

THE ESSAYS OF



VOLUME ONE

VIRGINIA
WOOLF

EDITED BY

ANDREW

MCNEILLIE

A HARVEST/HBJ BOOK

The Essays of Virginia Woolf

VOLUME I

1904-1912

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A HARVEST/HBJ BOOK

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A B C D E

Introduction

Virginia Woolf was arguably the last of the great English essayists. In the course of a career of almost forty years as a literary journalist, much of it passed in anonymity in the columns of the *Times Literary Supplement*, she made of the personal essay, the review, the biographical study, the commemorative article, an art of her own. That art is characteristically brilliant and robust. (Virginia Woolf's was emphatically not 'a small talent sedulously cultivated'.)¹ If it is also an art tending to presuppose an acquaintance with literature that the majority could not begin to have had time to acquire, it is none the less democratic in spirit: uncanonical, inquisitive, open, and unacademic. It is quite antithetical, it should be said, both to the 'great traditionalism' of F. R. Leavis, that dire scourge of literary journalism, and to the quest for the higher culture of T. S. Eliot, with whom in other important respects Virginia Woolf has much in common. What is more, it is an art expressed in a fluent, witty and unwaveringly demotic prose.² By it, we are forcibly reminded of the traditional nature of so much of Virginia Woolf's achievement, and of her unique position among modernist writers as a woman of letters.

From beginning to end, the essays, which together exceed a million words in length, form an invaluable record of their author's intellectual and professional life, from the years of her apprenticeship to those of her maturity, when she stood recognised as one of the most important writers of her generation.

To date, the most compendious edition of the essays³ has been that collected by Leonard Woolf and published by The Hogarth Press in 1966 and 1967. Many readers of this introduction will be acquainted with those four volumes. They gathered the essays which Virginia Woolf had herself prepared for publication in book form (in the two series of

The Common Reader, 1925 and 1932) and a similar number of others selected by Leonard Woolf upon the criterion that none 'seemed . . . to fall below the standard which Virginia Woolf set for herself in *The Common Reader*'. The essays were divided into two groups – one roughly 'literary and critical', the other 'biographical' – and then further arranged according to a literary-historical chronology, so that 'a critical essay on a writer born in, say, 1659 precedes one on a writer born in, say, 1672, and a biographical essay on Chaucer precedes one on Sir Walter Raleigh'. Leonard Woolf's *Collected Essays* was thus a kind of extended *Common Reader*, presenting us with the essays themselves, or a large selection of them, in a companionable arrangement.

To the reader interested in the author's development and the context in which her professional life was lived, how it began, and how she regarded it, Leonard Woolf's approach offered no assistance. In the twenty years since the *Collected Essays* first appeared, several notable advances in the study and elucidation of Virginia Woolf's life and work have served to underline this inadequacy. We now have Virginia Woolf's complete diary⁴ and her correspondence at our disposal, and together these do much to document their author's journalistic career. We have, too, her memoirs, published as *Moments of Being*, and her *Complete Shorter Fiction*; and we have Quentin Bell's masterful biography. A third edition of B. J. Kirkpatrick's bibliography of Virginia Woolf's writings, itemising many newly identified contributions to journals, appeared in 1980; and in 1983 were published two works that are invaluable to students of the essays: *Virginia Woolf's Reading Notebooks* by Brenda R. Silver and *Virginia Woolf's Literary Sources and Allusions: A Guide to the Essays* by Elizabeth Steele. The time, therefore, could hardly be better chosen for the preparation of a new and definitive collection of her essays, of which the present work, reproducing with annotations the articles Virginia Stephen published in the period from 1904 until her marriage in 1912 to Leonard Woolf, is the first of six projected volumes.

