

A P P E N D I C E S

Virginia Woolf's Reading Notes on
Russian Literature

Transcribed and Edited by
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A P P E N D I X A

*Reading Notes on Dostoevsky's The Possessed*¹

31

Dostoevsky. The Possessed

- 8 violence
9 'hate' & love.²
the love of revelation & confession;
25 a society as the God.³ Ideas that strike them
on the head.

¹Reading Notebook 14. Holograph. RN1.14. The Berg Collection. Contents of the notebook relate to what was eventually published as the essay, "Phases of Fiction" (1929). Pages numbered by Woolf, are 31, 32, 33, and 34. Transcription published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations. A single loose, unnumbered page of Woolf's notes on *The Possessed*, which overlaps significantly with page 31 of Reading Notebook 14, appears in Reading Notebook 46. At the top of the page is a crossed-out heading, "Turgenev—Lear of the Steppes," beneath which Woolf wrote, "Dostoevsky The Possessed." Holograph MH/B2.n, Monks House Papers. Transcription published with permission of the Estate of Virginia Woolf and Monks House Papers, University of Sussex. As Brenda Silver observes, "Given the large amount of reading, rereading, writing, and revising that Woolf did for [*The Common Reader, Second Series*, "Phases of Fiction," and several other projects], it is not surprising that her notes from this period are scattered among several notebooks..." (*Virginia Woolf's Reading Notebooks* 215–16). Passages cited in Fyodor Dostoevsky, *The Possessed: A Novel in Three Parts*, are from Constance Garnett's translation from the Russian (New York: Macmillan, 1916). The pagination in the reprinted edition differs from that of the 1913 London Heinemann edition that Woolf likely read (Julia King and Laila Miletic-Vejzovi, compilers and editors, *The Library of Leonard and Virginia Woolf*).

²Narrator: "An inexhaustible love for [Verhovensky] lay concealed in [Varvara Petrovna]'s heart in the midst of continual hatred, jealous, and contempt" (*The Possessed* 9).

³"Stepan Trofimovitch [Verhovensky]...needed a listener...to have some one to drink champagne with, and over the wine to exchange light-hearted views of a certain sort, about Russian and the 'Russian spirit,' about God in general and the 'Russian God' in particular, to repeat for the hundredth time the same Russian scandalous stories that every one knew and everyone repeated" (27).

- 33 They threw themselves into each other's arms — wept —⁴
 a gap between the emotions — not so closely
 knit as P[roust]'s⁵
- 35 how violent these contrasting effects are!
 Stavrogins appearance & character.⁶
- 37 'morbid' feelings: love the bad; desire to confess
 [] a criminal
- 38 'as tho' he had gone of his mind'⁷ This at
 once queers the pitch
 The delicious absence in foreign writers of all
 boundaries.
- 105 Life is pain, life is terror. Man is unhappy.⁸
 The [quick?] contradiction [delineation?] of a
 character
- 98 The way in wh.[ich] they break through to talk
 about anything. — Suicide.⁹ But what's
 happening to the story? How about Defoe?

⁴“More than once [Verhovensky] awakened his ten- or eleven-year-old friend [the young Stavrogin] simply to pour out his wounded feelings and weep before him, or to tell him some family secret, without realising that this was an outrageous proceeding. They threw themselves into each other's arms and wept” (35).

⁵Two pages of Woolf's notes on Proust immediately precede her notes on *The Possessed* in Reading Notebook 14: “Proust-*Guermantes*” 29–30. Woolf pairs Dostoevsky and Proust in “Phases of Fiction” (1929).

⁶The character Nikolay Vsyevolodovitch Stavrogin is introduced and described on 35–8.

⁷“...one day at the club, ... [Stavrogin] ... suddenly went up to Pyotr Pavlovitch [Gaganov], took him unexpectedly and firmly with two fingers by the nose, and succeeded in leading him two or three steps across the room. He could have had no grudge against Mr. Gaganov. It might be thought to be a mere schoolboy prank, though, of course, a most unpardonable one. Yet, describing it afterwards, people said that he looked almost dreamy at the very instant of the operation, 'as though he had gone out of his mind,' but that was recalled and reflected upon long afterwards” (38).

⁸Kirillov: “‘Life is pain, life is terror, and man is unhappy. ... He who will conquer pain and terror will himself be a god. And this God will not be’” (105).

⁹“‘What is it restrains people from suicide, do you think?’ I asked”(104). [The narrator continues to discuss the subject with Kirillov.] It is unclear why Woolf commented on this passage out of page sequence.

[unnumbered, loose page]¹⁰

~~Turgenev = Lear of the Steppes~~

Dostoevsky. The Possessed

- 38 “as though he had gone out of his mind”—¹¹
 the abnormal.
 The effect of translation is to minimize the author’s
 presence — very nondescript.
- [#]¹² Everything was in chaos & agitation & uneasiness —
 but this is rather disappointing — loose —
 random — talk talk — but not dialogue
 soliloquy

¹⁰The notes on this page appear on a single loose page in a different notebook, Reading Notebook 46. Holograph. MH/B2.n. Monks House Papers, University of Sussex.

¹¹Woolf quotes the same passage on page 31 (above) in her four pages of notes on *The Possessed*.

¹²Page number illegible; passage not identified.

The Possessed

- 109 a mystical rant. He is mad¹³
 127 how he went to America (like one of our Fabians)
 but, unlike a Fabian, lay on the floor & speculated.
 he liked being cheated.¹⁴
 a world of drunkenness & beatings —
 129 a domestic scene — dirt¹⁵
 130 This serene gentle joy — in rags — idiocy¹⁶
 133 the idiot who is the saint & seer — The mother of God
 is the damp earth. water the earth with your
 tears.¹⁷
 146 scenes of extreme absurdity.
 160 the desire to [—] display desires as soon as
 they arise¹⁸ — common in D[ostoevsky]

¹³Stepan Trofimovitch to the narrator: “‘My friend, now I am utterly alone.... Would you believe it, the [Drozdovs’] place is positively packed with mysteries there too.... You know they hadn’t heard till they came about the tricks Nicolas played here four years ago. ‘You were here, you saw it, is it true that he is mad?’ Where they got the idea I can’t make out. Why is it that Praskovya is so anxious Nicolas should be mad?’” (108–9)

¹⁴Narrator: “‘Kirillov and I made up our minds from the first that we Russians were like little children beside the Americans, and that one must be born in America, or at least live for many years with Americans to be on a level with them. And do you know, if we were asked a dollar for a thing worth a farthing, we used to pay it with pleasure, in fact with enthusiasm. We approved of everything: spiritualism, lynch-law, revolvers, tramps’” (127).

