

'New' portraits by Roger Fry (1866–1934) of Helen Fry and Vanessa Bell

Martin Ferguson Smith

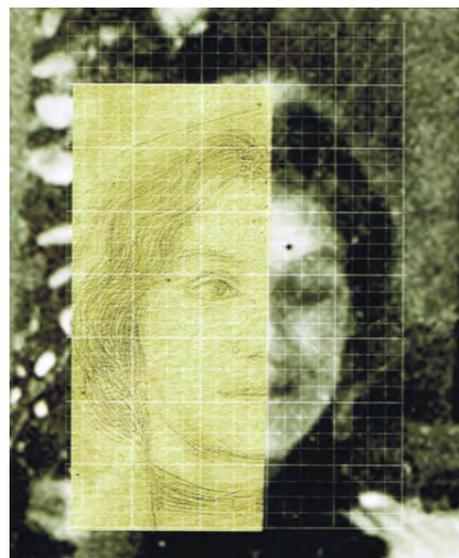


Two portraits by Roger Eliot Fry (1866–1934), a drawing and a painting, were recently acquired by the writer from separate sources in the United States. Neither has been exhibited or published before. The earlier of the two portraits (Portrait 1), drawn in pencil on paper that is now slightly foxed, is a quarter-length portrayal of a woman who looks to be in her late twenties or early thirties (Pl 1, Pl 2). The handsome face is turned slightly to the left (the viewer's right). The head is carefully drawn, as is the left hand, which is raised and turned in front of the body in such a way as to display a ring on the fourth finger, with two long, thin bands of material running over and through the fingers. The bands come loosely across the chest from a floral object, which appears incompletely at the left edge of the drawing. Although it is possible that the bands are fine chains, which were sometimes looped and pinned across the bodice, they are more plausibly interpreted as ribbons attached to the floral object, which in that case is to be identified as a bouquet rather than a floral brooch. A choker, probably a ribbon-band or possibly composed of very fine beads, with a shield-shaped front clasp or slide, is worn on the neck, and a cluster ornament across the parting of the hair at the front. The rest of the drawing is decidedly sketchy, but it can be seen that the dress is heavily padded at the shoulders. Behind the head is the outline of what is almost certainly a cushion or pillow, and to the right of that the outline of what is probably part of a cushion or pillow or chair.

1 *Portrait of Helen Fry* by Roger Fry (1866–1934), 3 December 1896. Pencil on paper, 22.8 x 19.7 cm. Author's collection

2 *Portrait of Helen Fry* by Roger Fry. The same drawing as in Pl 1, but with the image digitally restored. The restoration has removed the foxing, the browning of the area exposed when the drawing was in an oval mount, and the curved lines drawn when a larger oval was planned or executed

The drawing, which is unsigned, was offered for sale as *Pencil Portrait of an Unidentified Woman*. It was mounted as an oval (maximum 21 x 14 cm) inside a rectangular frame. The mount concealed a significant area of the drawing, which occupies what may be a page removed from a sketchbook. The drawing has now been remounted, no longer as an oval and with no part of it concealed. Curved lines that are just visible upper left, lower left, and on the right suggest that at some stage, perhaps when more of the drawing survived, a larger oval was planned, if not executed. Certainly these lines do not match the oval in place when the picture was acquired by the present owner. On the verso of the drawing is the start of, or a sketch for, a painted landscape with trees. On the back of the frame is the label of The Bloomsbury Workshop, 12 Galen Place, London WC1A 2JR, with the description 'ROGER FRY (1866-1934) / *Head of a Woman* / Pencil / c1905'. This label was attached to the frame not by The Bloomsbury Workshop, but after the drawing was acquired by the next owner, when she had it matted and framed.



The ascription of Portrait 1 to Roger Fry is correct, but the suggested date is not, and the sitter is the artist's wife, Helen Fry *née* Coombe (1864–1937). Being familiar with drawings and photographs of her, I recognised her at once, and the identification has been endorsed by many others who have viewed the drawing alongside known images of her. But, wanting to be in the strongest position to combat any possible challenge, I sought the opinion of Richard Neave, the leading authority on facial comparison.¹ I sent him four images: a scan of Portrait 1; two photographs of Helen with Roger² – one taken in autumn 1896 during their engagement (Pl 3), the other probably about a year later;³ and a drawing of Helen by Roger in King's College Cambridge Archive Centre.⁴ Neave devoted several hours to scientific study of the images, comparing proportions and morphology. In his detailed report of 29 January 2015 he noted numerous similarities between the 'new' portrait and the other images and found no discernible dissimilarities of any significance. In making the proportional comparison, he used digital technology to produce vertically-split images, combining the known portrait of Helen with each of the photographs, and carrying out a similar exercise with Portrait 1. In every case the vertical and horizontal proportions were found to be consistent. The split images that combine the head of the sitter in Portrait 1 with the head of Helen Fry in the engagement photograph are reproduced in Pl 4 and Pl 5.