At the time when she embarked on her journalistic career, the personal essay, the essay upon a topic, still had its practitioners. (Among these we should mention Max Beerbohm, 'our solitary essayist', as Virginia Woolf later called him.)⁵ She herself wrote and published what might be described as personal or occasional essays, upon such subjects as 'Haworth, November, 1904', 'On a Faithful Friend', 'The Decay of Essay-writing', 'Street Music', 'An Andalusian Inn', 'A Priory Church',

'The Value of Laughter', 'A Walk by Night', 'The Opera', 'Impressions at Bayreuth' – all of which appear in this volume. Her gifts were so substantial, and so rehearsed, that she might have written nothing but essays of this sort. Her 'precious Ms book' contained 'hints for dozens of articles';⁶ she could write 3000 words 'twice as easily'⁷ as she could write 1500; indeed she could not help writing.⁸ But, whatever her predilections, a young writer apprenticing herself in earnest as a literary journalist could best expect, in the early 1900s, to fulfil her 'old ambition' to 'make a little money'⁹ by writing reviews. As Arnold Bennett – the archetypal 'tradesman of letters'¹⁰ – had already cautioned, '... editors have little use for essays'.¹¹ (That was in *Journalism for Women: A Practical Guide*, 1898 – a book one only regrets Virginia Woolf had not the opportunity to review.)

She began in November 1904, at the suggestion of Violet Dickinson, to send examples of her work to Margaret Lyttelton, a friend of Violet who edited the women's pages of the *Guardian*, a weekly newspaper for the clergy. Virginia was twenty-two. Her father, Sir Leslie Stephen, a man of great eminence in the world of letters to which his daughter now sought entry, had died in February. By November his children were established at 46 Gordon Square; Bloomsbury was in its infancy; and, as her letters of this period reveal, Virginia was extremely excited about her writing, and very determined to make money. She was also, initially, somewhat careless in her dealings, as the opening of this informative extract from a letter written on 11 November to Violet Dickinson suggests:

I dont in the least expect Mrs Lyttelton to take that article [on Manorbier] – I stupidly didn't typewrite it – indeed wrote it myself rather hurriedly and illegibly as I hate copying – and forgot to give my address, or to enclose a stamped envelope for return. So I dont think my chances are good. I dont in the least want Mrs L's candid criticism; I want her cheque!¹² I know all about my merits and failings better than she can from the sight of one article, but it would be a great relief to know that I could make a few pence easily in this way – as our passbooks came last night, and they are greatly overdrawn. It is all the result of this idiotic illness, and I should be glad to write something which would pay for small extras. I honestly think I can write better stuff than that wretched article you sent me. Why on earth does she take such trash? – But there is a knack of writing for newspapers which has to be learnt, and is quite independent of literary merits.¹³

From the next letter to Violet Dickinson we learn that Mrs Lyttelton has read the article on Manorbier (which does not survive) and written to Violet about it; and now, far from scorning her opinion, Virginia

welcomes it. Mrs Lyttelton has become 'a very sensible woman' whose criticisms 'however stringent will be worth attending to'.¹⁴ In fact, Mrs Lyttelton now invited Virginia to contribute an article of 1500 words 'on any subject' to her part of the paper. The article she finally submitted at this generous invitation was 'Haworth, November, 1904', about a visit to the Brontë parsonage which she had made while a guest of Margaret and Will Vaughan at Giggleswick. This was to be Virginia's second publication and it appeared anonymously, as did all her contributions to the *Guardian*, in the issue for 21 December. Her first published article had come out in the previous week's issue – a modest review of a novel, *The Son of Royal Langbrith*, by the American writer W. D. Howells. It shared a page with, among other things, an unsigned review of *Whosoever Shall Offend*, a novel by F. Marion Crawford; criticism by J. E. T. of a performance of *Everyman*, a work by the composer Dr Walford Davies; and by E. S. Day, under the heading 'A Christmas Mystery', an account of a dramatisation of 'Miss Buckton's poem *Eager Heart*', which had startled London into 'sudden reverent admiration'; a note on 'Glasgow Co-operation of Trained Nurses' and letters to the editor on 'Training Midwives' and the 'Association of Trained Charwomen'. This was hardly inspiring company for Virginia, but fairly typical of that which she kept in the next two years.