¹⁵The Lebyadkins’ lodging “consisted of two nasty little rooms, with smoke-begrimed walls on which the filthy wall-paper literally hung in tatters.... Everything was in disorder, wet and filthy” (129).

¹⁶The Narrator describes Marya Timofeyevna Lebyadkina, the lame, mentally deficient woman whom Stavrogin marries in his youth and maintains in a convent: “There was something dreamy and sincere in her gentle, almost joyful, expression. This gentle serene joy, which was reflected also in her smile, astonished me after all I had heard of the Cossack whip and her brother’s violence” (130).

¹⁷The “idiot” who is “saint and seer” is Marya Timofeyevna. She describes the following conversation to Shatov and other visitors: “an old woman who was living in the convent doing penance for prophesying the future, whispered to me as she was coming out of church, ‘What is the mother of God? What do you think?’ ‘The great mother,’ I answer, ‘the hope of the human race.’ ‘Yes,’ she answered, ‘the mother of God is the great mother—the damp earth, and therein lies great joy for me. And every earthly woe and every earthly tear is a joy for us; and when you water the earth with your tears a foot deep, you will rejoice at everything at once, and your sorrow will be no more, such is the prophecy.’... Since then when I bow down to the ground at my prayers, I’ve taken to kissing the earth. I kiss it and weep” (133).

¹⁸Narrator: “It is typical of such people [as Captain Lebyadkin] to be utterly incapable of keeping their desires to themselves; they have, on the contrary, an irresistible impulse to display them in all their unseemliness as soon as they arise” (161–2).

- The scene is absurd: violates the commonsense;
 more than Prousts [imagination?]
 To my mind Russia is a freak of nature, & nothing
 else¹⁹
- 162 Can you really say nothing more definite?²⁰
 173 and to spend his time playing preference —²¹
 unlike Marcel [Proust]
 190 the exhausted complex character²²

¹⁹ Lebyadkin to Varvara Petrovna: “I am a poet, madam, a poet in soul, and might be getting a thousand roubles at a time from a publisher, yet I am forced to live in a pig pail. Why? Why, madam? To my mind Russia is a freak of nature and nothing else’” (163).

²⁰ Varvara Petrovna’s response to Lebyadkin’s statement above: “‘Can you really say nothing more definite?’” (163).

²¹ Pyotr Stepanovitch: “Nikolay Vsyevolodovitch had never taken the slight notice of [Mlle. Lebyadkin]. He used to spend his time chiefly in playing preference with a greasy old pack of cards for stakes of a quarter-farthing with clerks” (173).

²² Narrator, describing Nikolay Vsyevolodovitch Stavrogin: “I should compare him, perhaps, with some gentlemen of the past of whom legendary traditions are still perceived among us. . . . But many years have passed since those times, and the nervous, exhausted, complex character of the men of to-day is incompatible with the craving for those direct and unmixed sensations which were so sought after by some restlessly active gentlemen in the gold old days” (190).

- 220 the tendency of primitive people to
discuss fundamental ideas — death —
suicide []
- 223 struck a man because he loved him²³ — villains
dissolve into saints before our eyes.
- 237 You married from a craving for martyrdom
moral sensuality²⁴ — (madness; confusion)
- 246 the talk between the drunken officer & S[travrogin] in
the bare room reminds one in setting a little
of Scott — The B of L.²⁵ — but the talk is
always about the mind.
- 259 he does blaze up into very rich voluble queer
scenes all the same. The woman who
cares for her falcon who gazes in the sun.²⁶
- 260 a tramp becomes a serious business-like man.²⁷
- 289 tremendously prolific imagination — little dry
round biscuits²⁸

²³Shatov to Stavrogin: “I didn’t go up to you to punish you... I didn’t know when I went up to you that I should strike you... I did it because you meant so much to me in my life... I...” (223, ellipses in original).

²⁴Shatov to Stavrogin: “Do you know why you made that base and shameful marriage?... You married from a passion for martyrdom, from a craving for remorse, through moral sensuality” (237).

²⁵Stavrogin to Captain Lebyadkin: “What can you say of your behaviour?” [Lebyadkin]: “Drunkness, and the multitude of my enemies. But now that’s all over, all over, and I have a new skin, like a snake” (245–6). “B. of L.” refers to Scott’s *The Bride of Lammermoor*, which Woolf mentions in an earlier section of “Phases of Fiction” entitled “The Romantics”: “[T]he great master of romantic fiction, who is undoubtedly Sir Walter Scott, uses his liberty to the full. At the same time, we retort upon this melancholy which he has called forth, as in the *Bride of Lammermoor*” (“Phases of Fiction,” GR 105).

²⁶Marya Timofyevna to Stavrogin concerning her fantasied “prince”: “You’re like him, very like, perhaps you’re a relation—you’re a sly lot! Only mine is a bright falcon and a prince, and you’re an owl, and a shopman!... My falcon would never have been ashamed of me before a fashionable young lady.... That alone kept me happy for those five years that my falcon was living somewhere beyond the mountains, soaring, gazing at the sun...” (259, final ellipsis in original).

²⁷“Is it true, as they say, that you robbed a church in the district the other day?” Nikolay Vsyevolodovitch [Stavrogin] asked [the tramp] suddenly.

‘I went in to say my prayers in the first place,’ the tramp answered, sedately and respectfully, as though nothing had happened, more than sedately, in fact, almost with dignity. There was no trace of his former ‘friendly’ familiarity. All that was to be seen was a serious, business-like man, who had indeed been gratuitously insulted, but who was capable of overlooking an insult” (260).

²⁸“A manservant in a white tie brought [Von Lembke and his guest] some weak tea and little dry, round biscuits” (289).

- 306 the suicide — no stopping him —²⁹
265 I'm sorry that... I have no room for
descriptions³⁰ — his haste — driven on from
thing to thing — unlike P.[roust]

²⁹An unknown boy “was quiet, gentle, and friendly. He must have shot himself at about midnight, though it was strange that no one had heard the shot, and they only raised the alarm at mid-day, when, after knocking in vain, they had broken in the door” (306).

³⁰Narrator: “I’m sorry that I have to tell my story more quickly and have no time for descriptions” (265). Note: the page number suggests that Woolf apparently went back to an earlier point in the novel.

- 312 unconscious hatred of someone you love.³¹
 313 apparent simplicity.
 the simplicities & brutalities of the uneducated³²
 357 an example of contradiction
 “Under her persistent, sincere & intense hatred for
 you love is flashing out at every moment . . . &
 madness . . . the . . . I c[oul]d never
 have fancied all these transitions before.”³³
 When they have seen the dead body, they go &
 eat the grapes.³⁴
 The absence of [any?] suburbanism?
 But ‘Character?’

