

### LXIII. Monk's House Papers/B.17c. (Sussex)

In this notebook, Woolf has collected quotations and notes by and about Roger Fry. Two of the entries (B.3 and B.5)—both extracts from Fry's letters to G. Lowes Dickinson—are taken from letters that are annotated more fully in LXV, B.1, Woolf's original notes on the letters. Their reappearance here suggests that these entries may belong to the period after Woolf began "reading and re-reading [her] Roger notes" in preparation for writing *Roger Fry: A Biography* (AWD, June 1, 1937). Another entry, B.11, which describes the toast list from a banquet Fry attended in New York, appears almost verbatim in the finished work.

Woolf may have compiled the entries in this volume during the summer and fall of 1938. On August 7, she was "deep . . . in art history" and writing about it; on October 8, she described "reading [Fry's] books one after another. . . . For instance Cezanne—a miracle" (L, VI, 3428, 3454). Two entries can be dated exactly—those on the Post-Impressionist Exhibition of 1910 as reported in *The Times* (B.14–15). On Tuesday, September 27, 1938, in the midst of the Munich crisis, Woolf "went to the London Library to look up some papers about Roger. I sat in the basement with the Times open of the year 1910" (L, VI, 3447). But even there she could not escape the horror of those days, brilliantly described in the remainder of this letter to her sister.

The list of contents pasted on the spine of the cover (A.1), which includes cancelled entries, illustrates how Woolf shuffled her notes around as she used them. (For the other Fry notes, see Volumes XXVI, XXXIX, LXI–LXII, and LXIV–LXVI.) The index pasted on the front of the cover (A.2) corresponds to the actual entries in the notebook, with the exception of the notes on "The Omega, twenty years after. Age no guide to art," which are not included. All of the entries, except the last two, are typed; the larger table of contents, A.2, is typed through the last two entries, which are in black ink. The smaller table of contents, A.1, the page numbers, and the last two entries are all in black ink.

#### A. TABLE OF CONTENTS

##### 1. Roger:

Character in

Letters. Misc.

Early Articles

Seeing Pictures

Carfax Show

Life of Sargent

Omega 20 y<sup>rs</sup> after

Times on PIP [Post-Impressionist Painting]

Label, on spine of cover.

##### 2. Ida's character

Feeling for Art at Cambridge (1895)

Lectures at Toybee Hall

He had not heard of Cézanne when a student at Paris.

Music in Youth.

Seeing pictures in Germany

Contemporary criticism of R's pictures. Carfax Gallery.

Artists criticised by R. in Athen 1902

Dinners in New York 1905 Toast list

The Omega, twenty years after. Age no guide to art.

Sargent: connection with NEAC. on PIP. & Roger.

The Times on 1<sup>st</sup> P.I.P. 1910–11.

1 p., on cover. Typed and handwritten.

## B. ENTRIES

1. "ROGER FRY/Born, 14 December 1866/Died, 9 September, 1934": 3 pp. Printed program for the memorial service for Roger Fry, "Thursday, 13 September, 1934." The program is laid into the front of the notebook.
2. "THE YEARS": 1 p., not numbered. (Heading only.) The entry is typed on a sheet of paper that is laid into the front of the notebook.
3. "Idas character/It is the strangest most fascinating creature—": 1 p., numbered 1 by VW. Typed extract from a letter from Roger Fry to G. Lowes Dickinson. More notes on this letter appear in LXV, B.1, on a page numbered 4, letter annotated "Chelsea Sept 25th 1893."
4. "A picture show at Cambridge. (1895).": 1 p., numbered 2 by VW. Typed extract from a letter from Roger Fry to Helen Coombe, later Helen Fry, beginning, "MacColl has been up and just looked in. . . ." This letter is dated 1895 in Woolf's *Roger Fry: A Biography*, Chapter IV, and [November–December 1896] in the *Letters of Roger Fry*, ed. Denys Sutton (Chatto & Windus, 1972), I, 168.
5. "On lectures at Toynbee hall": 1 p., numbered 2 by VW. Typed notes on a letter from Roger Fry to G. Lowes Dickinson, beginning, "An analysis gives the following constituents Pue [pure] gas 95% Truisms 40%." More notes on this letter appear as LXV, B.1, on a page numbered 3, letter annotated "Roger to Goldie/n.d."
6. "Cezanne typescript 1927": 1 p., numbered 3 by VW. Typed quotation, beginning, "More than thirty years ago the present writer was working as an art student in Paris." Unidentified.
7. "Music in youth": 1 p., numbered 3 by VW. Typed quotation, annotated "Musical Confessions of an Outsider. The Music Bulletin/May 1926," beginning, "When I was quite young, I did not care for music. . . ." 