Her last contributions to the *Guardian* were a review of *The Private Papers of Henry Ryecroft*, published in February 1907; and an obituary of her Quaker aunt, Caroline Emelia Stephen, which appeared in the main part of the paper in April 1909.

A few words should also be said here about the *Guardian* proper. Anglo-Catholic in outlook, it set itself to establish in the public mind 'a clear view of the ground taken by the High Church on matters religious and political'.¹⁵ It did not neglect the arts. Readers of the review '*The Son of Royal Langbrith*' might also read, in the main part of the same issue of the paper, about the 'Autumn Exhibition of the New English Art Club' and have their attention drawn to 'Mr Roger Fry's charming drawing of St John's College, Oxford'. But, none the less, it was a pretty dull clerical newspaper, replete with articles on such subjects as 'Episcopal Visitations', 'Church Schools', 'The Position of the Unbeneficed Clergy', and fusty advertisements for church organs, patent medicines, and, very regularly, for *Vino Sacro*, a wine which 'does not permanently stain altar linen'. It would be difficult to imagine a more unlikely outlet for even an anonymous daughter of Sir Leslie Stephen.¹⁶ In the case of

one who was also a denizen of emergent Bloomsbury ('Whenever I take up my pen for the Guardian Saxon comes behind and suggests all sorts of proprieties')¹⁷ the unlikelihood comes spiced with additional irony. Even Virginia, whose powers of imagination and fancy knew few bounds, could not quite conceive 'how they got such a black little goat into their fold'.¹⁸

Among the books – the novels perhaps especially – that Mrs Lytton invited Virginia to review, for the diversion of what the latter referred to as the 'parsonesses',¹⁹ were many that were also very dull. The most significant exception was *The Golden Bowl*. Virginia wrote 'a very hardworking review' of this, 'Mr Henry James's Latest Novel', for the *Guardian*. But then the 'official eye' fell upon it and she had to cut it by 'quite half', rendering it now, in her view, 'worthless'.²⁰ (Her several brushes with officialdom of this kind and of a less tolerable unilateral variety are documented below in the notes to the articles concerned.) James too was a special case. Virginia, it should be remembered, knew him at first hand; he was one of those 'great figures', friends of her parents, who 'stood in the background' of her childhood and youth; and she could recall 'the hesitations and adumbrations with which Henry James made the drawing room rich and dusty'.²¹ Moreover, his influence upon the young men at Cambridge who were to form the nucleus of Bloomsbury had been considerable. 'I have just finished *The Golden Bowl* & am astounded. Did he invent us or we him? He uses *all* our words in their most technical sense & we cant have got them all from him,' Leonard Woolf wrote to Lytton Strachey from Ceylon on 23 July 1905.²² All of which makes the loss of so much as half of what Virginia had to say about James at this time, even in the straitened circumstances of a review, nothing less than exasperating. (Her copious notes on *The Golden Bowl* are reproduced as Appendix III; readers should also turn to the essay 'Portraits of Places'.)

Inevitably, perhaps, those of her contributions to the *Guardian* that stand out are the more imaginative pieces such as 'Haworth, November, 1904', 'On a Faithful Friend' (an obituary of the Stephen family's dog 'Shag' – albeit 'rather cobbled'²³ by Mrs Lytton), 'An Andalusian Inn' (recording a visit to the Iberian Peninsula in 1905), 'The Value of Laughter', and 'A Walk by Night' (with its anticipations of *To the Lighthouse*). Another such piece is her remarkable improvisation 'Street Music' which Leopold Maxse published in the *National Review* in December 1905 (see Appendix IV for the background to this and to the

other periodicals to which Virginia Woolf occasionally contributed). Articles such as these freed her pen from the domination of facts, of which she was never over fond, and were of a kind she had rehearsed in her journals. But, as has already been suggested, they did not represent the way ahead.