Like Roger Fry, Helen was an artist, and a very talented one. I have described and assessed her life, personality, training, and career elsewhere,⁵ and I will be very brief here. After studying at the St John's Wood Art Schools in London under the Peruvian artist Abelardo Álvarez-Calderón, she was admitted to the Royal Academy of Arts Schools (RAS) in December 1882. There she received the prize for a drawing of a statue or a group from the Academy's President, Sir Frederic Leighton, in December 1885. On leaving the RAS at a date unknown, but not later than 1888, she turned her attention to the decorative arts, and by the autumn of 1889 had joined the lively and productive circle of artists, designers, and writers that had gathered around Arthur Heygate Mackmurdo and Herbert Horne, the founders of The Century Guild, and their close associate Selwyn Image. In 1896, the year of her marriage, her fine Mary-and-Martha stained-glass window, commissioned in memory of Elizabeth Martin-Leake, had been installed in the Church of the Evangelist at High Cross, Hertfordshire (16–19 March), and

3 Helen Coombe (Fry) and Roger Fry at Failand House, Failand, near Bristol, autumn 1896. Photograph. Tate Library and Archive, now TGA 8010.13, but marked on the back 8010.12

4 Vertically-split image, combining the left (viewer's right) half of the head of the sitter in Pl 1 and Pl 2 with the left (viewer's right) half of the head of Helen Coombe (Fry) in Pl 3. © Richard Neave

5 Vertically-split image, combining the right (viewer's left) half of the head of the sitter in Pl 1 and Pl 2 with the right (viewer's left) half of the head of Helen Coombe (Fry) in Pl 3. © Richard Neave

she had superbly decorated Arnold Dolmetsch's 'Green Harpsichord' for display at the Fifth Exhibition of the Arts and Crafts Exhibition Society (7 October–5 December).

She was widely admired not only for her artistic ability, but also for her attractive personality and voice, witty conversation, deportment and, despite bad teeth, good looks. Roger Fry had been captivated by her at their first meeting, which occurred in his lodgings at 29 Beaufort Street, Chelsea, on Monday, 27 May 1895. What happened is described by the poet Robert ('Bob') Calverley Trevelyan in a letter written to Edward Marsh. Marsh, destined to become a distinguished civil servant and a notable patron of the arts, had, like Trevelyan, read Classics at Trinity College, Cambridge, and, like him and Roger Fry, was an 'Apostle'. Trevelyan had called with Helen at 30 Bruton Street, off Berkeley Square, where Marsh lived with his parents, hoping to introduce her to him, but Marsh was not at home. The following day Trevelyan wrote to tell Marsh what he had missed:

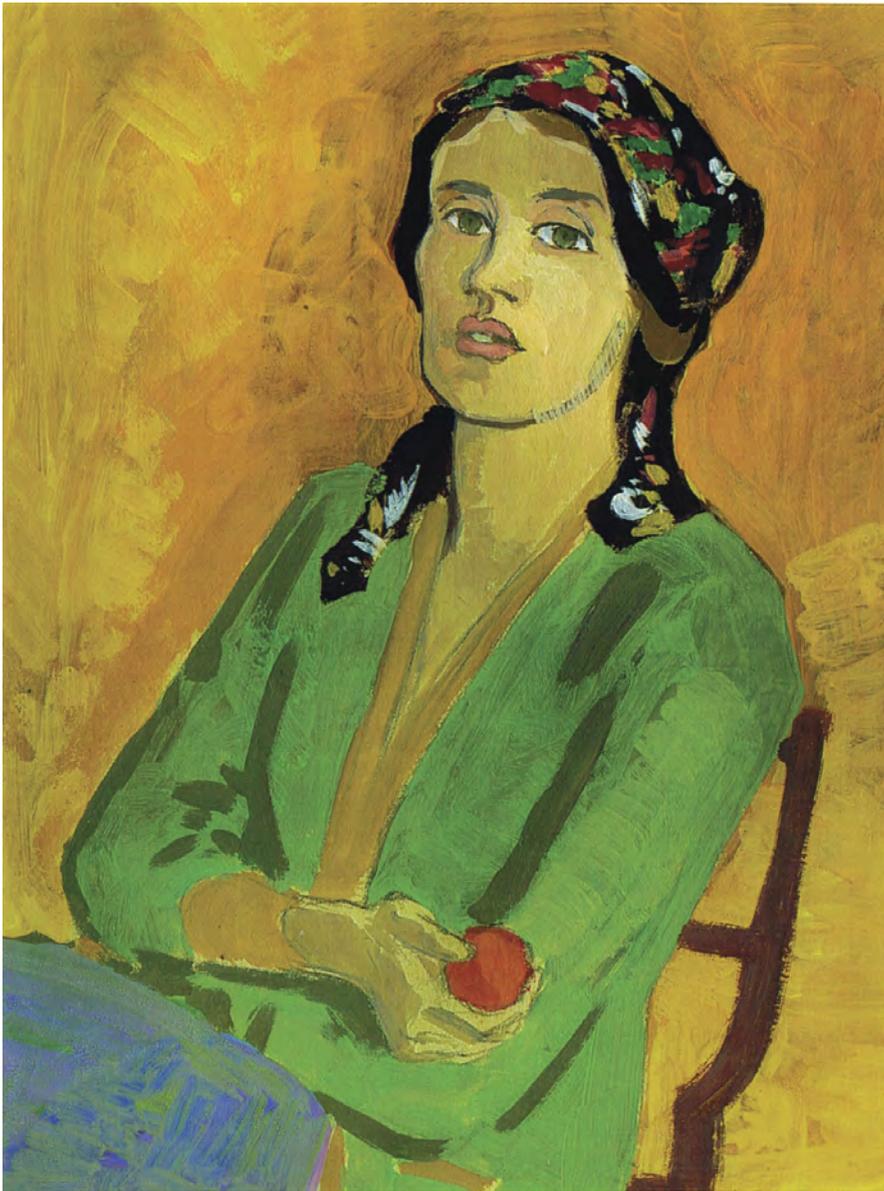
5 Barton Str. [Westminster]
28 May [18]95

