

Georgian Bloomsbury

Also by S. P. Rosenbaum

*VICTORIAN BLOOMSBURY: The Early Literary History of the Bloomsbury Group,
Volume 1

*EDWARDIAN BLOOMSBURY: The Early Literary History of the Bloomsbury Group,
Volume 2

*ASPECTS OF BLOOMSBURY: Studies in Modern English Literary and
Intellectual History

A BLOOMSBURY GROUP READER

THE BLOOMSBURY GROUP: A Collection of Memoirs and Commentary

VIRGINIA WOOLF'S *WOMEN & FICTION*: THE MANUSCRIPT VERSIONS OF *A ROOM
OF ONE'S OWN*

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GEORGIAN BLOOMSBURY

*The Early Literary History of the Bloomsbury Group
1910–1914*

Volume 3

S. P. Rosenbaum

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*This history is dedicated to
Naomi Black*

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Explanation of References and Abbreviations

Note numbers in the text refer to substantive notes at the end of the book. References to books or papers given in parentheses in the text refer to the Bibliography listed after the notes. These parenthetical references are of two types.

- (1) The most frequently cited writers and books are given by initials only, with a slash separating author and title; volume and page numbers follow. Periodical works by these frequently cited authors are given short titles after the slash. References to collections of papers are indicated by a lower case 'p' and initials indicating their location. Unpublished letter citations include their dates when known.
- (2) Other references give the author's last name, a short title when there is more than one work by an author of that name, then volume and page numbers.

References omit indications of authors or works when they are supplied by the context. All citations are given in the Bibliography, however.

Examples of references

LS/EV, p. 309: Lytton Strachey, *Eminent Victorians*, p. 309

VW/D, II 123: *The Diary of Virginia Woolf*, vol. II, page 123.

10.viii.05, LW/pUT: Unpublished letter of Leonard Woolf, 10 August 1905, Leonard Woolf papers, University of Texas.

DM/'Irish Plays', p. 252: Desmond MacCarthy, 'The Irish Plays', p. 252.

Laing, RF, p. 237: Donald A. Laing, *Roger Fry: An Annotated Bibliography of the Published Writings*, p. 237.

Abbreviations

1. Bloomsbury authors and works

CB	Clive Bell
/A	<i>Art</i>
/C	<i>Civilization</i>
/LH	Letters to Mary Hutchinson
/OF	<i>Old Friends</i>
/pKC	Papers, King's College
/pTC	Papers, Trinity College

- /pTG Papers, Tate Gallery
 /PB *Pot-Boilers*
 /SC *Since Cézanne*
- EMF E. M. Forster
 /AE *Albergo Empedocle*
 /AS *Arctic Summer and other Fiction*
 /AH *Abinger Harvest*
 /CB *Commonplace Book*
 /GLD *Goldsworthy Lowes Dickinson*
 /HD *The Hill of Devi and Other Writings*
 /HE *Howards End*
 /L *Selected Letters*
 /LJ *The Longest Journey*
 /LTC *The Life to Come and Other Stories*
 /M *Maurice*
 /MS *The Machine Stops and Other Stories*
 /PT *The Prince's Tale*
 /pT Papers, University of Texas
 /pKC Papers, King's College
 /2CD *Two Cheers for Democracy*
- RF Roger Fry
 /L Letters
 /pKC Papers, King's College
 /VD *Vision and Design*
- DM Desmond MacCarthy
 /E *Experience*
 /H *Humanities*
 /pLL Papers, Lilly Library
 /R *Remnants*
 /S *Shaw*
- LS Lytton Strachey
 /BC *Books and Characters*
 /CC *Characters and Commentaries*
 /EV *Eminent Victorians*
 /LFL *Landmarks in French Literature*
 /LSH *Lytton Strachey by Himself*
 /PM *Portraits in Miniature*
 /pBL Papers, British Library
 /pKC Papers, King's College

x *Explanation of References and Abbreviations*

/pNY	Papers, New York Public Library
/pR	Papers, University of Reading
/pT	Papers, University of Texas
/RIQ	<i>The Really Interesting Question</i>
/SE	<i>Spectatorial Essays</i>
/SH	<i>A Son of Heaven</i>
/LVWLS	<i>Virginia Woolf and Lytton Strachey: Letters</i>

LW Leonard Woolf

/BA	<i>Beginning Again</i>
/DAW	<i>Downhill All the Way</i>
/G	<i>Growing</i>
/L	<i>Letters of Leonard Woolf</i>
/pS	Papers, Sussex University
/pT	Papers, University of Texas
/WV	<i>The Wise Virgins</i>

VW Virginia Woolf

/CE	<i>Collected Essays</i>
/D	<i>The Diary of Virginia Woolf</i>
/E	<i>The Essays of Virginia Woolf</i>
/EJ	<i>The Early Journals of Virginia Woolf</i>
/L	<i>The Letters of Virginia Woolf</i>
/MB	<i>Moments of Being</i> , 2nd edition
/RF	Roger Fry
/LVWLS	<i>Virginia Woolf and Lytton Strachey: Letters</i>
/VO	<i>The Voyage Out</i>
/W	<i>The Waves</i>

2. *Other authors, works, periodicals*

BGI: *The Bloomsbury Group: A Collection of Memoirs, Commentary, and Criticism*

BGII: *The Bloomsbury Group: A Collection of Memoirs and Commentary*, revised edition