³¹After Liza Nikolaevna asks Mavriky Nikolaevitch to kneel, the narrator comments: “Mavriky Nikolaevitch . . . set down these capricious impulses . . . to outbreaks of [Liza Nikolaevna’s] blind hatred for him, not due to spite, for, on the contrary, she esteemed him, loved, him, and respected him, and he knew that himself—but from a peculiar unconscious hatred which at times she could not control” (311–12).

³²Dialogue between Pyotr Stepanovitch and Von Lembke, beginning with Von Lembke: “I think it’s an anonymous skit by way of a hoax.”

‘Have you received such documents here before?’ . . .

‘Yes.’

‘And were they buffoonery like this one?’

‘Yes, and you know . . . very disgusting.’

‘Well, if you had them before, it must be the same thing now.’

‘Especially because it’s so stupid. Because these people are educated and wouldn’t write so stupidly’” (337–8, ellipsis in original).

³³Mavriky Nikolaevitch to Stavrogin: “‘Under her [Lizaveta Nikolaevna’s] persistent, sincere, and intense hatred for you love is flashing out at every moment . . . and madness . . . the sincerest infinite love and . . . madness! On the contrary, behind the love she feels for me, which is sincere too, every moment there are flashes of hatred . . . the most intense hatred! I could never have fancied all these transitions . . . before’” (357, all ellipses in original).

³⁴The narrator refers to an earlier passage describing the unknown boy who shot himself: An observer “suddenly blurted out the inquiry why people had begun hanging and shooting themselves among us of late, as though they had suddenly lost their roots, as though the ground were giving way under every one’s feet . . . Then Lyamshin, who prided himself on playing the fool, took a bunch of grapes from the plate; another, laughing, followed his example . . .” (306).

- 436 The savagery of the Ball³⁵ Cf. Proust —
horseplay . buffoonery
- 504 all this strangeness can kindle at last into
something [wild?] & poetic³⁶

³⁵At the ball, Liputin reads a scandalous verse written by Lebyadkin (441–2).

³⁶Stepan Trofimovitch, returning after a long absence, feels compassion for the mad Liza, who has been running in the wet fields: “He saw the woman for whom he had such reverent devotion running madly across the fields, at such an hour, in such weather, with nothing over her dress, the gay dress she wore the day before now crumpled and muddy from her fall. . . . He took off his greatcoat, and with trembling hands put it round her shoulders” (502).

A P P E N D I X B

*“Tchekov on Pope”:
Holograph Draft¹*

Tchekov on Pope 251

The Rape of the Lock
The Haslewood Press 7/6

It is a sad thing for us common readers that we have no critic
summed up
to keep us on the rails. When W[illia]m Courthope
~~wrote about~~ Pope
c. 379 in 1889 he had ~~the~~ <the> great advantage ~~of~~ over us [—] that
Matthew Arnold had laid it it down, only a few years
previously, that “Dryden & Pope are not classics of our poetry,
they are classics of our prose.” ~~Here was something~~
~~hard to hit against.~~ He had also said that
poetry is a criticism of life, & that men must turn to it
more and more “to interpret life.” X² ~~For the moment only (no~~
~~doubt it is for the moment only)~~ X Here was something
hard to hit against, if you disagreed, something firm to
lean upon if you acquiesced. ~~But since critics~~

¹“Tchekov on Pope,” Holograph draft M1.1, contained in reading notebook dated April 21, 1925; nine pages [Woolf’s pagination: 251–67—odd-numbered pages only]. Transcription published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations.

²Woolf’s “X” before and after crossed-through sentence.

1880³

not that they
become become the
critics but that they
may become
[]
if he ceases to
when he ceases
to read, there are
the Russians, the
French

But ~~since~~ <since> these things ~~were said over forty~~
~~years ago, &~~
~~have not been updated, though time has inevitably~~
~~added its note of interrogation, & and in default of~~
~~sentences~~

to find in [] what can the reader do,
in default of something to hit against or lean
upon.

But these sayings get out of date. ~~But it is not~~
~~they want renewing every thirty years or so, not~~
~~that~~

by people who have ——— ~~New sentences sayings~~
~~are~~

We want new sayings; to hit against or
lean upon.

~~In default default of them~~ In default of of critics to
which we keep us up to
date

can only flounder about in the flood, &
lay hold

of whom we can to interpret Pope for us — ~~for~~
~~example Tchekov. And probably we~~ ~~Probably~~
in our generation we lay hold of the ~~Russians~~ read

Pope by the light of
Tchekhov. It may be Proust; it may be
Wells, it may be Tchekhov.

³See appendix C for identification of Woolf's cited passages from Matthew Arnold and Alexander Pope and location of lines in *The Rape of the Lock*.

It is not the
bigger star of the
We are attracted
not by the bright
star of France
but by the [light of the?]
cloudy Russian

Probably for many of us it is Tchekhov. ~~It is~~
~~that~~ All
through the twentieth century, there has come
stealing
across from Russia ~~the~~ an infection which
For the Russian infection has permeated English
literature
since the days of Matthew Arnold. Our insularity
has gone.
And when ~~we~~ chance throws the Rape of the
Lock in our
way — so ~~seductively~~ or ~~that most persuasive~~
chance in the persuasive guise of the Haslewood
Press, whose
[~~new?~~] edition is all that one can ask for —
we read the Rape of the Lock through the Russian
mist.

Like the mists this miasma from the vast
plain
of Russia enlarges what it rests upon. [———]
loosens &
frees. ~~We~~ — ~~What they are their fate may be,~~
~~what the~~
It may be the peasant, it may be the field, it may
be the heart.
[—] ~~ah!~~ What a relief! ~~All~~ Our ligatures are
loosened, our
prejudices relaxed; & ~~the little English hedgerows~~
~~disappear~~
we feel ourselves expanding & filling some vaster
prospect
than⁴ ~~But at once the feeling of expansion~~
~~sets in~~
just as our English ~~fi~~ fields become vast lakes of
mist ~~in the~~ <on an>
autumn morning, so the heart expands under
the Russian
influence, the features spread, the boundaries
disappear.

harvest moon

⁴One long diagonal strikethrough appears across previous three lines.

~~This metaphor~~ If this metaphor works simply
~~there follows in England~~

The effect of this mist is curious; it enlarges, [glosses?];
 the heart expands; features spread; boundaries
 disappear; ~~but we it also creates~~ in English minds

<it creates> ~~at any rate ethical~~

We become democratic — if to love the poor and hate
 the rich is democratic;

We should be
 democratic.