This was to be largely determined by the *Times Literary Supplement*, for which she began to write in 1905 (her first review in its pages being 'Literary Geography' in the issue for 10 March). The *TLS* offered no escape from books and facts and its trade was strictly in reviews as far as Virginia was concerned in these early years. Bruce Richmond, who edited the paper from 1902 to 1938,²⁴ sent her books as miscellaneous as those which she received from Mrs Lyttelton: works of fiction, biography, history, travel. He became Virginia's most important journalistic mentor (after her father) and his paper 'the Major Journal'²⁵ in her life, a fact she acknowledged in her diary on the occasion of Richmond's retirement. 'I learnt a lot of my craft writing for him,' she wrote, paying as she did so what is an extraordinary compliment: 'how to compress; how to enliven; & also was made to read with a pen & notebook, seriously'.²⁶ (A fairly extreme example of Richmond's editorial schooling of Virginia was his rejection, in April 1905, of her review of Edith Sichel's *Catherine de' Medici and the French Revolution*. This he turned down on the grounds that it was not written in the academic spirit, but promptly made up for it by sending her 'a peace offering' of '3 fat books about Spain'.)²⁷ By such discipline she was, in time, to gain great freedom as a writer of *TLS* leaders. These were articles so polished that she could incorporate them with little or no revision into her *Common Reader* volumes.

Her other significant opportunity in this early period was provided by Reginald Smith, the editor of the *Cornhill Magazine* (the journal Leslie Stephen edited from 1871 to 1882 – the year of Virginia's birth). In 1905 Smith had made Virginia 'crosser than ever'²⁸ by rejecting without explanation an unsolicited article she had submitted to him on the letters of Boswell. And, indeed, Smith does appear generally to have lacked tact and to have been at times more than a little condescending. Certainly, he did not enjoy Richmond's degree of success in dealings with Virginia. But he did have a commodity that Richmond could not, at this time at least, consistently offer her: he had abundant space. This he invited Virginia and Lady Robert (Nelly) Cecil to share, as contributors to a column entitled 'The Book on the Table', in which, in

alternate issues, they were each to review books of their choice. (In practice, the 'choice' seems largely to have been Smith's.) This was in 1908.

During that year, Virginia wrote for the *Cornhill* on the memoirs of Sarah Bernhardt and those of Lady Dorothy Nevill, on the biography of John Delane, editor of *The Times*, on Theodore Roosevelt, on Louise de La Vallière and on the journal of Lady Holland. (Of these, 'John Delane' and '*The Journal of Elizabeth Lady Holland*' served to introduce her to an American readership for the first time, being reprinted in July 1908 and January 1909 respectively in the *Living Age*, Boston.) Her articles were signed and the whole episode was undoubtedly exciting and moderately prestigious, with pleasant family associations. But it was only an episode, and quite a brief one. Smith, for his part, proved eager to encourage. 'I really believe, dear Miss Stephen,' he wrote to her at one point, 'that if you will put heart and head into it, you will make a mark in reviewing.'²⁹ But he also liked to instruct, in considerable detail, and what is more he would, without consultation, add words to her sentences and cut out others – until she threatened to resign.³⁰ She did not resign but when, in 1909, Smith declined to publish her 'Memoirs of a Novelist'³¹ – the first in a planned series of fictional portraits – her association with the *Cornhill* ceased.

In the years 1909–12 she contributed exclusively to the *TLS* (with the exception of her obituary of Caroline Emelia Stephen in the *Guardian*; and 'The Opera' and 'Impressions at Bayreuth' in *The Times*). It was a period in which she produced essays that announced very clearly the end of her apprenticeship as a reviewer. In such pieces as 'The Genius of Boswell', 'A Friend of Johnson', 'Sterne', 'Oliver Wendell Holmes', 'Sheridan', 'Lady Hester Stanhope', 'Emerson's Journals' and 'The Novels of George Gissing' her command of her medium is complete. Her allusions and references confine themselves less to the works ostensibly under review than once they did and, ranging freely, reveal a wider and more fertile familiarity with her subjects, their works and lives. As in her first published review, '*Royal Langbrith*', she took no account of W. D. Howells's other novels, his status as a critic, or, for that matter, the incidentally interesting facts that he was Abraham Lincoln's official biographer and Mark Twain's friend, so, at the opposite extreme, in her last review in this volume, on 'The Novels of George Gissing', she celebrates her subject at length and in depth but with the barest passing reference to only one of the works listed at the head of her article. This

would seem to amount to a declaration of the reviewer's liberty to write as she pleases.