Fry, Roger. "Musical Confessions of an Outsider." *Music Bulletin* 8, no. 5 (May 1926): 138–140.
8. "Seeing pictures in Germany": 1 p., numbered 4 by VW. Typed quotation, annotated "Speech about East Anglia," beginning, "I have just been on a tour of the German galleries." The extract is from a talk delivered in Norwich, East Anglia, about the poverty of the provincial museums in England. 

Fry, Roger. "East Anglia." MS. Roger Fry Papers. King's College, Cambridge.
9. "Westminster Gazeete. B.N. criticism of R's pictures.": 1 p., numbered 4 by VW. Typed quotation. The exhibition was at the Carfax Gallery. 

B. N. "Mr. Roger Fry's Exhibition." *Westminster Gazette*, April 29, 1903, p. 2.

10. "Artists criticised by R. in Athen. 1902": 1 p., numbered 4 by VW. Typed notes, beginning, "Mr Callow, Mr Albert Goodwin, Mr Matthew Hale, . . ." The notes are on a single article by Fry.  
 [Fry, Roger.] "The Royal Society of Painters in Water Colours." *Athenaeum*, May 3, 1902, p. 569.
11. "Wednesday 11th Jan. 1905. Annual dinner Amer. Inst of Archi/tects": 1 p., numbered 4 by VW. The entry, which continues, "R sat beweteeen Mr W Lanfan and rep. Sherman and drew pictures on his very substantial Toast list," describes a banquet attended by Roger Fry in New York, January 11, 1905. This banquet reappears in *Roger Fry: A Biography*, at the end of Chapter V.
12. "New English Art Club. Sargent. 90": 1 p., not numbered. Typed notes, annotated "Sargent Hon E Charteris. 1927." The notes contain a reference to "Sargents letter to nation. jan 7 1911"—a letter written by Sargent about Roger Fry and the Post-Impressionist painters, published in *The Nation*, January 11, 1911. The letter is quoted by Charteris, pp. 191–192. The entry ends with the comment, "E.C. . . . striking and undistinguished as an illustrator and non-existent as an artist. Transformations p. 135"—a transcription of the final sentence in Roger Fry's essay on Sargent in *Transformations* (1926), quoted by Charteris on p. 194.  
 Charteris, Hon. Evan. *John Sargent*. Heinemann, 1927.
13. "Times.": 3 pp., numbered 1–3 by VW. Quotations, annotated "Sat Oct/1<sup>st</sup> 1910," and "Nov. 7th/1910," about the Post-Impressionist Exhibition organized by Roger Fry at the Grafton Gallery, November 1910–January 1911.  
 a) "The 'Post-Impressionists'." *The Times*, October 1, 1910, p. 13.  
 b) "'Post-Impressionist' Painting." *The Times*, November 7, 1910, p. 12.
14. "Times then occupied with/Memorials to King Edward./Canada & Reciprocity.": 1 p., not numbered. The entry consists of a list of articles that appeared in *The Times* on October 1, 1910 and November 7, 1910, the same days that *The Times* published articles about the Post-Impressionist Exhibition. See above, B.13.