COD: *Concise Oxford Dictionary*

EMFCH: *E. M. Forster: The Critical Heritage*

OED: *The Compact Oxford English Dictionary*

PE: Moore, G. E., *Principia Ethica*

TLS: *Times Literary Supplement*

VWCH: *Virginia Woolf: The Critical Heritage*

Preface

Georgian Bloomsbury completes the literary history of Old Bloomsbury that began with *Victorian Bloomsbury* (1987) and continued with *Edwardian Bloomsbury* (1994). *Victorian Bloomsbury* traced the Group's nineteenth-century beginnings and Cambridge education as these are reflected in their writings. *Edwardian Bloomsbury* described the writings of Old Bloomsbury from the end of their Cambridge years to the opening of the first post-impressionist exhibition in 1910. *Georgian Bloomsbury* describes the history of Bloomsbury's writings from the impact of post-impressionism to the start of the First World War.

As with the previous two volumes, *Georgian Bloomsbury* may also be read independently as a history of the books, essays, reviews, and autobiographical texts written over four years by Roger Fry, Clive Bell, E. M. Forster, Lytton Strachey, Desmond MacCarthy, Virginia Woolf (or Stephen as she was until 1912), and Leonard Woolf. Of less relevance to the literary history of this time are the writings of J. M. Keynes, Vanessa Bell, and Duncan Grant.

Like its predecessors, *Georgian Bloomsbury* is written for the few readers who, in Lytton Strachey's words, care to concern themselves 'with the intrinsic merit of a piece of writing' rather than the many 'who are ready to explore with eager sympathy the history of the writer ...' (*BC*, p. 227). The interest in Bloomsbury's lives continues almost unabated – Strachey's own biography has become food for film – while the writings that ultimately justify the interest in the Group's biographies remain often unread, uncollected, or out of print. All that matters, Sigmund Freud (whom Bloomsbury would do much to advance in England and English) supposedly once said, is love and work. Many books have been devoted to Bloomsbury's loving; *Georgian Bloomsbury*, like *Victorian Bloomsbury* and *Edwardian Bloomsbury*, is about their literary work.

The introduction to *Victorian Bloomsbury* describes the particular composition of the Bloomsbury Group as a collectivity of friends and relations whose ideas and attitudes reveal a family resemblance. The kinds of connections that exist between the Group's writings is also set forth there, as is the general intention of this group literary history. That intention is to describe a historical sequence of Bloomsbury's interrelated literary writings in order to interpret them analytically, comparatively, and contextually. A wide, eclectic conception of literature – of writing that is valued for its own sake, beyond the information it conveys or the sentiment it stirs up – remains a basic assumption of this literary history.

The acknowledgements of *Victorian Bloomsbury* enumerate the people and institutions that have made the writing of old Bloomsbury's literary history

possible. To that list must be added or renewed my obligations to the late Quentin Bell and Olivier Bell and to my colleagues on the committee for Blackwell's Shakespeare Head Edition of Virginia Woolf: Andrew McNeillie, Susan Dick, James Haule, and Joanne Trautmann Banks. Frederic Spotts, Leila Luedeking, John Stape, Peter Stansky, Richard Garnett, and Samuel Hynes have provided varieties of support, encouragement, and criticism. I am further indebted for fellowships to the Social Sciences and Humanities Research Council of Canada, the Harry Ransom Humanities Research Center at University of Texas, the Lilly Library of Indiana University, and Clare Hall, Cambridge University. Robert Brandeis and the staff of the Pratt Library, Victoria College, University of Toronto, have provided invaluable and continuing help. I am also grateful to Elizabeth Inglis of the Sussex University archives; Jacqueline Cox and Rosalind Moad of King's College Cambridge Modern Archives; Kenneth Blackwell and Carl Spadoni of McMaster University's Library; and the librarians at the University of Toronto, Reading University, and the British Library. For permission to quote from Leonard Woolf's unpublished papers I am obligated to the late Trekkie Parsons. And I am indebted for help and kindness over the years to Frances Spalding of *The Charleston Magazine* and to Tony Bradshaw of the Bloomsbury Workshop.

Victorian Bloomsbury also acknowledged the essential work of editors, bibliographers, and biographers on which a literary history of Bloomsbury must be based. To that list can now be gratefully added Andrew McNeillie's continuing edition of Virginia Woolf's essays, Michael Edmonds and Lila Luedeking's bibliography of Leonard Woolf, B. J. Kirkpatrick and Stuart N. Clarke's fourth edition of Virginia Woolf, Frederic Spotts's edition of Leonard Woolf's letters, Regina Marler's edition of Vanessa Bell's letters, Frances Spalding's biography of Duncan Grant, Hermione Lee's and Panthea Reid's biographies of Virginia Woolf, Philip Gardner's edition of Forster's *Maurice*, J. H. Stape's and Edward Bishop's respective chronologies of E. M. Forster and Virginia Woolf, and finally the editions of Blackwell's Shakespeare Head Press edition of Virginia Woolf – especially C. Ruth and Lawrence Miller's edition of *The Voyage Out*. My obligation to Naomi Black continues to be expressed through the dedication of this literary history to her.

S.P.R.

Sambro, Nova Scotia