But journalism could never quite afford that freedom to the satisfaction of Virginia Woolf, or perhaps to any writer of imaginative literature. Writing for an editor, writing for payment, under the pressure of deadlines, entailed, even at its freest, compromises and courtesies of a kind not exacted in writing fiction, or diaries, or letters. To the reviewer, suavity, politeness and the sidelong approach were, it seemed, inescapable.³² For the hard fact remained, as she noted while 'sobbing in misery' over Vernon Lee's *The Sentimental Traveller* (reviewed in the *TLS*, 9 January 1908), that 'though this is true as truth, as the Sage said in the fairy tale, still it can't be said in print . . .'³³ There were subterfuges – such as she believed she employed in 'A Week in the White House' (*Cornhill Magazine*, August 1908). Here, she claimed, the 'subtlety [*sic*] of the insinuations is so serpentine that no Smith in Europe will see how I jeer the president to derision, seeming to approve the while'.³⁴ But if editors could be duped, surely readers might also miss the point? Abandon all subterfuge and the editor would cut and tame such 'truth' as print was not permitted to accommodate. This was the fate of her attempt 'to scourge that Fine Lady the Baroness', Elizabeth von Arnim, whose novel *Fräulein Schmidt and Mr Anstruther* (reviewed in the *TLS*, 10 May 1907) she privately condemned as 'chatter and trash'.³⁵ These examples underline how important her correspondence is in revealing the sharp (and usually amusing) clashes that could arise between her 'true' or private opinions about a book and those she published. (For the most part, she proved a generous reviewer. Distrusting, as she once said, 'the critical attitude of mind',³⁶ she almost always contrived to say something encouraging about even the most transparently unsuccessful productions.)

By 1909 her letters begin to be less preoccupied with the subject of reviewing. Now 'Melymbrosia', her first novel (begun in 1907 and eventually published as *The Voyage Out*, in 1915), concerns her increasingly, reminding us of the main course of her ambition. We should remind ourselves too, at this point, of the wider passage of her life. In 1904, as we know, her father had died; had he lived there would perhaps have been 'No writing, no books'.³⁷ In 1905, as her career as a journalist was just beginning, she branched out to give weekly classes in history to working women at Morley College. In November 1906 her brother Thoby Stephen died tragically; and in that same month F. W.

Maitland's *Life* of her father was published. (To this she contributed her 'Impressions', reprinted here.) Her life was laden with tragedy. Now Bloomsbury, in coping with its collective grief at Thoby's death, became more intimate (and, in the eyes of those stuffily in league with respectability, increasingly outrageous). Her sister Vanessa, upon whom Virginia was emotionally profoundly dependent, married Clive Bell in 1907 and, in the following year, their son Julian was born. Virginia and Clive now embarked on their legendary flirtation, the most significant aspect of which was the opportunity it afforded them to discuss Virginia's novel. In 1909, Caroline Emelia Stephen, who had never wanted her niece to become a pot-boiling journalist, died, leaving Virginia a legacy of £2500. In the same year, Virginia was momentarily engaged to Lytton Strachey. In 1910 she volunteered to work for Women's Suffrage and took part in the *Dreadnought* hoax. Roger Fry that year organised the First Post-Impressionist Exhibition and became a part of Bloomsbury. In 1911 Leonard Woolf of the Colonial Service returned home on leave from Ceylon; and in August 1912 he and Virginia were married.

