezra, 29, 55, 128, 145, 146, 193, 215, 216
- Pre-Raphaelites, 11, 18, 50
- Prévost, Abbé, 102
- Proust, Marcel, 90, 104, 106, 107, 147, 155, 215, 223
- Puccini, Giacomo, 115
- Rabelais, François, 99–100
- Rachel, Elisa, 125
- Racine, Jean, 97, 98, 106, 108, 114, 224, 226
- Raleigh, Walter, 227
- Ramsey, Frank, 224
- Rantavaara, Irma, 182
- Raverat, Gwen, 6
- Raverat, Jacques, 6
- Read, Herbert, 57
- Reid, Forrest, 63, 68, 72, 88, 91, 221
- Rembrandt, Harmensz van Rijn, 50
- Rendell, Vernon, 121
- Reynolds, Joshua, 38
- Richards, I. A., 58–9, 220
- Richardson, Dorothy, 178
- Richmond, Bruce, 124, 126, 178, 201
- Richmond, W. B., 18, 25–7
- Ritchie, Anny Thackeray, 202
- Romains, Jules, 5, 30–2, 63, 151–2, 173
- Roman de la Rose*, 99
- Rousseau, Jean-Jacques, 99–102, 112
- Royal Academy, 11, 18, 20, 24, 25, 75
- Ruskin, John, 4, 16, 19, 20, 37, 38, 50, 51, 54, 55, 134
- Russell, Bertrand, 4, 7, 32–6, 46, 95, 107, 108, 201, 218–19
- Russian ballet, 6, 115
- Sade, Marquis de, 103
- Said, Edward, 222
- Sainte-Beuve, Charles-Augustin, 103, 106–7, 130, 224
- Saintsbury, George, 105, 106
- Saint-Simon, Duc de, 101, 107
- Sand, George, 223
- Santayana, George, 38, 130
- Sappho, 144, 151, 167
- Sassoon, Siegfried, 87
- Schnitzler, Arthur, 130
- Scott-James, R. A., 132, 225
- Scrutiny*, 226
- Sen, Amartya, 222
- Seurat, Georges Pierre, 50, 63, 220
- Sévigné, Mme de, 99
- Shakespeare, William, 28, 33, 46, 50, 54, 83, 95, 98, 102, 111, 118, 129, 138, 143, 157, 172, 173, 183, 184, 204
- Sharp, Clifford, 133, 134, 135, 136, 225
- Shaw, George Bernard, 2, 8, 11, 20, 26, 39, 43, 46, 67, 83, 132–5, 137–8, 139, 140, 145, 146, 167, 183, 212, 224
- Shelley, Frances Lady, 126
- Shelley, Percy Bysshe, 28, 84, 126, 157, 160
- Shove, Fredegond, 225
- Shove, Gerald, 225
- Sickert, Walter, 54, 145
- Sidgwick & Jackson, 64, 65
- Sidgwick, Ethel, 196, 228
- Slade School, 146
- Sleeman, W. H., 82
- Smith, Logan Pearsall, 95
- Somerset, Lady Henry, 125
- Sophocles, 122, 143, 144, 176
- Sparshott, Francis, 59
- Speaker*, 135
- Spectator*, 8, 17, 54, 104, 106, 108, 114, 120, 122, 123, 136, 141, 142, 144, 146, 179, 201
- Spender, J. A., 144
- Spender, Stephen, 87, 215
- Squire, J. C., 133–5, 141, 142
- Stallybrass, Oliver, 222
- Steer, Wilson, 168
- Stein, Gertrude, 5, 116, 215
- Stein, Leo, 59
- Stendhal, 103, 106, 108, 111, 112, 190, 223
- Stephen, Adrian, 4, 186, 197, 198, 226, 228
- Stephen, J. K., 148
- Stephen, Julia Duckworth, 12, 148
- Stephen, Karen Costelloe, 32
- Stephen, Leslie, 12, 16, 41, 48, 83, 85, 94, 106, 118, 137, 138, 141, 143, 148, 150, 157, 164, 177, 187, 226, 227
- Stephen, Thoby, 5, 6, 148, 205, 208
- Sterne, Laurence, 123, 183, 184
- Stevenson, R. L., 81, 142

- Strachey family, 66, 74, 146
 Strachey, James, 6, 13, 55, 95, 122, 198
 Strachey, Jane Maria, Lady, 96
 Strachey, Lytton, 2, 13, 26, 27, 32, 34, 35, 37, 38, 40, 43, 45, 47, 49, 51, 55, 56, 59, 63, 67, 83, 87, 89, 92, 94–119, 120, 121, 122–3, 127, 129, 130, 133, 134, 135, 140, 141–4, 145, 146, 147, 186, 190, 197, 198, 199, 200, 202, 208, 211, 212, 214, 215, 216, 222, 223–4, 226, 227
 Bloomsbury relationships with Clive Bell, 5, 41, 55, 107; Duncan Grant, 27, 41, 116; E. M. Forster, 5, 66, 87, 92, 107; J. M. Keynes, 84, 118; Leonard Woolf, 5, 118, 197, 198, 206; Molly MacCarthy, 40, 116; Roger Fry, 5, 98, 141–2; Virginia Woolf, 5, 94, 100, 107, 116, 148, 151, 155–7, 164, 169, 172, 184
