

Notes

Introduction: 'Born into a Large Connection'

1. Briggs employs genetic theory in her biography *Virginia Woolf: An Inner Life* (London: Allen Lane, 2005). She was also instrumental in setting up the Time Passes Project, an interactive genetic exploration of Woolf's texts. See www.woolfonline.com.

1 'And Finally Virginia': Cameron, Ritchie, Stephen and Woolf's Constructs of her Ancestry

1. There are many different versions of his origins, exploits and even his name, which changed further as it was handed down through the generations. 'The Chevalier de l'Étang (1757–1840) and his Descendants, the Pattles' by Hugh Orange, revised by John Beaumont (2001) is useful but contains inaccuracies. Ronald Lessens (2009 and 2010) fills some gaps and reveals misconceptions by Woolf and other biographers. More remains to be uncovered of this colourful story.
2. Woolf suggests the term 'Pattledom' was coined by Henry Taylor (E4: 280, 377). Beaumont attributes it to Thackeray (unpublished research paper, 'Thackeray in Pattledom', Dimbola Museum, Freshwater, Isle of Wight), as does Brian Hill (1973: 19).
3. The best recent biography of Cameron is by Victoria Olsen (2003). Wolf (1998) and Ford (2003) have excellent introductions to her life and work.
4. There is currently no full biography of Stephen. Diane Gillespie and Elizabeth Steele (*JDS*) have a useful biographical introduction.
5. Winifred Gérin's (1981) biography of Ritchie is useful as is the more quirky *Amy* (2004) by Henrietta Garnett. John Aplin's (2010; 2011) biography of the Thackeray family makes extensive use of previously unpublished material.
6. For discussion of the Freshwater Circle see Elizabeth Hutchings (1998), Veronica Gould (2006) and Charlotte Boyce et al. (2013).

2 'Knocking at the Door': Heredity, Legacy and Transition in *Night and Day*

1. I discuss periodisation in Woolf's changing response to her Victorian past in the Conclusion.
2. The Datchets are resonant of the Llewelyn Davies family, and the Anglo-Indian Otways of the Stracheys. Rudikoff suggests Katharine Horner as a model for Katharine (1999: 59–66) and Lady Dorothy Nevill for Cassandra (1987). See also Boyd (1976: 90–3).

3. If, as Briggs argues, Woolf began *Night and Day* while on honeymoon, she and Leonard would have been writing their *romans à clef* together. The degree of collaborative writing, the correspondences, and Woolf's response to her husband's fictionalisation are the subject of much speculation. See Briggs (2005: 31–5); Hussey (1992: 127–46); Rosenbaum (2003: 185–210) and Gordon's Preface to *The Wise Virgins* (L. Woolf 2003: vii–xix).
4. For early critical reception see Briggs (2005: 52–7).
5. Katherine Mansfield, 'A Ship Comes into Harbour' *The Athenaeum*, 21 November 1919.
6. Clive Bell, *The Dial* (December 1924, vol. 77: 456–7).
7. See Jane Marcus, 'Enchanted Organs, Magic Bells: *Night and Day* as Comic Opera', in R. Freedman (ed.). *Virginia Woolf: Revaluation and Continuity* (Berkeley and Los Angeles: University of California Press, 1980: 97–122).
8. Woolf's state of mind depends on when she was writing *Night and Day*. Many critics accept Quentin Bell's date of 1915 or 1916 after her breakdown (1996: II: 32). Briggs argues convincingly that she began earlier, possibly 1913 (2005: 34).
9. Ellis (2007) and de Gay (2007) explore Woolf's nineteenth-century intertexts and literary legacies in detail. Alison Booth's (1992) assessment of lines of inheritance from George Eliot and Woolf is discussed by Blair (2007: 121–2).
10. See Vanessa Curtis, 'James Russell Lowell's Poem to Virginia Stephen' *VWB* (no. 33, 2010: 50–2).
11. Mary Berenson to Isabella Stewart Gardner, 11 October 1914, in Rollin Van H. Hadley (ed.). *The Letters of Bernard Berenson and Isabella Stewart Gardner 1887–1924, with Correspondence by Mary Berenson* (Boston: Northeast University Press, 1987).
12. Galton's theories on eugenics did not have the negative connotations which they now have. See David Bradshaw (2003a). Many Bloomsberries and friends, including Maynard Keynes, Goldsworthy Dickinson, Ottoline Morrel, D.H. Lawrence and T.S. Eliot, were advocates. Raitt explores Vita Sackville-West's reliance on eugenic theory in early novels (1993: 41–61).
13. The most recent lurid theories are in Deborah McDonald, *The Prince, his Tutor and the Ripper: The Evidence Linking James Kenneth Stephen to the Whitechapel Murders* (Jefferson, NC: McFarland, 2007). For a reasoned assessment of the life and work of James K. Stephen see Newman (2008).
14. Charlotte Brontë dedicated her novel to William Thackeray. Readers speculated that she thus linked him Rochester. See Taylor (1999: 271).
15. Royal Earlswood Asylum. Form of Medical Certificate, 12 July 1893. Ref. 392/11/4/4. Surrey History Centre.
16. Royal Earlswood Asylum. Register number 2877 page 457. Ref. 392/11/1/1. Surrey History Centre.
17. There are also possible resonances of Thackeray's alleged indiscretions and Richmond Ritchie's affair with Eleanor Tennyson. See Garnett (2004: 14) and Gérin (1981: 214–17).