But this was far removed from 'my room at this moment', in December 1904, 'on a dark winter's evening – all my beloved leather backed books standing up so handsome in their shelves, and a nice fire, and the electric light burning and a huge mass of manuscripts and letters and proof-sheets and pens and inks over the floor and everywhere'.³⁸ Which is where we must now begin.

1 – IV VW *Diary*, 19 May 1931 (VW on Max Beerbohm and Lytton Strachey).

2 – See Quentin Bell on the virtues of Bloomsbury's prose in 'Bloomsbury and "the Vulgar Passions"', *Critical Inquiry*, vol. 6, no. 2, Winter 1979.

3 – See Abbreviations and Bibliography below for details concerning this and the other publications referred to in this introduction.

4 – An edition of her early journals is currently in preparation.

5 – 'Addison', IV VW *Essays* and CR1

6 – I VW *Letters*, no. 192, to Violet Dickinson, 1 December 1904.

7 – *Ibid.*

8 – *Ibid.*, no. 198, to Madge Vaughan, 1 December 1904.

9 – *Ibid.*, no. 195, to Emma Vaughan, 27 November 1904.

10 – III VW *Diary*, 8 September 1930.

11 – According to Bennett, at that time himself an editor (of *Woman*), 'Fleet Street at this moment' was 'simply running with women who are writing fanciful essays and not selling them . . .'

INTRODUCTION

- 12 – For nine of her contributions to the *Guardian* ('Lone Marie', 'The Devil's Due', 'The House of Mirth', 'A Description of the Desert', 'The Brown House and Cordelia', "'Delta'", 'A Walk by Night', 'The Tower of Siloam', 'After His Kind' – some 5100 words) she earned, according to her Reading Notebook (MHP, B 1a), £3 9s. od. On this basis her total earnings from the women's pages, to which she contributed approximately 26,000 words, may be calculated to have been about £17 10s. od.
- 13 – *I VW Letters*, no. 191, to Violet Dickinson, 11 November 1904.
- 14 – *Ibid.*, no. 192, 14 November 1904.
- 15 – *Newspaper Press Directory*, 1904.
- 16 – As his obituary in the *Guardian*, 24 February 1904, reminded readers, Leslie Stephen, recognising that he had 'never really believed' in the creed took advantage in 1875 of the Clerical Disabilities Act and renounced the orders he had taken as a don at Cambridge.
- 17 – *I VW Letters*, no. 243, to Violet Dickinson, July 1905.
- 18 – *Ibid.*, no. 217, to Violet Dickinson, mid-February 1905.
- 19 – *Ibid.*
- 20 – *Ibid.*
- 21 – *Moments of Being*, 'A Sketch of the Past', p. 158.
- 22 – Quoted in *I QB*, p. 177n.
- 23 – *I VW Letters*, no. 206, to Violet Dickinson, early January 1905.
- 24 – On taking over the newly founded paper in 1902 he had invited Leslie Stephen to contribute to its pages but, according to Quentin Bell (*I QB*, p. 104), Stephen 'had been able to do little'.
- 25 – *V VW Diary*, 27 May 1938.
- 26 – *Ibid.*
- 27 – *I VW Letters*, no. 226, to Violet Dickinson, 30 April 1905.
- 28 – *Ibid.*, no. 206, to Violet Dickinson, early January 1905.
- 29 – *Ibid.*, no. 408, to Lytton Strachey, 22 April 1908.
- 30 – *Ibid.*, no. 413, to Lady Robert Cecil, May 1908.
- 31 – Published in *The Complete Shorter Fiction*, as are also 'The Mysterious Case of Miss V', probably written in the summer of 1906, and 'The Journal of Mistress Joan Martyn', written in August 1906.
- 32 – *Moments of Being*, 'A Sketch of the Past', p. 150.
- 33 – *I VW Letters*, no. 397, to Violet Dickinson, December 1907.
- 34 – *Ibid.*, no. 422, to Violet Dickinson, July 1908.
- 35 – *Ibid.*, no. 363, to Violet Dickinson, May 1907.
- 36 – *Ibid.*, no. 203, to Lady Robert Cecil, 22 December 1904.
- 37 – *IV VW Diary*, 28 November 1928.
- 38 – *I VW Letters*, no. 202, to Madge Vaughan, mid-December 1904.