Books and Characters, French & English, 94, 109, 110, 111, 112, 224
Characters and Commentaries, 123, 141, 142, 144, 224
Elizabeth and Essex, 96
Eminent Victorians, 7, 37, 50, 96, 101, 109, 111, 114–15, 142, 143, 144, 146, 151, 214, 215
Essex, 94
Landmarks in French Literature, 7, 35, 93, 94–119, 122, 123, 141, 211, 212, 214, 223–4
Portraits in Miniature, 216, 224
Queen Victoria, 96, 115
Son of Heaven, A, 112–15, 118, 224
Spectatorial Essays, 122, 123
 Warren Hastings dissertation, 94
 writings, other shorter: Alma-Tadema controversy, 26; Apostle papers, 86, 117, 214; Diary, 105; *Ermyntude and Esmeralda*, 92, 116; ‘Madame du Deffand’, 108, 109, 110, 111; ‘Unfortunate Lovers, or Truth Will Out’, 116; ‘When We Are Dead a Thousand Years’, 67
 Strachey, Marjorie, 116, 225
 Strachey, Oliver, 125
 Strachey, Philippa, 115
 Strachey, Ray, 125
 Strachey, St. Loe, 54, 121, 122, 136, 146
 Strindberg, August, 130
 Sun Yat-sen, 112
Sunday Times, 53
 Swift, Jonathan, 103
 Swift, Stephen, 23, 128, 145
 Swinburne, Algernon, 122, 172
 Sydney-Turner, Saxon, 157, 186, 197, 204, 208
 Symonds, John Addington, 10, 18, 39
 Synge, John Millington, 121, 224
 Tagore, M. D., 222
 Tagore, Rabindranath, 82
 Tate Gallery, 15
 Tennyson, Alfred, 140
 Thackeray, William Makepeace, 16, 82, 150, 166, 179, 180, 181
 Theophrastus, 135, 229
 Tillyard, S. K., 219
Times, 54, 118
Times Literary Supplement, 2, 8, 32–3, 54, 65, 77, 82, 108, 120–1, 122, 123–7, 132, 144, 178, 185, 201, 224, 225
Titanic, 227
 Tod, James, 82
 Tolstoy, Leo, 38, 44, 46, 48, 51, 123, 151, 184, 193
 Tonks, Henry, 146
 Tree, Herbert Beerbohm, 129, 138
 Trelawny, E. J., 121
 Trevelyan, Elizabeth, 71
 Trevelyan, G. M., 222
 Trevelyan, R. C., 71, 74–5, 124
 Trollope, Anthony, 130
 Turgenev, Ivan, 123
 Turner, J. M. W., 50
 Unanimism, 5, 30, 32, 33, 151, 181
 Van Gogh, Vincent, 4, 11, 17, 19, 20, 23, 46, 52, 63
 Verlaine, Paul, 103, 104
 Versailles, 99, 101, 109
 Victorian period, 1, 2, 10, 22, 23, 34, 35, 41, 44, 46, 50, 51, 56, 95, 106, 108, 109, 115, 117–19, 121, 122, 124, 125, 141–4, 151
 Vigny, Alfred de, 102

- Vildrac, Charles, 5, 30
 Villon, François, 99, 103
 Virgil, 1, 194
 Voltaire, 27, 51, 97–8, 100–1, 108, 110–12, 118, 225
 Vorticism, 55
- Walpole, Horace, 109, 110, 224
 Walpole, Hugh, 77
 Ward, Mrs Humphry, 222
 Waterlow, Sydney, 12, 30, 55, 201, 225
 Waugh, Evelyn, 57
 Weaver, Harriet Shaw, 146
 Webb, Beatrice, 5, 131, 133, 216
 Webb, Sidney, 5, 133, 216
 Webster, John, 227
 Wedekind, Frank, 227
 Weekley, Ernest, 224
 Wellington, Duke of, 126
 Wells, H. G., 2, 20, 39, 57, 72, 77, 83, 126, 128, 132, 137, 145, 167, 195, 203, 216, 225
Westminster Gazette, 144
 Whistler, J. A. M., 4, 37, 38, 40, 43
 Whitehead, Alfred North, 4, 95
 Whitman, Walt, 30, 63, 82, 85, 88, 157, 169, 170, 176
 Wilcox, Ella Wheeler, 80, 82
 Wilde, Oscar, 37, 38, 43, 140, 223
 Willard, Frances, 125
 Wilson, Edmund, 59, 105
 Wind, Edgar, 220
 Wittgenstein, Ludwig, 45, 108, 117, 224
 Women's Co-operative Guild, 5, 187, 195
 Woolf, Bella, 186, 196, 197, 228
 Woolf, Cecil, 190, 224
 Woolf, Edgar, 197, 199
 Woolf, Herbert, 186