My dear Edward,

... I went round to Bruton Str yesterday morning to see if you were alive, but found that you had gone back on Sunday. You should have stayed, for I had for you a rose of Shiraz the direct descendant of the one which intoxicated Hafiz when he looked on it, and led his spirit forth like wine on the turnpikes of imagination into a land of luminous horizons. You would have had this rose, if you had been there. As it was I took it round to Fry who fell violently in love with it, and fell to painting it. Seriously it was the most perfect flower I ever set eyes on.

...
Yours affectionately
R C Trevelyan⁶

Helen was much slower to fall in love with Roger, but did so in the summer of 1896, stimulated by the support and advice he gave her about the decoration of the Green Harpsichord. They were married in the Priory Church of St Bartholomew



6 *Portrait of Vanessa Bell* by Roger Fry, 1911–12. Pencil and gouache on paper, 30.5 x 25.3 cm. Author's collection

sideration was given to the possibility that the 'pillow' or 'cushion' behind Helen's head is actually the thrown-back veil of her wedding-dress, and the cluster-ornament on her head an anchor for the veil. This now seems unlikely. But, whether the object partly visible below the right shoulder, at the left edge of the picture, is a bouquet with ribbons attached, or whether it is a floral cluster brooch and the 'ribbons' are fine chains looped and pinned across the bodice, they well suit a bridal context. The care that has been taken to show the wedding-ring would not of course by itself prove that Helen has just got married, but its emphasis is the more understandable if the drawing was made on her wedding-day. Given that she was not at all well off, the jewellery she is wearing suggests at the very least a special occasion, as does the dress with its padded shoulders and puffed, leg o' mutton sleeves, very much in fashion, including for wedding-dresses, in and about 1896. If the special occasion for which she was attired and ornamented was not her wedding, it is difficult to think what it could have been.

It might be questioned whether there would have been time for a sitting on the wedding-day, but Roger worked rapidly, and he was never one to waste any opportunity for a drawing or painting. As we have seen, when Helen and he met for the first time, he immediately started painting her. No wedding photographs

are known to have been taken, and it is natural that he should have wanted to record how she looked on the day. The wedding service, which took place at 2 pm, was followed by tea at Helen's mother's house in Hammersmith. Then, in the evening, the couple had dinner with four friends, including Selwyn Image and Roger's best man, Bob Trevelyan, at Solferino's in Rupert Street near Piccadilly Circus. The establishment, known affectionately as Solfi's, was much favoured by artists and writers. It was a regular haunt of what Max Beerbohm called 'the Henley Regatta' – the journalists who worked for William Henley on *The National Observer* and for *The Pall Mall Gazette*. According to William Rothenstein, the restaurant was quiet, the cooking was excellent, and 'the manager was willing to give credit, though his trustfulness proved his ruin'.⁷

The bill for the wedding-evening dinner, signed on the back by all six members of the party, is preserved in King's College Cambridge Archive Centre in an envelope addressed by Helen to 'Roger Eliot Fry Esqre'.⁸ The envelope also contains a note, quoted here with key-words italicised:

the Great in the City of London on 3 December 1896. She was aged 32. He was 29, but gave his age as 30, which he did not become until 14 December. The couple's genuine love for one another, combined with their shared interest in art, seemed to augur well for the success of their marriage, but there was soon to be much anxiety about her health – first about her physical health, then, much more alarmingly, about her mental state, as she began to display symptoms of what is now recognised to have been chronic paranoid schizophrenia. The first major episode occurred at the end of May 1898. She was in an asylum for over six months, and, although she made a recovery and had several largely trouble-free years during which she produced some more fine artistic work and two children, she had further spells in asylums in 1903 and 1907–8, and in November 1910 was admitted to The Retreat, the Quaker asylum in York, where she was to spend the last 27 years of her life.