18. Newman (2006) reveals the extent of Woolf's suppression.
19. Spalding (1999: 264 n. 14) suggests that Woolf obscured Helen Fry's illness, which was schizophrenia and possibly inherited syphilis. Woolf also suppressed Fry's many affairs. See Briggs (2005: 347–8, 497 n. 34).
20. See Richardson (2002: xxxvi–liv).
21. See Marcus (2000: 211–13, 215–16).
22. See Raitt in relation to Woolf and Sackville-West (1993: 17–40, 62–86).
23. MacKay (1990) and Aplin (2010) discuss Ritchie's response to her father and her Introductions.
24. Unpublished letter, L. Woolf to Boyd, 22 June 1961. Special Collections. Sussex University.

3 'The Transparent Medium': Anny Thackeray Ritchie

1. For instance, travelling 'To Caen for my book, to see a Normandy farm' (H. Ritchie 1924a: 129).
2. Madge Vaughan's publications included *Days Spent on a Doge's Farm* (1893) based on her childhood (L1: 27, 373), and a highly censored biography of her father, John Addington Symonds, obscuring his sexual orientation.
3. Madge Vaughan, Giggleswick School, Settle, Yorkshire, 30 November 1904, to Virginia Stephen. Unpublished. Sussex University Special Collections (SxMs-18/1/D/181/2).
4. For Dickinson's nurturing of Woolf's early work and her introduction to Kathleen Lyttleton, editor of the Women's Supplement of *The Guardian*, see Rudikoff (1999: 89–102).
5. Leslie Stephen, *Saturday Review*, 24 April 1869, cited in MacKay (1987: 90 n. 33). Leslie Stephen married Minny Thackeray in 1867 and moved into the home jointly owned by the sisters, asserting his patriarchal control over them both.
6. In this she agrees with Julia Stephen's attitude to domestic service, as I discuss in Chapter 5.
7. Copies of most of Ritchie's work have survived in the Woolfs' Library, now housed at Washington State University. These include bound copies of two volumes of *Atalanta*, which include essays by Ritchie. For a discussion on the holdings at WSU, the contents of the magazine and of Woolf's possible use of both, see Daugherty (2010a: 24, 30–3).
8. The link is recognised too by Boyd, who comments that Ritchie's experiments with the 'fanciful life of the mind [...] might almost be taken to foreshadow Virginia Woolf's type of stream of consciousness' (1976: 88). She gives examples from *Old Kensington*, 'Jane Austen' and *Mrs Dymond*.
9. Elaine Showalter has written extensively on this, for instance in 'Piecing and Writing', in Nancy K. Miller (ed.). *The Poetics of Gender* (New York: Columbia University Press, 1986: 222–47).
10. See also Daugherty (2010a: 22–3).
11. The *Reflector*, 1 January 1888. British Library.

12. See volumes one and two of *The Correspondence and Journals of the Thackeray Family*, ed. John Aplin (London: Pickering & Chatto, 2010).
13. MacKay (1990) explores Ritchie's complex relationship with her father and his work and the ploys she uses to circumvent his proscription on any official biography.
14. I develop this point in Chapter 5, in relation to her use of stories about her mother, which she could only have known through her father and the *Mausoleum Book*.
15. De Gay has discussed Woolf's extensive use, and parody, of Austen's work in *Night and Day* (2007: 46).
16. In 'The Art of Fiction', *Longman's Magazine*, September 1884, James describes, but does not name, this English novelist, but from the context and references and his first-hand knowledge of her personality and writing it is clearly Ritchie.