~~Hence those~~ Certain results seem to follow, in England at

any rate — certain judgments are passed & doctrines laid
 down, ~~which~~ ~~thus~~ Our hearts should be filled with love

the poor have
 more than the
 rich

towards our fellows, & ~~there is a stigma attaches to those~~
~~books~~ devoted to the ~~id~~ & idle rich. ~~Further~~ The So,
 too, the

~~magnifying glass is laid upon~~ the heart; & found to be
 more tumultuous than English literature had ~~dev~~ divined:
 under the Russian magnifying glass it — yet

with all the
 booming
 & singing in
 our ears,

its boundaries are fluid; & the horizon is a welter of
 [~~turning?~~] waves wind & waves ~~Now [—] of~~

~~B~~In such a world as this, what place is there for
 Pope? How are we to reconcile it with our
 consciences

to spend an hour over the Rape of the Lock, which it
 will be remembered, deals ~~with such fripperies~~

~~fri~~ frivolities as locks of hair & ladies dressing tables?

~~The characters are~~ & the aristocracy? [⁵ Further,

in this little book of under 60 pages there are signs

of a ~~love of language~~ that the writer spent ~~what~~

infinite pains upon ~~language~~ [~~It is~~] the niceties of
 expression

~~instead of magnifying~~ — And then the smallness of it all!

~~There~~ The poem centres It is like Everything
 appears to be a tenth of its natural size.

The centre of this world is a dressing table; & the objects we
 are invited to consider are hair pins [~~an?~~]

combs & teacups. The world has shrunk to the
 size of a ~~boot button~~; & after looking at the world

pin head

⁵ A large bold bracket appears here, perhaps to indicate a new paragraph.

through the Russian magnifying glass we can hardly distinguish
the tiny objects upon which ~~the English writer lavishes his~~
~~care.~~

we English in once upon a time looked so contentedly
complacently.

Pope, after all, had not lived through the war; ~~he had~~
~~was thro~~

~~he was, as Matthew Arnold said, not a poet but a prose~~
~~writer;~~

~~he - a poet, according to Matthew Arnold.~~

~~But let us confess, if is a confession, that <but> there are~~
~~advantages in reading one's own language. — Look we~~
~~must.~~

Straining our eyes at this minute object — a ladies
dressing table — gradually we perceive, gradually
perceive — but can it be imagination merely? — that
nevertheless

the objects harmless, frivolous as they are, positively glow.

"This Casket India's glowing ge gems unlock,

And All Arabia breathes from yonder Box.

The Tortoise here & and Elephant unite,

Transform'd to Combs, the Speckled & the White."⁶

But, after all, what is mere beauty of material objects
in a world riddled with suffering & sin?⁷

How it comes about, Heaven knows, but there is balm
for the soul

in such words. And slowly the insidious poison
wins us.

This old devil beauty. One begins to feel that
though it is

so tiny — merely a dressing table — a whole civilization
lies

before our eyes. But how corrupt, how ephemeral,

conscience whispers. No; but we counter conscience.

stooping &
peering

⁶ Woolf underscored words that are italicized in the edition of Pope's poem that she read. However, the typescript version of her review does not retain the emphases.

⁷ Three diagonal strikethrough lines appear through this sentence.

One cannot help but read them again to get the flavour
of them.

And as we read them they become hard & substantial &
Can it be simply that <the> insidious devil Beauty has
again

taken possession of us, & made

comes more important

the dressing table becomes larger and larger every minute
beneath our gaze. Can it be simply that the insidious
devil, Beauty, has again taken possession of us, &
distorted

our sense of values? And then as we read on, how
the lady dressed & ~~went~~ took boat for Hampton Court,
while the sylphs collected about the masthead &
something like gaiety takes possession of us. ~~Yet the boat is~~
Smooth flow the Waves, the Zephyrs gently play,
Belinda smil'd, & all the World was gay.

Yet these are human beings. They have, presumably, souls.
~~Nor can we think they be happy, then, how~~ Whence
then this

but is it only
the semblance?
at least
of joy?

laughter, this happiness, this ~~friv~~ frivolity then?

~~And why is it that~~ It is true that our sentiments are not
unmixed. There is the oddest conflict in the atmosphere; a

of honour & new brocade,

~~perpetual~~ concussion above our heads, of ~~merriment &~~
all the air is ~~which~~ which breeds a rainbow brightness.
with line above beginning with “laughter &”]

A collision of
brittle
elements
particles
wh[ich]
falling,
lend the air
a rainbow
brilliance—
[arguably?]

~~This merriment—~~It is part the result of odd
Honour & a new brocade, hatbands & pugdogs, are
these are arguably [rapped?] together; & ~~then so that~~
& with a flicker of ~~but no~~—& we feel (for
~~nothing is~~ the author does not trouble to instruct us)
~~that~~ something transient in river parties, something
foolish in the human race — & ~~but how this is~~
soon to perish in beauty. ~~But—~~ But it is hinted &
~~hardly that~~; the means are so slight that we
~~almost~~ wonder at them.⁸ But it is conveyed by so
slight a nod, so swift a hint — in lines like

⁸One diagonal strikethrough appears through two lines above.

And tho she plays no more, o'erlooks the Cards.

or

When those fair Suns shall set, as set they must,

And all those tresses shall be laid in dust.

that we scarcely know whether we have <not> exaggerated the
 meaning & from ~~our very copious emotions~~. Since it is
 [—] given too lugubrious a turn to raillery someth
 to the quick flash of

& furnished a tear from our own lachrymatories.
 most profound But our ~~prime most~~ deepest doubt lies elsewhere.
 There is another source of confusion — ~~when we read~~
 these lines
~~how the Sylphs~~ the language. A few lines about
~~some~~ insignificant & imaginary beings — Sylphs &
 Sylphides —
 please ~~elevate~~ us beyond the bounds of reason. ~~Or the line~~
~~about~~
 The clarity, the exactitude of every line, & the ~~degree of~~
~~reality which~~ firmness & brightness which every
~~or these lines upon~~ the little creatures he says
~~if they~~
 shall
 Be stop't in Vials, or transfixt with Pins;
 Or plung'd in Lakes of bitter Washes lie,
 Or wedg'd whole Ages in a Bodkin's Eye:
 And until we recollect ourselves, the clarity, the
 exactitude, ~~the~~ of these lines, the economy of others,
 The Peer now spreads the gilt'ring Forfex wide,
 T'enclose the Lock, now joins it, to divide.
 26 the poetry of these
 To draw fresh Colours from the vernal Flow'rs;
 To steal from Rainbows ere they drop in Show'rs
 A brighter Wash —
 how can it be, we ask ourselves, that such lines as
 these, when the Rape of the Lock is shut in the
 bookcase,⁹ ~~work upon us while we read them~~
 us into the belief that there is something final in this art: a
 point where we can settle, a resting place to which
 we can
 return. When the Rape of the Lock is shut in the
 bookcase, ~~work upon us while we read them~~
 such lines will burn in memory, & and lure us back.
~~But instantly we consider;~~ A But a little thought ~~soon~~
 brings confusion. After all, what information do
 they convey? ~~What How do they teach us~~ What
 reason

⁹One diagonal strikethrough appears through three lines above.

is there for our pleasure? Further, are we not aware
 that the concoction of such phrases ~~ate up all Popes~~
 may eat up the better part of a morning — indeed, that
~~are we~~ Pope's health was ruined, by his addiction to
 literature as a boy? ~~As for~~ his character, the
 less said the better. Spiteful, lying, vindictive, mean. The only
 excuse for this lies in his ~~health~~ frailty, & the fact that he
 was not in a public school
 What¹⁰

¹⁰ Woolf's blank spaces. Apparently Woolf stopped here and revised these sentences on the following page.

as much love of his kind in the diseased little man —
as much service, & as much virtue — as in all the
books of all the Russians? Not that we wish
to throw a stone at them — no. Only at the
popular idea of them.