When did Roger make the drawing under discussion? The answer is at the time of their marriage and almost certainly on the wedding day itself. There are some likely indications of this in the drawing, and they are strongly supported by a previously unpublished document.

At the time when parts of the drawing were hidden, con-

My own Sweetness –
You, Rogo are all in life to me – If you went out of it – out of life –
so even should I – my lips are yours as yours are mine to all ages

of ages, as all of you is mine and all of mine is yours – My Rogo I can say no more, – I want you all days and minutes given to us in all time as I understand time to be. *You are drawing me* and I am absolutely absorbed by and in you.

Your Nell
Your Helen
Your Helena
Your Sposa —

The note is undated, but the placing of it with the restaurant bill suggests very close synchronism between them, and ‘Your Sposa [Bride]’ supports this. The most likely scenario is that the drawing was made between the tea and the dinner or, less probably, between dinner and bed.

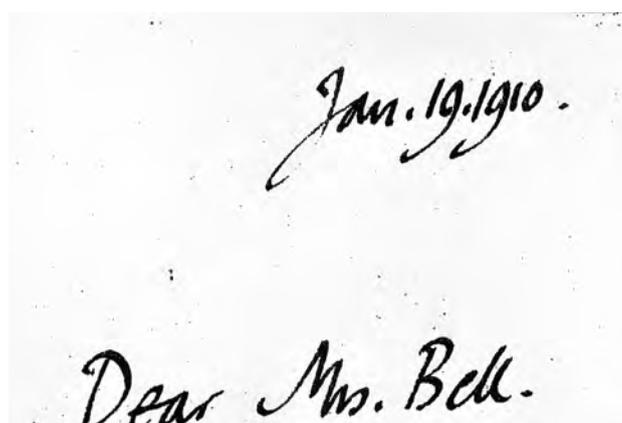
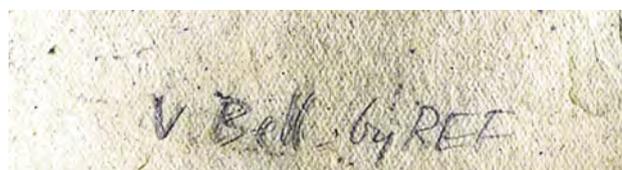
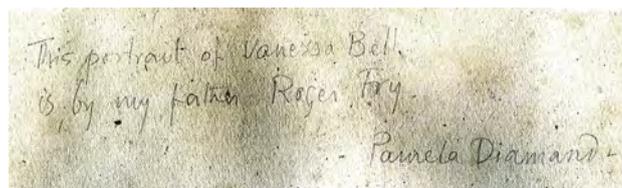
Along with the engagement photograph of Helen with Roger (Pl 3), his wedding-day drawing of her shows her more relaxed, well, and happy than any other known image of her, and it is precious for this reason. To have not only the drawing, but also the movingly loving note she wrote while it was being made, is something truly special.

Provenance

Roger Fry to his daughter, (Agnes) Pamela Diamand (1902–85); from Pamela Diamand, after her death, to her younger daughter, the artist and poet (Olivia) Betty Taber (1925–2014); from Betty Taber c1996 to The Bloomsbury Workshop, London; from The Bloomsbury Workshop to Dr Linda Elisabeth Beattie (now LaPinta) of Louisville, Kentucky, July 1998; from Dr Beattie to William Reese Company of New Haven, Connecticut, 30 May 2013; from William Reese to the present owner, 4 November 2013.

The other ‘new’ picture by Roger Fry (Portrait 2), executed in pencil and gouache on paper and now in a metallic silver-coloured frame, is of Vanessa Bell (1879–1961) (Pl 6). Both artist and sitter are identified in notes on the verso. At the top Roger’s daughter has written in pencil: ‘This portrait of Vanessa Bell / is by my father Roger Fry. / Pamela Diamand —’ (Pl 7).⁹ Lower right is a pencilled note: ‘V Bell by REF’ (Pl 8). ‘V Bell’, written in double-line letters, is in Roger’s hand, as is evident if one compares the writing with that in two letters, written by him in 1910, in which the name ‘Bell’ occurs – his letters to Vanessa Bell of 19 January 1910¹⁰ and to Helen Fry of 23 January 1910.¹¹ The beginning of the earlier letter, which starts ‘Dear Mrs. Bell’, is illustrated in Pl 9, and it can be seen that the forms of the letters and the connections and spaces between them are identical to those in the note on the back of the portrait. However, ‘by REF’, which is probably preceded by a faint dash, is not in Roger Fry’s hand, but an addition made by Pamela Diamand, the ‘by’ being written exactly as in her note at the top.