Editorial Note

As has been stated in the introduction, this volume contains those essays which Virginia Stephen (otherwise referred to throughout as Virginia Woolf, or VW) is known to have published in the period from December 1904 to January 1912, that is, until her marriage to Leonard Woolf in August 1912.

Of the 109 pieces concerned, 83 have not been previously collected. All are reprinted in chronological order from the original source of publication. Source, publication date and bibliographical reference are detailed in the first note to each article; for the majority of the articles this information has been provided by B. J. Kirkpatrick's bibliography. The first note is not numbered in the text itself.

Departures from Kirkpatrick's sequence concern: newly identified articles (discussed below); a number of essays until now listed as 'doubtful' and which, on a reassessment of the evidence available have been attributed to Virginia Woolf (also discussed below); contributions to the monthly journals, the *National Review* and the *Cornhill Magazine*, which Kirkpatrick enters at the end of the year and which have now been inserted at the beginning of the month of publication; and Virginia Woolf's contribution to F. W. Maitland's *The Life and Letters of Leslie Stephen*, 'Impressions of Sir Leslie Stephen', reprinted here at November 1906, the date of publication of the book.

In addition to supplying the information already referred to, the first note states whether an article was originally 'signed'. Wherever possible it relates the article to appropriate references in Virginia Woolf's letters, a function also performed as occasion demands by the other notes. Publication details of books under review and, as available, the dates of their authors, are also provided in the first note. (Shorter reviews are

referred to as notices.) Wherever Virginia Woolf wrote on the same subject more than once, or upon related subjects, the reader is cross-referred to the article or articles concerned, throughout the edition. The reader is informed where a piece has been previously collected in a volume of the author's work; and also whether there exist in relation to the essay manuscript Reading Notes. (An extensive and complete example of Virginia Woolf's note-making, preparatory to writing her review of Henry James's *The Golden Bowl*, 1904, has been transcribed from the Monks House Papers at Sussex University Library and reproduced here as Appendix III.) The notes concerned in the Monks House Papers are identified by the formula 'Reading Notes (MHP, B 1a)'; where these notes are dated, the date is given with this reference. The related notes in the Berg Collection, New York Public Library, are referred to as 'Reading Notes (Berg, xxix)'.

The notes are otherwise intended to identify and verify Virginia Woolf's direct quotations, to annotate biographical and bibliographical references, and to elucidate other allusions, where to do so has seemed likely to be helpful to the reader. In the case of quotations, the level of annotation varies according to a number of general principles. Wholly accurate quotations are usually merely identified by chapter and page number, or other division of the work concerned, without further elucidation. But in some instances the context of the passage is quoted in the note, to suggest more fully the tone of the work under discussion or to point to material of interest which Virginia Woolf has chosen not to use. Misquotations, part-paraphrases and adaptations are identified and, where these are extensive, the original matter is quoted in the notes. Minor deviations in punctuation, the omission in a quotation of a comma, a semi-colon, or period, have been silently corrected; but where these are several they are left to stand and a statement to that effect is made. Where matter is omitted from a quotation but the omission has not been indicated in the text, ellipses have been inserted in square brackets at the appropriate point. Occasionally, where it has seemed useful to do so, the omitted matter is quoted in a note. Virginia Woolf's own interpolations are marked by angled brackets <thus>. Wherever the source of a quotation has not been discovered, this is stated. The sole exception to this rule concerns a small number of unidentified single-word references appearing within quotation marks and which may be quoted or may have been placed between inverted commas for purposes of emphasis. House styles differ considerably between the original

journals; these have been made uniform, but not to alter any significant aspect of the original.