A P P E N D I X C

“Tchekhov on Pope”
*Typescript of Unpublished Review*¹

The Rape of the Lock. Haslewood Press 7/6²

It is a sad thing for us common readers that we have no critic to keep us on the rails. When Mr Courthope³ summed up Pope in the year 1889 he had the great advantage over us that Matthew Arnold had laid it down, only a few years previously, that “Dryden and Pope are not classics of our poetry, they are classics of our prose”[.]⁴ He had also said that criticism poetry is a criticism of life and that men must turn to it more and more “to interpret life”. Here was something hard to hit against if you disagreed, something firm to lean upon if you acquiesced. But the support <substance> which is in these sayings weakens, <rigidifies> as time goes

¹“Tchekhov on Pope,” typescript [unpublished review]. M 121. Transcription published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations. Words shown in smaller font between < > brackets indicate Woolf’s handwritten emendations. Corrections of Woolf’s typographical errors appear in brackets. I am grateful for Stuart N. Clarke’s collaboration concerning a handful of Woolf’s doubtful emendations.

²Alexander Pope. *The Rape of the Lock*. Limited ed. of 725 copies printed for Frederick Etchells and Hugh Macdonald. London: Chiswick Press/Haslewood Books, 1925.

³William John Courthope (1842–1917), British poet, literary critic, and biographer of Alexander Pope who edited the final five volumes of the standard edition of Pope’s work.

⁴“Though they may write in verse, though they may in a certain sense be masters of the art of versification, Dryden and Pope are not classics of our poetry, they are classics of our prose.” Matthew Arnold, “The Study of Poetry,” 1880. *Essays in Criticism: Second Series*, 1888, 41–2.

on,⁵ because the critic dies. Matthew Arnold had not read Tchekov; he had not read Bernard Shaw; he had not read Proust.⁶ His sayings need to be renewed in the light of <what has since been written.> In default of critics to keep criticism up to date, <If they are not revised, if the critics leave us> we flounder about in the flood and lay hold of whom we can to interpret Pope <by the light of other poets & other writers> for us—it may be Proust, it may be ~~Wells~~ <Hardy>, it may be Tchekhov <whoever, as it happens, we have been reading last>. Chance dictates. We are tat [at] the mercy of of⁷ our tastes. And as likely as not <And it is quite likely, all things> we shall have been reading Tchekhov.

For the Russian infection has permeated English literature since the days of Matthew Arnold. It is not the bright star of France that shines upon us but the cloudy Russian harvest moon <[] through the []>. And when chance, in the persuasive guise of the Haslewood Pres[s,] throws the Rape of the Lock in our way, <(the editor is [chance?] [herself?])> probably we shall just be shutting Tchekhov's Letters,⁸ or <have> just be <have been> seeing The Cherry Orchard. Inevitably the Russian germ will be in our veins, [p. 2] the Russian mist in our souls.

Like other mists this miasma from the Steppes enlarges what it rests upon. Just as our English fields lose all their hedges and turn to lakes of mist on an autumn morning, so the heart expands under the Russian influence, the features spread, the boundaries disappear. Everything is magnified several times over. Certain results seem to follow, certain doctrines to be established, in England at any rate. We should be democratic in our art; <that is literature should> loving the poor & hate> rather than the rich. ~~And our duty to ourselves is~~ We should be doubtful, distrustful of ourselves, and ceaselessly investigate the turbulent underworld of the soul. Under the Russian magnifying glass ~~its boundaries are fluid~~, its circumference vast, its boundaries fluid[,] its horizon a welter of the wind and waves. In such a world as this, what room is there for Pope? How can we reconcile it to our cons[c]i[e]nces to spend an hour over the Rape of the Lock which, it will be remembered deals with locks of hair, ladies dressing tables, and the aristocracy. <The soul,> The world has shrunk to the size of a pinhead ~~in the English poem~~, and After looking at the world through the Russian magnifying glass, we can hardly distinguish the tiny objects upon which <this shrunken

⁵ Following this word, approximately twelve undecipherable words are struck out with type.

⁶ Following this word, an undecipherable sentence is struck out with type.

⁷ Woolf's word duplication.

⁸ *The Letters of Anton Tchekov*, trans. Constance Garnett, 1920.

pinhead> we English, once gazed so complacently. Stooping and peering we perceive by degrees—but can it be imagin[ati]on merely? <the little objects of the dressing table: a pin, a comb, a jewel box>—that the objects frivolous as they are, glow strangely.

This casket Indias glowing Gems unlockes [unlocks],
 And all Arabia breath[e]s from yonder Box,
 The Tortoise here and Elephant unite,
 Transform'd to Combs, the speckled and the white⁹

~~Why should~~ There be balm for the soul in words like those. <But somehow they glow with a strange radiance.> [] It is the insidious posion [poison] again—the wily devil, beauty who [p. 3] But somehow they glow with a strange radiance. The dressing table becomes larger and larger every minute beneath our gaze. Can it be simply that the invidious devil, beauty, has again taken possession of us and distorted our sen[s]e of values? And then, as we read ~~on~~ how the lady dressed and took boat for Hampton Court while the sylphs collected about the mast-head something like gaiety takes possession of us

Smooth flow the Waves, the Zephyrs gently play,
 Belinda smil'd, and all the world was gay¹⁰

Yet these are human beings. They have, presumably, souls. Whence this laughter, this happiness, this semblance at least of joy? It is true that our sentiments are not unmixed. There is the oddest conflict in the atmosphere, a concussion above our heads of honour and new brocade, of ~~putg~~ <lap> dogs and husbands a [co]llision of brit[t]le particles which falling lend the air a rainbow brilliance; <wh[ich] somehow make them glitter so that you do not know whether it is laughter or tears.> ~~and~~ We feel (for the author does not trouble to instruct us) something transient in river parties, something foolish in the human race, something soon to perish in beauty, even at the instant of ~~relasing~~ <realising> their delight. But this is conveyed to us by so swift a shadow, so slight a nod in lines like

And tho' she plays no more, o'er looks the cards¹¹

⁹Alexander Pope, "The Rape of the Lock," ed. Geoffrey Tillotson, Canto I, lines 133–6. Subsequent passages are identified by canto and lines.