 Woolf, Leonard, 5–6, 8, 12–13, 15, 21, 25, 27, 32, 33, 38, 43, 45, 47, 63, 83, 84, 95, 96, 99, 100, 118, 120, 124, 131–5, 136, 140, 141, 144, 146, 147, 148–9, 153, 154, 157, 158, 176, 178, 179, 182, 185–210, 211–16, 219, 223, 224, 225, 227, 228–9
After the Deluge, 32, 216
Beginning Again, 120, 133–4, 141, 154, 178, 185, 199, 203
 Bloomsbury relationships with, Adrian Stephen, 186; Clive Bell, 41–2, 45, 55–6, 103, 186, 187, 193, 206; Desmond MacCarthy, 134, 136, 199; E. M. Forster, 5, 74, 82, 87, 185, 198–9, 210; J. M. Keynes, 207; Lytton Strachey, 5, 118, 197, 198, 206; Roger Fry, 5, 12–13; Saxon Sydney-Turner, 186, 204, 207; Thoby Stephen, 208
Co-operation and the Future of Industry, 96, 124
Empire and Commerce in Africa, 215
International Government, 124, 215
Journey Not the Arrival Matters, 203, 214
Sowing, 192–3, 204, 205, 207
Village in the Jungle, 8, 81, 83, 124, 169, 185, 190, 196, 197, 199, 201, 209, 214
Wise Virgins, 7, 8, 12, 42, 57, 185–202, 211, 214
 writings, shorter: 'British Empire', 208–9, 229; Character writing, 135, 204–8, 229; Claudel review, 32; Conrad paper, 203; 'Do We Know One Another?', 203, 204, 229; 'Economics', 131, 195; Mallarmé review, 32; 'Road Home', 135; Romaine, *Les Copains* review, 32; 'Tale Told by Moonlight', 83; 'Three Jews', 209–10; 'Virginius Peurisque', 132
 Woolf, Marie, 186, 197, 198
 Woolf, Philip, 12, 190, 197, 224
 Woolf, Virginia, 1–8, 9, 10, 12, 13, 14–15, 16, 17, 18, 20, 21, 22, 25, 27, 28–30, 32, 33, 34, 38, 41, 43, 51, 63, 64, 72, 73, 74, 82, 92, 94, 95, 96, 99, 107, 110, 114, 115, 116, 120, 121, 123–7, 129, 130, 131, 132, 133, 134, 135, 141, 144, 146, 147, 148–84, 211–16, 217, 218, 220, 223, 224, 225, 226–8
 Bloomsbury relationships with Clive Bell, 13, 37, 40, 56, 61, 148–50, 157, 187; E. M. Forster, 5, 32, 65, 87, 148, 151–5, 161, 173–4, 180, 182; Lytton Strachey, 5, 94, 100, 107, 116, 148, 151, 155–7, 164, 169, 172, 184; Roger Fry, 5, 14–16, 28–9, 61
Between the Acts, 155
Common Reader, 100, 123, 125, 127, 183

- Woolf, Virginia – *continued*
Common Reader, Second Series, 126
 Diary, 153, 154, 182
 Essays, 16, 28, 120, 123, 125, 126,
 127, 135, 144, 145, 146, 153
Jacob's Room, 6, 8, 57, 148, 150, 180,
 183, 215
Melymbrosia. see *Voyage Out*
Mrs. Dalloway, 161, 176, 183, 184,
 216, 227, 228
Night and Day, 148, 152, 180, 181,
 183, 187, 201, 202, 207
Orlando, 61, 99
Roger Fry, 10, 13, 14–15, 16, 17, 18,
 25, 29, 32
Room of One's Own, 214
 shorter writings: 'Byron and
 Mr Briggs', 183, 184; 'Leaning
 Tower', 3; 'Old Bloomsbury', 6, 13,
 14; 'Mark on the Wall', 30, 150,
 209, 210, 215; *Moments of Being*,
 124, 152, 172, 216; 'Monday or
 Tuesday', 179; *Mr. Bennett and
 Mrs. Brown*, 1–2, 180, 183, 195;
Reviewing, 183; *Three Guineas*, 15,
 147, 158, 166; *To the Lighthouse*,
 12, 13, 15, 29, 57, 155, 157, 174,
 214, 216; *Voyage Out*, 5, 6, 8, 32,
 47, 148–84, 186, 187, 191, 211,
 212, 214, 226–8; *Waves*, 56, 57,
 148, 177, 183, 216; *Years*, 216
 Wordsworth, William, 130
Working Men's College Journal, 63
 Working Men's College, 221
 World War I, 1, 3, 6, 39, 50, 56,
 59, 60–1, 62, 70, 77, 82, 93,
 121, 124, 129, 132, 133, 134,
 135, 137, 142, 144, 145, 185,
 201, 210–16
 Worringer, Wilhelm, 59
 Wycherley, William, 142
 Yeats, William Butler, 7, 39, 82, 132
 Zangwill, Israel, 140, 225
 Zola, Emile, 104, 105