The half-length portrait is of a pale and unsmiling Vanessa seated on, and leaning slightly back in, a wooden chair, against a yellow ochre background with visible brush-strokes. The figure is decisively outlined. The head is slightly raised and turned to the left, towards the viewer. The facial features are clearly defined. The cheekbones are pronounced, the lips full, red, and parted. The eyes are large, dark green, and somewhat asymmetrical. The expression is enigmatic, but probably to be interpreted as wistful rather than as vacant. The face and its pallor are emphasised by contrast with the gaily-coloured headscarf, with its pattern of flowers and leaves and its black background and border. The colours of the pattern are red, green, white, and yellow ochre. The scarf is worn gypsy-style with two corners falling down loosely over the shoulders. It covers almost all of the medium-brown hair, which is visible only on the forehead, where it is smoothly brushed back under the scarf, and in a tuft in front of the left ear. The arms are crossed, and the sitter holds a red fruit, probably an apple, in her right hand.



7 Autograph note by Pamela Diamand on the verso of the ‘new’ portrait of Vanessa Bell (Pl 6), certifying that it is the work of her father, Roger Fry

8 Note on the verso of the ‘new’ portrait of Vanessa Bell (Pl 6), with Roger Fry’s identification of her as the sitter

9 The beginning of Roger Fry’s first surviving letter to Vanessa Bell. Tate Library and Archive 8010.5.590

Her left hand is not visible. She wears a pea-green blouse or cardigan with a plunging, V-shaped neckline. The garment is trimmed with beige or fawn at the edges and cuffs, and this border gives the illusion of more exposure of flesh than there is. Whether the mauve-blue-with-some-green area lower left represents part of a skirt, as is most likely, or something else, such as a rug, it seems that the sitter’s knees are raised and perhaps crossed. Her skirt, like the green of her upper garment, exhibits rapid brush-strokes. She looks similar in age to Helen Fry in Portrait 1.

Before the portrait was acquired by the present owner, it was dated ‘ca. 1900–1910’, but it cannot be earlier than 1910. Although Vanessa Bell met Roger Fry on two occasions before 1910, they did not become friends until that year, following a chance meeting she and her husband, Clive Bell, had with him on a platform at Cambridge railway station in mid-January.¹² By then Helen’s mental health had gone from bad to worse, and before the end of the year she was permanently in an asylum in York. The Bells’, and especially Vanessa’s, friendship with Roger developed during the summer and autumn of that year and the winter of 1910–11. It was based on their shared interest in art, and Roger, who had become increasingly enthusiastic about modern French art, influenced both Vanessa and Clive. He became a frequent visitor to their home at 46 Gordon Square, sometimes staying there when he came up to town from his home in Guildford to do editorial work on *The Burlington Magazine*, to lecture at the Slade, and to organise and curate the controversial ‘Manet and the Post-Impressionists’ exhibition



10 Vanessa Bell at Durbins (Roger Fry's house in Guildford), 1911. Photograph. Tate Library and Archive, now TGA 8010.13, but marked on the back 8010.12

11 Vanessa Bell at Studland, Dorset, September 1911. Photograph by Roger Fry. Berg Collection, New York Public Library

held at the Grafton Galleries from 8 November 1910 to mid-January 1911. In April 1911 Vanessa's and his relationship developed further, in a spectacular way, when she, Clive, and Roger went to Turkey with the young Vanessa-smitten Cambridge mathematician and 'Apostle' Henry ('Harry') Norton. She was unwell before the trip and when they set off, and on 16 April, two days after the party had moved on from Constantinople to Bursa, she was again taken ill and suffered a miscarriage. There was no competent doctor and the nursing care was provided, in an unorthodox but effective manner, by Roger, who converted Vanessa's room in the Hôtel d'Anatolie not only into a sickroom, but also into an art gallery whose exhibits were their drawings and paintings and items he bought in the bazaar. A plan to go on to Athens was abandoned and the party stayed in Turkey until early May when Vanessa had recovered sufficiently to manage the journey home, accompanied not only by Clive and Roger, but also by her sister, Virginia Stephen (later Woolf), who went out to Turkey for a week to help bring her home. By the time the party (which did not include Harry Norton, who had left it in Vienna) returned to England on 6 May, Vanessa and Roger were in love with one another.¹³

After the ordeal in Turkey Vanessa remained somewhat unwell for about two years. In this situation, she found Roger's attentions a great comfort and wanted to see him as often as their family commitments and his hectic life allowed. In fact she found it frustrating that she could not see him more often. She visited him at Durbins, his home in Guildford, and later the Bells briefly rented a house in the town, Millmead Cottage (now Weir House). Their affair continued strongly through 1912, but faltered in 1913, when her feelings changed in favour of Duncan Grant. Roger was very hurt, but remained a close friend.