¹⁰Canto II: 51–2.

¹¹Canto I: 54.

or

when those fair suns shall set, as set th[e]y must,
And all those tresses shall be laid in dust¹²

that we scarcely know whether we have not exaggerated the meaning, given too ~~sharp a tug to the reins~~ [*p.* 4] and furnished a tear from our own lachrymatories.

There is another source of confusion—if one reads Pope by the light of Dostoevsky, the Russians—<& that is> the language. A few lines about insignificant and imaginary beings—Sylphs and Sylphids—please us beyond the bound[s] of reason. For a punishment the little creatures he says shall

Be stopt in Vials, or transfixt with pins;
Our plung'd in Lakes of bitter Washes lie,
Or wedg'd whole Ages in a Bodkin's eye:¹³

~~And~~ Until we recollect ourselves, the clarity, the exactitude of these lines, the economy of ~~others~~ these

The Peer now spreads the glitt'ring Forfex wide,
T'inclose the Lock; now joins it, to divide¹⁴

the poetry of these

To draw fresh Colours from the vernal Flow'rs;
To steal from Rainbows ere they drop in show'rs
A brighter Wash¹⁵

work us into the belief that there is something final in this art; a point <upon> where we can settle, sun ourselves, <& something essentially virtuous in this artist> ~~and~~ to which we can return. When the Rape of the Lock is shut in the bookcase such lines will burn in memory and lure us back. But a little thought bring[s] confusion. After all what information do they convey? What reason is there for our pleasure? Further, are we not

¹² Canto V: 147–8.

¹³ Canto II: 126–8.

¹⁴ Canto III: 147–8.

¹⁵ Canto II: 95–7.

aware that the concoction of such phrases may eat up the better part of a morning?—[indeed that Pope^[7]'s health was ruined by his addiction to literature as a boy? As for his¹⁶ character the less said the better. Spiteful, lying, mean, his health is his only excuse and the fact that he never enjoyed the discipline of a public school education.]¹⁷ [*p.* 5] What good have they done us or prompted us to do? A breach once made in our defences—so firm while we were reading—a horde of doubts swarms in. The concoction of such phrases may eat up the better part of a morning. Addiction to literature may ruin the health[,] Pope it is said might have been a healthy man but for his love of writing. And farther, unless we adopt the oyster view and hold that the beauty of the pearl justifies the disease, how can we rejoice in lines however exquisite that sprang from a diseased soul? In short it is all very puzzling, once, shutting the book, one begins to think.

Pitting the English against the Russian we ask ours[e]lves should we write ill or well, be good or bad, magnify or minimy[,], hate the rich and love the poor, what does love mean, is love the same f[o]r Russians an[d] for English, and are we eternally damned for thinking that there is as much love of his kind in the diseased little man, as much service, and as much virtue, as in [a]ll the books of all the Russians? Not that we wish to throw a stone at them; only at the view of them that prevails over here.

¹⁶ Following this word, an undecipherable word is struck out with type.

¹⁷ Woolf's brackets.

A P P E N D I X D

*Reading Notes on Anna Karenina (I)*¹

3

Tolstoy,
Anna Karenina

There seems to me, at first sight, a remarkable cleanness about his work. Things are seen ~~with~~ with just so much atmosphere as is necessary to enclose them; never a hairs breadth more of space. Look at the way that the train is [done?] as it comes into the station. Tolstoy himself makes no reflections. They seem contained in the action. An occasional lack of depth & beauty, the result of the fact that many of the actions are not very

¹Virginia Woolf. Reading Notebook 29: *Night and Day*. Holograph. M22. Holograph reading notes dated January 1909–March 1911. 121 pages. One page, numbered 3, included among 36 pages located at back of holograph draft pages for *Night and Day*, Chapters 11–17, dated October 16, 1916–January 5, 1917. My transcription is published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations. Brenda Silver speculates that Woolf may have read the novel in French translation and transcribes the holograph title as “*Anna Karenine*” (*Virginia Woolf’s Reading Notebooks* 149). Since the novel was available in both Constance Garnett’s and Aylmer Maude’s English translations by 1909, it is equally possible that Woolf read it in English; I transcribe it as *Anna Karenina*. I remain grateful for the kind assistance of Leonard Woolf, who collaborated with me in 1967–68 in deciphering a number of doubtful or initially illegible words in Virginia Woolf’s reading notes on Russian writers, including this page.

remarkable; but they are all observed with the same precision & solidity, & often subtlety, as tho' he overheard & reported, but made no comment. The moral about agriculture threatens to be dull. I will go on to finish this comment, though the book was done some weeks ago. In certain respects, I put Tolstoy among the highest. He has the power of insight into character in such a degree that he seems to anticipate emotions: not to see them after they have happened, from their effects up on external things. Some scenes & passages thus seem to me indelible, ~~if~~ like scenes one has witnessed, for a second, among ~~if~~ live people oneself. I might go on to say that he has the ~~fault of the~~ defect which an actor has — that ~~they can't~~ ^{<he doesn't>} see the whole. It strikes one as an incomplete book. For one thing, T.[olstoy] has no pure love of beauty. There are no descriptions of country or scenes which serve as stationary & permanent blocks in the drama. Again, there is a great deal of the ~~political~~ ^{<social>} tract in the book; ^{<the answers to>} social questions are not important enough to decide the questions of so many lives. The thing seems going on still. Yes — a work of genius. Sharply curtailed on one side.

A P P E N D I X E

*Reading Notes on Anna Karenina (II)*¹

9

Anna Karenin

Tolstoi

23rd March [1926]

- 19 Each thought that his own way of being was real
life, & that the life of his friend was — illusion.²
- 5 “O. [blonsky] cd. [could] not answer . . . but he raised one
finger, & M.[Matthew] nodded to him in the glass —”³

¹“Anna Karenina.” Six pages. Reading notes Holograph 1926; 22 leaves. [The first four pages are numbered 9–12 by Woolf; the last two pages are unnumbered. Page numbering in the transcription follows Woolf’s numbering with pages 13 and 14 assumed.] Virginia Woolf Papers 1902–56. Box 4, Folder 180. Mortimer Rare Book Room, Smith College. My transcription is published with permission of the Estate of Virginia Woolf and Smith College. Textual page references in Woolf’s notes refer to an unidentified edition of *Anna Karenina* translated by Louise and Aylmer Maude. Where located, passages that Woolf cites directly or by paraphrase refer to the 1918 Maude translation. After I had completed the transcription of Woolf’s notes, I learned of Beth Rigel Daugherty’s transcription of them (now located in the Mortimer Rare Book Room, Smith College). I am grateful for her permission to examine her transcription. We concur on nearly all words. My location of passages in Tolstoy’s novel to which Woolf refers has illuminated some words or phrases that were obscure to Daugherty.