4 'Take my lens. I bequeath it to my descendents': Julia Margaret Cameron

1. Woolf was reading *George Frederick Watts: The Annals of an Artist's Life* (1912), by his wife Mary.
2. For Cameron's reputation see Wolf (1998: 33–41).
3. I refer to the typewritten drafts, with holograph revisions, of 'The Searchlight' (SxMs-18/2/B/) lodged in the Special Collections at Sussex University. Where I quote from these I have corrected obvious typographical errors. I refer only to those drafts relevant to my argument about Cameron and Woolf. For a full discussion see John Graham, 'The Drafts of Virginia Woolf's "The Searchlight"' *Twentieth Century Literature*, December 1976: 379–93. See also Judith Raiskin, *Virginia Woolf Miscellany* 49, 1997: 5, Clarke (1999) and notes 6 and 7 below.
4. The reference is to Tennyson's home, Farringford, next to that of Cameron in Freshwater, and to his poem *Maud*. Woolf plays with this connection again in *Freshwater*.
5. Ritchie is probably referring to a photograph taken by Rejlander in 1863 (Page 1992: 122).
6. De Gay (2000) challenges Graham's dating of the scripts and argues that Woolf did not dispense with the Freshwater version but, under its revised title of 'A Scene from the Past', was developing it as a separate story when she died. Marcus (2008) discusses both Graham's and de Gay's chronologies and readings of the drafts.
7. Marcus (2008: 6–7) details Woolf's use of cinematic techniques in this story.
8. For further discussion of the photographs see Dickey (2010: 384–90) and Aleksiuik (2000).
9. Gillespie speculates that the costumes for the Dreadnought Hoax owe much to Cameron's photographs (1993: 118). Ritchie describes Cameron's employment of friends in her plays in *From Friend to Friend* (1919: 21–2), as does Woolf (E4: 381). Olsen discusses Cameron and the theatre (2003: 161–4).

10. Terry's role is discussed by Olsen (2003: 264–5) and Marcus (2008: 6, 8).
11. For accounts of the different versions and the production of this play see Lee (1997: 661–2) and Olsen (2003: 263–4).
12. Olsen notes many responses to Cameron's generosity (2003: 81, 259).
13. See MacKay (2001: 37–48) for a detailed discussion of 'Annals'. Gernsheim (1948: 67) explores Cameron's own errors and emendations. Reid notes the discrepancy in age (1996: 516 n. 23), attributing it to Julia Stephen's *DNB* article (*JDS*: 214).
14. This argument is supported by recent research. See Watson (1994: 15).
15. I discuss Woolf's use of the Angel in the House in Chapter 5 in relation to Julia Stephen.
16. See Dell and Whybrow (2003: 32, 33, 46, 47).
17. Quentin Bell and Angelica Garnett kept up the tradition, collaborating on *Vanessa Bell's Family Album* to provide 'a photographic record of Bloomsbury at home' (1981: 8–9).
18. I discuss Leslie Stephen's problematic portrayals in his *Mausoleum Book*, of Anny Ritchie in Chapter 3 and of Julia Stephen in Chapter 5.
19. Ritchie wrote an Introduction, 'Reminiscences', for the volume on which she collaborated with Cameron's son, H.H. Cameron, *Alfred Lord Tennyson and his Friends: A Series of 25 Portraits and Frontispiece in Photogravure from the Negatives of Julia Margaret Cameron*, published in 1893.
20. Gillespie (1991) has demonstrated how much creative boundary crossing exists in the work of the two sisters.
21. I discuss Cameron's photos of Julia Stephen in detail in Chapter 5.
22. 'On A Portrait' was published in *Macmillan's Magazine*, February 1876. See Gernsheim (1948: 73).
23. Aleksyuk explores this captioning (2000: 128–9).
24. Wolf gives a detailed technical description of this process and of Cameron's use of it (1998: 33–5).
25. *The Cult of Beauty: The Aesthetic Movement 1860–1900* at the V&A, 2 April–17 July 2011. Three of Cameron's photographs were included in the 'Cult of Indistinctness: Art Photography of the 1890s' section.
26. Dick suggests (*HH*: 300) that 'Portraits' is possibly part of a collaborative project, 'Faces and Voices', planned by Woolf and Bell as lithographs to be printed by themselves, but never completed (*D5*: 57 n. 8, 58, 61). Humm draws on the work of Walter Benjamin to offer a feminist reading of the stories (2002: 25–9, 31–8).
27. Leslie Hankins gives a comprehensive assessment of Woolf and film (2010).
28. Some critics dispute that this is Woolf's modernist manifesto. Goldman terms it a 'virtuoso manifesto of modernism' but also notes its 'disputed interventions' (2010: 35). Linden Peach (2010) debates it in terms of Woolf's realist aesthetics.
29. Gillian Beer (2000) explores Woolf's use of science including the theories of Jeans and Eddington. See also Henry (2000: 142–4).
30. Dell and Whybrow (2003: 30, 37, 38, 39, 41, 47, 70).
31. Bradshaw suggests other associations for the name 'Cam' (*TtL*: 177 n. 21).