It is highly likely that our new portrait was painted in 1911–12. For one thing, Vanessa's youthful appearance indicates an early stage in her and Roger's friendship, when she was in her early thirties. Her face is very much as it is seen in a photograph taken of her at Durbins in 1911 (Pl 10),¹⁴ and in five nude photographs, taken by Roger at Studland, Dorset, in September 1911. One of the nude photographs is reproduced as Pl 11. Other significant indicators of the painting having been executed while the affair was flourishing are the voluptuous red lips and the red apple. An apple is a potent symbol of love and desire, as in Dante Gabriel Rossetti's painting *Venus Verticordia*, and the red of the fruit

and of the lips conveys the likely suggestion that both are ripe and red – the apple for eating, the lips for kissing. Moreover, the showing of the tuft of hair in front of Vanessa's left ear is to be compared with a remark Roger makes in a passionate love-letter he wrote her when their affair was only weeks old. In the list of things he loves about her body he includes 'the little waves of hair that ripple round your ears'.¹⁵ It may be added that her pallor well suits one who was convalescent.

Writing to the French painter Simon Bussy, a friend of Matisse, on 23 May 1911, only just over a fortnight after returning from Turkey, Roger declares: '*maintenant je suis devenu tout à fait Matisse*'.¹⁶ '*Tout à fait*' is an exaggeration, but the influence of Matisse is to be seen not only in his Turkish landscapes but also, to some degree, in this portrait of Vanessa. It is manifested in the way the body is depicted in decisive, simple strokes, and in the rapid brush-strokes remarked on above. It is manifested also perhaps in the colourful headscarf, which may well be one Roger bought Vanessa in Turkey and therefore another symbol of their love. Recalling the days when she was ill in Bursa, she describes how Roger cluttered her room with, among other things 'every kind of object discovered and bought in the bazaars', and continues:

He found printed handkerchiefs ... of lovely colours and quality, such as no other tourist seems to have noticed then.¹⁷

Vanessa loved colourful costumes and was to design them for Omega Workshops Ltd, the decorative-art enterprise which Roger, she, and Duncan Grant opened in July 1913. In February 1911 she and Clive, Roger, Virginia Stephen, Adrian Bell, Duncan Grant, and James Strachey went to a fancy-dress dance at Crosby Hall, Chelsea, dressed (and undressed!) 'more or less like figures from Gauguin', decked with 'brilliant flowers and beads'.¹⁸ Vanessa's penchant for headscarves is confirmed by Duncan Grant in a letter he wrote to Virginia Woolf on 23 September [1912] after nearly a fortnight's stay with Vanessa at Asheham House near Lewes:

Vanessa is in the most blooming health, like a gipsy [*sic*], and goes about with bright coloured hankerchiefs [*sic*] wound round her head.¹⁹

Several portraits and photographs show her wearing a headscarf. The portraits include a self-portrait, dated c1915, in the collection of the Yale Center for British Art, Paul Mellon Fund (accession no. B.1982.16.2). The photographs include the aforementioned series of five, taken by Roger, that show her posing in the nude at Studland, Dorset, in September 1911.

Whatever the art-critical opinion of Roger Fry's 'new' portrait of Vanessa Bell may be, it cannot be doubted that it is of considerable interest, given that both the artist and the sitter were pivotal members of the Bloomsbury Group, and that it belongs to the period when they were lovers. If, as is most likely, the portrait was painted between the summer of 1911 and the autumn of 1912, it comes between Roger's first post-impressionist exhibition of November 1910–January 1911 and his second one, also at the Grafton Galleries, of October

1912–January 1913. Both were as influential as they were controversial, and ‘our’ portrait of Vanessa Bell, one of the British artists who wholeheartedly embraced post-impressionism and contributed work of her own to the second exhibition, was executed at a time of lively and significant change for the artist, for the sitter, and for art in the western world.

Provenance

From Roger Fry to his daughter, (Agnes) Pamela Diamand, who sold it privately c1978–79 to the New York art dealer Lawrence (‘Larry’) B Salander (1949–) of Salander–O’Reilly Galleries LLC, who gave it to his daughter, the artist Ivana Salander (1980–), in whose bedroom it hung from the day she was born; from Ivana Salander to B & B Rare Books Company of New York, June 2014; from B & B Rare Books to the present owner, 30 October 2014. The involvement of Lawrence Salander in the picture’s ownership is noteworthy, given that he was later to defraud customers, investors, and business-partners on a massive scale, to the tune of about \$120,000,000. On 3 August 2010 he received a prison sentence of six to eighteen years. In the possession of the present owner of Portrait 2 is a very detailed and rather amusing description of the visit Larry Salander made with William O’Reilly, his business partner at that time, to Pamela Diamand’s home on the day he bought the picture.