²[Oblonsky and Lenin]: “Each thought that his own way of living was real life, and that the life of his friend was—illusion” (*Anna Karenina* 16).

³The narrator, commenting on Stiva Oblonsky and his servant Mathew: “Some one has called from the jobmaster’s. Oblonsky did not answer, but glanced at Matthew’s face in the looking-glass. From their looks, as they met in the glass, it was evident that they understood one another” (*Anna Karenina* 4).

- very characteristic
 Why should one assume that the object of the
 novelist is to get as much into his characters
 mind or soul as possible? Psycho an.[alysis] is not fiction;
 not specially valuable for novelists.
- 71 saw her speak to her brother about something that had
 no connection with him⁴ — this is the kind of
 psychology in wh.[ich] T. is so good — but what kind
 is it?
- 83 another instance. Anna does not like to tell Kitty about
 Vronsky's gift of the 200 roubles. She feels dissatisfied
 with something.⁵
- 136 “In those days it was the fashion for women to
 wear bonnets”⁶ bonnets the only sign of being out of date
- 140 K.[arenin] fingers a belt⁷ — this is so often his way.

⁴ “Through the carriage window [Vronsky] saw [Anna] approach her brother and speak to him with animation about something that evidently had no connection with him, Vronsky, and that seemed to him provoking” (*Anna Karenina* 58).

⁵ Anna to Kitty: “‘I know that he is her [Vronsky's mother's] favourite, but anyone can see he is full of chivalry....For instance she told me that he wishes to give all his property to his brother, that already as a boy he had done something extraordinary, saved a woman from drowning. In a word, he is a hero,’ said Anna, smiling and remembering the 200 roubles he had given away at the station. But she did not mention the 200 roubles. For some reason she did not like to think about them. She felt that there had been something in it relating personally to her that should not have been” (*Anna Karenina* 67, ellipsis in original).

⁶ Passage not identified; closest sense: Dolly visits Kitty, who is ill and has recently been seen by a doctor. “‘Well, how is she?’ she said, entering the drawing room without removing her bonnet” (*Anna Karenina* 109).

⁷ Passage not located.

TolstoiA. Karenina

- 156 A.[nna] looks at albums.⁸
This party is all very masterly — moves people about.
Knew of what they say.
- 163 Karenin cracks his joints. tries them. “One did crack”⁹
again, the physical side — What does this come from?
All this is [sensual?] love, so far. At last the
copulation, [A?] feels that this act gives her forever to V.[ronsky].
Yet she was not in love with Karenin.
This is all founded upon a convention which no
longer holds.
- 242 What is so disturbing is the constant change from
place to place — one story to another — The
emotional continuity is broken up — Unavoidable,
but there seems to be a ~~divag~~ diversion of
power.
- 271 The power of working for the general welfare . . . was
not a virtue but rather a lack of something: . . .
a lack of the power of living of what is called
heart —¹⁰
- vol.

⁸ Vronsky is with Princess Betty when Anna arrives. Beginning to talk as the Princess pours tea, Anna speaks to Vronsky and then, “moving a few steps to a side table on which lay some albums, she sat down” (*Anna Karenina* 126).

⁹ “And interlacing his fingers, palms downwards, [Alexey Karenin] stretched them and the joints cracked. That movement—a bad habit of cracking his fingers—always tranquillized him and brought him back to that precision of mind which he now so needed. . . . A woman’s steps were heard ascending the stairs. Karenin . . . stood pressing his interlaced fingers together, trying whether some of them would not crack again. One of the joints did crack” (*Anna Karenina* 131).

¹⁰ Woolf’s ellipsis. “But the older [Levin] grew and the more intimately he came to know [his step-brother Koznyshev], the oftener the thought occurred to him that the power of working for the general welfare—a power of which he felt himself entirely destitute—was not a virtue but rather a lack of something: not a lack of kind honesty and noble desires and tastes, but a lack of the power of living, of what is called heart—the aspiration which makes a man choose one out of all the innumerable paths of life that present themselves, and desire that alone” (*Anna Karenina* 217).

vol.

Anna Karenina

2

39

he seized & absorbed this impression wh.[ich] he had hid till wanted¹¹ — true of T.[olstoy] What strikes me is the encyclopaedic nature of T.s knowledge. It is all written down. He has only to turn up the page he wants. For instance K[arenin]’s friendship with Varenka in Vol 1. & her enthusiasm for M^{me} Stahl & doing good. He knew [knows?] all this. But the question still seems to me pertinent — why put in about Levin’s shirt not coming?¹² What are the laws that govern realistic art? That [one?] sh[ould]. follow life exactly? Give all thrills & ups & downs, even if they don’t show character or philosophy: but only life.

43

T’s view of technique — removing the wrapper from the idea.¹³

¹¹The portrait artist Mikhaylov “was struck by the soft light on Anna’s figure as she stood in the shadow of the porch listening to something Golenishchev was vehemently saying. . . . He was himself unconscious that as he approached them he seized and absorbed this impression, just as he had retained the tobacconist’s chin and hidden it away where he could find it when it was wanted” (*Anna Karenina* 427–8).

¹²Just before his marriage to Kitty is to take place, Levin discovers that his clean shirt was sent ahead, along with his other belongings, to the Scherbatskys’ house. “The shirt Levin had been wearing since the morning was crumpled and quite unfit to wear with the fashionable low-cut waistcoat. It was too far to send to the Scherbatskys’, so they sent out to buy one; but as it was Sunday all the shops had closed early. . . . They were obliged to send to the Shcherbatskys’ after all, and the things had to be unpacked. . . . At last the guilty [servant] Kuzma, quite out of breath, rushed in with the shirt” (*Anna Karenina* 408).

¹³Golenishtchev, Anna, and Vronsky discuss the portrait artist Mihaylov’s work; Vronsky comments on his “technique”: “In spite of his elation, this remark about technique grated painfully on Mikhaylov’s heart, and, glancing angrily at Vronsky, he suddenly frowned. He often heard the word *technique* mentioned, and did not at all understand what was meant by it. He knew it meant a mechanical capacity to paint and draw, quite independent of the subject-matter. He had often noticed—as now when his picture was being praised—that technique was contrasted with inner quality, as if it were possible to paint well something that was bad. He knew that much attention and care were needed not to injure one’s work when removing the wrappings that obscure the idea, and that all wrappings must be removed, but as to the art of painting, the technique, it did not exist. . . . And the most experienced and technical painter could never paint anything by means of mechanical skill alone, if the outline of the subject-matter did not first reveal itself to his mind. Moreover, he saw that if technique were spoken of, then he could not be praised for it” (*Anna Karenina* 431, emphasis in original).