Newly-identified articles

I am indebted to Professor S. P. Rosenbaum for bringing the following two articles to my attention.

'A Walk by Night', *Guardian*, 28 December 1905. This essay directly echoes a description of a walk at night occurring in VW's Cornwall Diary (11 August–14 September 1905), Berg Collection, New York Public Library; its conclusion: 'we were as birds lately winged that have been caught and caged' differs in only two words from the diary version which instead of 'as birds' has 'like creatures'. It is also clearly the piece of 800 words referred to as 'Night Walk' in MHP, B 1a. See p. 80.

'Portraits of Places', *Guardian*, 3 October 1906. This article takes its title from Henry James's *Portraits of Places* (1883), a work containing a number of essays on England and the English which, together with others, were reprinted in James's *English Hours* (1905). The article refers to Cornwall, where VW had stayed in August 1905, to Wales, which she had visited in 1904, and to Norfolk, whence she wrote to Violet Dickinson in August 1905: 'Read your Guardian carefully, and see if you find anything about Henry James; the first words, like [a] coin with a head on it, will tell you who wrote it.' (*I VW Letters*, no. 282.) The delay between the date of the letter and that of the article's publication cannot be factually accounted for, but no other article in the *Guardian* in the intervening period begins to answer the description, and we must conclude that it was held over or, in fact, delivered to the paper at a later date than that suggested by the letter. In its general treatment of James, and in particular in its emphasis upon the fact that he was an American, it is distinctly characteristic of VW, as, indeed, are the opening words to which she drew Violet Dickinson's attention: 'Nothing, it seems, should be so easy as to paint the portrait of a place. The sitter reclines perpetually in an attitude of complete repose outside the drawing-room windows . . .' See p. 124.

'The English Mail Coach', *Guardian*, 29 August 1906, an article on Thomas De Quincey, to which allusion is made in MHP, B 1a, and which is clearly also by VW, is reprinted in Appendix 1. This article has been

identified and kindly brought to my attention by Professor Rosenbaum, but, unfortunately, too late for inclusion in the main text. See p. 365.

Revised attributions

The evidence for attributing to Virginia Woolf the following five articles, which Kirkpatrick lists as 'Doubtful Contributions', has been reassessed and as a result the articles have been incorporated into the main text of this volume.

'*The Feminine Note in Fiction*', *Guardian*, 25 January 1905. This review of *The Feminine Note in Fiction* (1904) by W. L. Courtney, characteristic of VW in both tone and style, is specifically listed in her Diary (Christmas 1904–31 May 1905), Berg Collection, New York Public Library. See p. 15.

'*By Beach and Bogland*', *Guardian*, 22 March 1905. A notice of *By Beach and Bogland* (1905) by Jane Barlow, referred to in the Diary (Christmas 1904–31 May 1905) and noted in MHP, B 12, 9 March: '... Miss B. knows her Irish peasant. honest little stories. curious point of view. Life seen through a microscope ...', which is echoed in the article by 'every pebble and blade of grass is seen as through a microscope'. See p. 37.

'*Nancy Stair*', *Guardian*, 10 May 1905. A notice of *Nancy Stair. A Novel* (1905) by Elinor MacCartney Lane, to which reference is made in the Diary (Christmas 1904–31 May 1905) and which is noted in MHP, B 12. The single quotation in the article, 'how little value verse-making holds to the real task of living', is recorded in the notebook. See p. 4.

'*Arrows of Fortune*', *Guardian*, 17 May 1905. A notice of *Arrows of Fortune* (1904) by Algernon Gissing, to which reference is made in the Diary (Christmas 1904–31 May 1905), and about which there is nothing uncharacteristic of VW to suggest that it was not written by her. See p. 41.

'*The American Woman*', *Guardian*, 31 May 1905. A notice of *The Women of America* (1904) by Elizabeth McCracken, to which reference is made in the Diary (Christmas 1904–31 May 1905), where the article is listed as being of 800 words, the approximate length of the piece published. See p. 46.