Acknowledgements: I most gratefully acknowledge the assistance of the following: Jane Abram; Karen Arathoon; Philip Athill of Abbott & Holder Ltd, London; B & B Rare Books Ltd, New York City, and its proprietors, Josh Mann and Sunday Steinkirchner; Linda Elisabeth Beattie (now LaPinta); The Berg Collection, New York Public Library, and its Curator, Isaac Gewirtz; Tony Bradshaw; Victoria Chance; Sally Dowling; Fran Dyson-Sutton; Henrietta Garnett, the copyright holder, for permission to quote from Vanessa Bell’s letters and *Sketches in Pen and Ink*; Penelope Gear; Sheila Gear; Peter Grogan of Peter Grogan, Rare Books & Manuscripts, London; Terry Halladay of William Reese Company, New Haven, Connecticut; King’s College Cambridge Archive Centre and its Archivist, Patricia McGuire; Jenny Lister, Curator, Department of Fashion and Textiles, Victoria and Albert Museum; Jan Marsh, National Portrait Gallery, London; Philip Mould of Philip Mould & Company, London; Richard Neave; Clare Phillips, Curator, Department of Sculpture, Metalwork, Ceramics and Glass, Victoria and Albert Museum; Jon Richardson of Jon S Richardson Rare Books, Concord, Massachusetts; Dorota Rychlik of Vaila Fine Art, Lerwick, Shetland; Lucinda Ferguson Smith; The Tate Library and Archive; Trinity College Cambridge Library; University of Sussex Special Collections.

- 1 During his forty-one year career as Artist in Medicine and Life Sciences at the University of Manchester (1959–2000) Neave established a national and international reputation for his pioneering work in developing methods and techniques for facial reconstruction and comparison, and his expertise has been widely used in both forensic and archaeological contexts. In his ‘retirement’ he teaches in Belgium at Maastricht University and in London at The Royal College of Art and Guy’s Hospital. He is a Fellow of the Medical Artists’ Association, a member of the International Association for Craniological Identification, and former Chairman of the Forensic Imaging Analysis Group.
- 2 Tate Library and Archive, TGA/8010/13.
- 3 Both photographs were taken at Failand House, the home of Roger’s parents near Bristol. The engagement photograph was taken either in late September/early October 1896 or in early November 1896, the other one probably in mid-October 1897.
- 4 REF/4/8/5.
- 5 ‘Virginia Woolf and “the Hermaphrodite”: A Feminist Fan of *Orlando* and Critic of *Roger Fry*’, *English Studies* 97 (2016) pp277–97, at 289–95. See also my article “‘Suicidal Mania’ and Flawed Psychobiography: Two Discussions of Virginia Woolf”, *English Studies* 95 (2014) pp538–56, at 538–51.
- 6 Trinity College Cambridge Library, RCT 15.276. Frances Spalding, *Roger Fry: Art and Life*, London 1980, p57, gets the facts badly muddled. According to her, it was Marsh who tried to introduce Helen to Trevelyan, and who wrote the letter quoted above. She errs also in saying that the meeting took place ‘one afternoon in 1896’.
- 7 *Men and Memories: Recollections of William Rothenstein 1872–1900* (London [1931]) p285. The proprietor’s name was Peter Lötzerich.
- 8 REF/3/58/18.
- 9 Pamela Diamand not infrequently wrote such statements on the backs of her father’s pictures and inside his books when she sold them or gave them away. For example, his oil-on-board painting *A Woodland Path, Epping Forest*, from the collection of Philip Rieff and Alison Douglas