5 'Closer than any of the living': Julia Prinsep Stephen

1. This use of the deictic to emphasise the presence of someone who is absent, or recover someone who was lost, is used also in her fiction. For instance of Jacob, 'yet there he was' (*JR*: 132), and the final line of *Mrs Dalloway* 'For there she was' (*MD*: 165).
2. Oldfield (2006) discusses the distinction between the terms 'atheist' and 'agnostic' in relation to Leslie and Julia Stephen. I agree with her that 'atheist' more closely describes their beliefs, although agnostic is a term often used especially of Julia Stephen, possibly because of her article 'Agnostic Women'.
3. The *Mausoleum Book* and enclosed papers, British Library, Additional Manuscript 57920. Alan Bell discusses the writing and compilation of the *Mausoleum Book* (*MB*: xi–xiv, 97–8). See also Broughton (1999: 3–59).
4. The death certificate gives the cause of Herbert Duckworth's death as pelvic peritonitis. Contemporary local accounts state it was caused when he carried one of his children upstairs. The fig story is repeated for instance by Gillespie (*JDS*: xix) and Rosenman (1986: 5).
5. Woolf either misremembers what Stella said, or conflates it with her father's accounts. Woolf never visited Orchardleigh but Stella went frequently and knew that her father was not buried there, but in the Duckworth family mausoleum at Lullington church, not an easy edifice for anyone to lie on. Typical of the recycling and heightening is the assertion that 'pregnant with Gerald [Julia] lay for hours on Herbert's grave' (*HFGN*: 228). Unpublished letters (see note 15 below) confirm that Julia Stephen was only at Lullington for the funeral and spent the weeks before Gerald's birth in their London home.
6. See for instance Light (2008: 206) and Rosenman (1986: 69).
7. Vanessa Curtis, 'Correspondence between Julia Stephen and George Smith, 1885–94' *VWB* (no. 33: 19–32).
8. Jane Garrity suggests that Cameron did represent Stephen as an Angel in the House (2000: 202, 218 n. 31).
9. I discuss Woolf's collaboration with Roger Fry on *Victorian Photographs of Famous Men and Fair Women*, in Chapter 3.
10. The Reverend William Arthur Duckworth's diary, 20 and 21 February 1867. Somerset Heritage Centre, Taunton (DD/DU/186).
11. This is very like V. Bell's famous 1910 portrait of Woolf in an armchair with an eyeless face (Shone 1999: 85).
12. Woolf presumably means herself, Vanessa and Adrian. Thoby and her three Duckworth half-siblings were already dead when she was writing *A Sketch of the Past*. Her other half-sibling, Laura, who outlived Woolf, is again written out. Though not biologically Julia Stephen's child she is included fictionally as one of the eight children of Mrs Ramsay in *To the Lighthouse*.
13. Afterword by Rita Charon, p. 109, in *On Being Ill* by Virginia Woolf, introduced by Hermione Lee, with *Notes from Sick Rooms* by Julia Stephen, introduced by Mark Hussey (Ashfield, MA: Paris Press, 2012).