- Knox, offered for sale by Freeman’s of Philadelphia on 22 June 2008, is inscribed on the verso: ‘This picture was painted by my father Roger Fry – P. Diamand’; and the copy of *The Connaught Square Catechism: or, Confessions to Mrs. Robert Witt*, London 1915, presented to the Library of King’s College Cambridge, on 25 September 1979, is inscribed inside: ‘This book belonged to my father Roger Fry, who filled in the answers dictated by his friends as an after-dinner entertainment. Pamela Diamand’ (KCC Archive Centre, REF/7/5).
- 10 Tate Library and Archive, 8010.5.590.
 - 11 KCC Archive Centre, REF/3/58/12.
 - 12 The meeting was probably on Monday morning, 17 January 1910. Vanessa Bell, *Sketches in Pen and Ink: A Bloomsbury Notebook*, ed Lia Giachero, London 1997, p120, is wrong in thinking that it was ‘early in 1908’. She is also mistaken in saying that the lunch party to which Roger invited her and Clive at his home in Guildford was on a Sunday ‘in the early spring’ (p121). It was actually on 23 January 1910, as is revealed both by Roger’s appointments’ diary (KCC Archive Centre, REF/5/1/2) and his letter of 23 January 1910 to Helen Fry (REF/3/58/12). The Bells did not make it to the lunch, because they could not find Roger’s new house, but the engagement was rearranged, successfully, for Friday, 25 February 1910.
 - 13 Mary Ann Caws, *Women of Bloomsbury: Virginia, Vanessa, and Carrington*, New York and London 1990, p80, would have us believe that the two fell in love before the visit to Turkey. She writes: ‘The relationship between them is, in the beginning, gloriously physical: February 8, 1911: “Dear I wanted you!”’. But the letter from which she quotes (Tate Library and Archive, TGA 8010.8.97), dated just ‘Feb. 8’ and written by Vanessa to Roger from Asheham House, Rodmell, belongs not to 1911, but to 1912. Vanessa and Virginia (Stephen) did not rent Asheham House until New Year 1912. Moreover, ‘Dear’ is a misreading. What Vanessa actually writes, after referring to the glorious weather, is: ‘You will be surprised to hear I wanted you!’ In the same paragraph Caws makes other mistakes. The letter (TGA 8010.8.62) in which Vanessa tells Roger ‘You dont [not ‘don’t’] know how often I have wanted you since that night at [not “in”] Genoa’ is to be dated 5 June [1912], not 1911. In quoting from another letter from Vanessa to Roger, dated Wednesday [6 July 1911] (TGA 8010.8.6), Caws makes her exclaim ‘what muse was ever as good as you’, instead of ‘what nurse...’. She also misquotes the end of the sentence containing this remark, substituting the single word ‘lost’ for the three words ‘wasted on one’.
 - 14 See also the photograph of her with Virginia Stephen and Janet Cash at Firl, Sussex, almost certainly in 1911, reproduced by Maggie Humm, *Snapshots of Bloomsbury: The Private Lives of Virginia Woolf and Vanessa Bell*, London 2006, p69. The original is in Virginia Woolf’s Monk’s House Photographs, circa 1867–1967 (MS Thr 564), Harvard Theatre Collection, Houghton Library, Harvard University, Series I: Loose Photographs B.(134).
 - 15 Tate Library and Archive, TGA 8010.5.602 = Denys Sutton, *Letters of Roger Fry*, London 1972, I, p349. Sutton dates the letter ‘[? 1911]’, but one can be much more precise than that. In the first sentence of the letter Roger refers to ‘my walk through Herefordshire valleys’. The only visit he made to Herefordshire in 1911–12 seems to have been on 24 May 1911, when he went to Eastnor near Ledbury and stayed the night there before proceeding to Scotland (Ardkinglas House, Argyll) on 25 May ‘to fix my ceiling’, as he puts it in a letter to Bob Trevelyan (23 May 1911, Trinity College Cambridge Library, RCT 4.82). See his appointments’ diary for April–June 1911 (KCC Archive Centre, REF/5/1/2).
 - 16 ‘I have now become completely Matisist’, Tate Library and Archive, TGA 917.9. Sutton, op cit p348, misdates the letter 22 May 1911 and gives the extract he quotes from it in English, without any indication that the original is in French.
 - 17 Bell, op cit p140.
 - 18 Bell, op cit pp133–34. She does not date the event exactly, placing it in the winter of 1910–11, but a letter from Roger to Clive Bell dated 11 February 1911 undoubtedly refers to it. See Sutton, op cit p341. Roger’s letter gives the day of the ball as ‘Tuesday’, ie 14 February (St Valentine’s Day) 1911, but this is probably a slip for ‘Thursday’, because in his appointments’ diary he has twice written ‘Ball’ – once in ordinary pencil, once in orange pencil – under Thursday, 16 February 1911 (KCC Archive Centre, REF/5/1/2). Bell, op cit pp133–34, says that ‘we got stuffs I had lately found at Burnetts’ made for natives in Africa with which we draped ourselves’. She means B Burnet & Co Ltd., listed in the Post Office London Directory 1911 under ‘Art Fabrics for Dress and Decoration’ and ‘Theatrical Hosiers’. It had premises at 22 Garrick Street in Covent Garden, at 2 Long Acre, Drury Lane, and at 198 Regent Street. The beads mentioned by Vanessa, or some of them, were probably supplied by Roger, who in the aforementioned letter to Clive writes: ‘I’ve got a splendid lot of Kaffir necklaces, etc.’
 - 19 University of Sussex Special Collections SxMs-18/1/D/62/1. Frances Spalding, *Duncan Grant: A Biography*, London 1997, p131, mentions this passage. Her endnote on it, ‘Duncan Grant to Virginia Stephen, July 1911’ (p518 n10), is seriously inaccurate, not only getting the month and year wrong, but also misrepresenting Virginia, who was on her honeymoon at the time, as still unmarried.