14. Nursing at home would have been the norm at this time. The middle and upper classes would only very rarely go to hospital. See Flanders 'The Sickroom' (2004: 302–48).
15. Mia Jackson to Julia Stephen, 5 October [1889]. Mia Jackson's letters, with some related papers, are held in the Special Collections, Sussex University, ref. SxMs89.
16. See note 13 above.
17. One exception is in a letter to Winifred Holtby, 10 September 1931, in which she confirms Stephen's authorship of what she titles *Notes from a Sick Room*, but still asserts that 'this was the only thing she ever wrote'. She is glad that Holtby found 'traces of me in my mothers [sic] little book'. VWB (no. 32: 14–15).
18. Unpublished letter from Dr Nicholls to George Duckworth, 14 May 1895. In private ownership.
19. Letter from Julia Stephen [Duckworth] at The Porch, to Mrs Leslie Stephen [Minnie Thackeray], 22 September 1874. See note 15 above.
20. Andrea Adolph, 'The Maria Jackson Letters: Woolf and Familial Discourses of Embodiment', paper read at the International Virginia Woolf Society MLA, 2003. Edited version published *Virginia Woolf Miscellany* (no. 65: 12–14).
21. It is not clear why they were never published. Stephen's stories appear to have been prepared for publication (*JDS*: 258 n. 4).
22. James Fitzjames Stephen published 'Women and Scepticism' in 1863; Leslie Stephen 'Housekeeping' in 1874 and 'An Agnostic's Apology', first as an article and then as a book, in 1876 and 1893; Caroline Stephen published 'Mistresses and Servants' in 1879.
23. Two letters were published in the *Pall Mall Gazette* of 3 October and 16 October 1879. They were signed Julia Prinsep Stephen, 13, Hyde Park-gate South.
24. Light (2008: 22–41) discusses Julia Stephen and her servants.
25. See Richardson (2002: xxxviii–xxxix).
26. See for instance Haller (1998).
27. Mia Jackson to Julia Stephen, 21 October [1889?]. See note 15 above.
28. For more examples see Dell and Whybrow (2003: 76–8).
29. Both stories have complicated publishing histories (*HH*: 296). Gillespie and Steele have inserted some of Leslie Stephen's and Bell's drawings in their edition (*JDS*: 55, 164).
30. Mia Jackson to Julia Stephen, 11 November [?]. I have lengthened written abbreviations but have not corrected the punctuation. See note 15 above.
31. Jackson's letters, see note 15, are full of references to her grandchildren's letters and stories. There were other family newspapers such as the Corkscrew Gazette and the Talland Gazette (Brosnan 1999: 19; *HPGN*: 75). Thoby Stephen's unpublished stories are in the British Library Special Manuscripts, deposit 10225.
32. Mia Jackson to Julia Stephen, 31 May [1891]. See note 15 above.
33. Mia Jackson to Julia Stephen, 3 July [1891?]. See note 15 above.

34. The poem is reproduced in Anstruther (1992: 104–22). It is a sentimental romance, dedicated to Patmore's wife Emily, arguing that 'a happy marriage is an earthly foretaste of the love of God to be known in Heaven' (6). An 'Angel' cult had begun by the 1870s (61–73, 96–101).
35. Blair gives an illuminating account of the drafts and genesis of Woolf's attack on the Angel (2007: 53–60).
36. See de Gay (1999).
37. Garrity (2000: 202); Flint (2010: 19); Reed (2004: 24–5).
38. *Vogue Magazine*, May 1924, p. 49.
39. Klein was a friend of Adrian and Karin Stephen. Woolf attended her lectures in Bloomsbury in July 1925. See MacGibbon (1997: 132–3, 150–1).
40. Several additional transcripts were found after Leonard Woolf's death and added to the second edition, but it is still an incomplete document. At the time of her death Julia Briggs was working on a further revision of these papers. Hans Walter Gabler is continuing this research by digitising the original holographs and typescripts. See www.woolfonline.org.

6 'Let us be our great grandmothers': Heredity and Legacy in *The Years*

1. Her fictional First Essay, dated 11 October 1932 (*TP*: 5–10), is heavily indebted to the talk she actually gave on 21 January 1931 to The London and National Society for Women's Service (E5: 635–48). The genesis of *The Years*, and its complex genetic relationship to *The Pargiters*, *A Room of One's Own*, 'Professions for Women' and *Three Guineas* is dealt with in particular detail by Briggs (2005: 269–304), Leaska (*TP*), Bradshaw and Blyth (2012: xii–xxxii) and Snaith (2012: xxxix–xcix).
2. For alternative dating see Snaith (2012: 505).
3. J.K. Stephen's poems, *Quo Musa Tendis?*, were published in 1891. See Newman (2008).
4. Ellen Terry's beetle-wing dress is displayed at her home, Smallhythe.
5. See Bradshaw and Blyth (2012: xxiii–xxvi) on images of moral pollution.
6. Brenda Silver attributes these titles to Woolf's 1929 recollection of knocking at her father's study door as a child to borrow books from his library (1983: 7), but Woolf was inventing a recollection for Vita Sackville-West (L4: 27), and had already employed it in *Night and Day*.
7. Eleanor's philanthropy, her *Grove Days*, is based on that of Julia Stephen, Stella Duckworth, who was in charge of visiting six houses in Lissom Grove, and Caroline Stephen, who built a block of artisans' houses in Chelsea. All three women had worked with Octavia Hill on housing projects for the poor. See Darley (1990).
8. Woolf's possible anti-Semitism has attracted critical attention, including Lee (1997: 678–81) and Briggs (2005: 305–10). Conversely, Bradshaw (1999) argues that in *The Years* Woolf is philo-Semitic.

9. In this sense there are similarities with the work of May Sinclair, based on her studies in psychoanalysis, for instance in *The Life and Death of Harriett Frean* (1922).
10. Clarke has tracked down Woolf's sources for some of these facts. See 'The Picture of Cologne Cathedral' *VWB* (no. 47: 42–8).
11. Snaith's paper 'The Years, Street Music and Acoustic Space' was given as the Plenary Address to the Nineteenth Annual Conference on Virginia Woolf, 2009. Abstract in *Woolf & the City Selected Papers*, ed. Elizabeth Evans and Sarah Cornish (Clemson University Digital Press. 2010: 17).
12. For regulation of musicians see Snaith (2012: 396–7).
13. See note 11.
14. Elicia Clements (2002) emphasises new ways of 'hearing' the text in her discussion of 'the vocal reverberations and echoes' in *Night and Day*.
15. Clarke queries the location of Kitty Lasswade's estates in 'Kitty Leaves for the North' (*VWB*, no. 47, 15 September 2014: 38–41).
16. Bradshaw explores Woolf's Yorkshire references in *Jacob's Room*, in connection with themes of war (2003b). I have explored them in relation to Vaughan, Ritchie and Lowell and in connection with St Ives (Dell 2005).
17. See Watson (2008: 106–27).
18. Ritchie wrote 'A Discourse on Modern Sibyls' (*FtP*: 3–30) as a Presidential Address, which was read on her behalf at the AGM of the English Association, on 10 January 1913, thus post-dating Woolf's essay. So this particular borrowing is speculative on my part. However, the internal resonances with Woolf's essay suggest that Ritchie's 1913 talk is probably based on an earlier work, unpublished or not extant.
19. Snaith discusses Woolf, Smyth and women's suffrage (2012: xlvi) and suggests that Smyth is the model for Rose (2012: 458–9).
20. "... we have so much to make up": The Letters of Ethel Smyth to Virginia Woolf. A lecture given to the VWSGB, in Settle, 7 September 2004. Unpublished.
21. See also Henry (2000: 141–2) for more on Woolf's use of the telescope and its connections with Vita Sackville-West and with Garsington.
22. See Bradshaw and Blyth (2012: 318 n. 56).
23. This would be like the Indian muslins the Pattle sisters wore, as in the Watts' painting of Sophia Dalrymple (Bryant 2004: 82).
24. See Clarke (2003).

Conclusion: 'Invisible Presences' and 'Transparent Mediums': Virginia Woolf's Nineteenth-Century Legacies

1. In the Preface to the second edition, Bloom argues that his work has been misread and that he did not propose 'a Freudian Oedipal rivalry, despite a rhetorical flourish or two in this book' (1997: xxii). Rosenman identifies the problems Bloom's work poses for women writers (1986: 136–7). See also de Gay (2007: 7).

2. *A Writer's Diary*, edited by Leonard Woolf, was published by the Hogarth Press in 1953. The journals were finally published, as *A Passionate Apprentice*, by Leaska in 1990.
3. Newman (2006: 39–42) gives a detailed account of Laura Stephen's finances and the loans Woolf and her siblings took from her trust fund set up with Thackeray family money.
4. The Bloomsbury Group and its membership is notoriously difficult to define. See Rosenbaum (1987: 3–7).
5. For a history of the area, see the Bloomsbury Project www.ucl.ac.uk/bloomsbury-project.
6. Peter Stansky gives a detailed context for Woolf's remark (1997: 239–43) as does Briggs (2005: 124–6) and Ellis (2007: 57–63).
7. Bradshaw, 'The Turn of *The Years*'. A talk given to the Virginia Woolf Society of Great Britain, Worcester College, Oxford, 12 September 2010.

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