- 51 apparently no metaphor in T. Rather surprised if one finds a hint of one. Compare Proust in this matter. There is some sensation that every side of life is being turned round & exhibited. Now it is the relation of the dying to the living. Seems

- vol. Anna K. Tolstoi
- 2 able to see all round his people.
- 70 at the narrow parting wh.[ich] closed every time she drew
the comb forward.¹⁴ This is the same kind of
observation as [‘]he cracks his fingers[‘]
and again & again, to bring [~~things~~] <reality> home, or for
its suggestive power?
- 108 The awkwardness of having to tell the same story
twice from different points of view cd.[could] be
removed in a film.
The question of his humour. It is implicit but
no humourous scenes — too grave a mind —
also he is not lenient in his attitude
That is part of his force; & yet
accounts for his lack of ‘charm’. The
normal raised to its [hi] highest power.
- 135 Women’s talk amazing.¹⁵
- 132 humour never insisted on — implicit. Old
Princess counting people in case there are
13.¹⁶
What seems to me is that the construction is a
good deal hindered by the double story. It
offends me that the book ends without any

¹⁴Levin has returned to Kitty from the bedside of his brother Nikolas, who is near death. He observes his wife combing her hair. “‘Do you really think [Nicholas] can recover?’ he asked, looking at the back of her round little head, at the narrow parting which closed every time she drew the comb forward” (*Anna Karenina* 452).

¹⁵Kitty and Dolly converse with their mother, Princess Scherbatsky. As they watch Agafea Mihalovna make jam, they discuss matters ranging from whether servants should be given presents or money gifts, to love and the ways men propose marriage, to Kitty’s earlier misplaced attraction to Vronsky (*Anna Karenina* 502–6).

¹⁶“In the Levin house, so long empty, there were now so many people that nearly every room was occupied, and the old Princess was obliged almost daily to count those present before sitting down to a meal. If there chanced to be thirteen, she would make a grandchild sit at the side-table” (*Anna Karenina* 500).

[page not numbered by Virginia Woolf]

13

Tolstoi A K.

allusion to Anna. She's allowed to drop out; never comes into Levin or Kitty's mind again. All the stress finally upon his religious feelings¹⁷ — as if they predominated momentarily, as they wd[would] in real life; but this is unsatisfactory in a work of art where the other feelings have been around for so long.

The searching out power even greater than I imagined.

He often does [all?] the Proust trick of anticipating emotion: what is passing in the mind; but tends always to make things hard, [to in] the surface, visible. His physical eye amazing.

And the loveliness of the emotion. For instance the scene between Kitty & Anna at the end¹⁸ — the [emotion?] almost implied — & yet all compact in a few seemingly simple sayings:

Surely — "I will be sure to" for instance gives Kitty's pity for Anna —¹⁹

Then I have the feeling of why tell one this? Sometimes of course it happened so, but there is no point in things happening except for a reason. Instance L[evin]'s trousers²⁰

¹⁷Part VII ends with Anna Karenina's suicide. Part VIII, the final section of the novel, focuses principally on Levin and culminates with his spiritual conversion. The final paragraphs of the novel convey Levin's silent reflections on the changes that have taken place within him. "It is a secret, necessary and important for me alone, and inexpressible in words. This new feeling has not changed me, has not rendered me happy, nor suddenly illuminated me as I dreamt it would, but is just like my feeling for my son. It has not been a surprise either. But be it faith or not—I do not know what it is—this feeling has also entered imperceptibly through suffering and is firmly rooted in my soul. . . . My reason will still not understand why I pray, but I shall still pray, and my life, my whole life, independently of anything that may happen to me, is every moment of it no longer meaningless as it was before, but has an unquestionable meaning of goodness with which I have the power to invest it" (*Anna Karenina* 740).

¹⁸Shortly before her suicide Anna visits Kitty, who has just given birth to her first child. "Kitty was confused by the struggle within her between hostility toward this bad woman and a desire to be tolerant to her; but as soon as she saw Anna's lovely and attractive face, all the hostility vanished at once" (*Anna Karenina* 686–7).

¹⁹Anna tells Kitty that she once met her husband and "liked him very much." When she learns that Levin has gone to the country, she says to Kitty, "'Remember me to him; be sure you do!' 'I will be sure to,' repeated Kitty naïvely, looking compassionately into her eyes" (*Anna Karenina* 687).

²⁰Woolf apparently meant Levin's shirt. See n12 earlier.

[page not numbered
by Virginia Woolf]

14

Tolstoi

as if his mind were as old as the rocks & had
taken the impression of all forms of life
so that there they exist in him, layer upon
layer.

A P P E N D I X F

*Reading Notes on War and Peace*¹

19

War & Peace

- 6 the significance of physical gestures — turning her hand down for some reason.²
- 13 sticking her needle into her work to show she was interested.³ Working from the outer inwards Natasha at the window. Chapter 2. Part VI⁴

¹One page, numbered 19 by Virginia Woolf. Holograph Reading Notebook 13, dated May 1928–August 1930. My transcription is published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor Lenox and Tilden Foundations.

²In the opening chapter of the novel, which begins in 1805, Anna Pavlovna Scherer, a “distinguished lady of the court” receives members of society for a *soirée* in her Petersburg drawing-room. The conversation between her and Prince Vassily Kuragin turns from a discussion of contemporary European politics to social topics. The passage Woolf notes occurs immediately after Anna Pavlovna describes two guests whom she expects at the *soirée*, Prince Bolkonsky and his brother: “‘Listen, dear Annette,’ said the prince, suddenly taking his companion’s hand, and for some reason bending it downwards” (*War and Peace* 4).

³After Prince Ippolit offers an anecdote concerning Napoleon and a French rival, Princess Bolkonsky responds, “‘Charming!’ . . . sticking her needle into her work as an indication that the interest and charm of the story prevented her working” (*War and Peace* 9).

⁴The scene to which Woolf refers includes Prince Andrey’s and Natasha’s first impressions of each other. Having arrived earlier that day at the Rostov estate, Prince Andrey has glimpsed Natasha during the evening. Later, retiring to his room, he opens the window to a vividly described scene in which trees and other objects glow in the spring moonlight. From the room above, he hears the lively chatter of two girls, one of whom is Natasha. Both he and Natasha are unable to sleep. She “was evidently leaning right out of the window, for [Andrey] could hear the rustle of her garments and even her breathing. All was hushed and stonily still, like the moon and its lights and shadows. Prince Andrey dared not stir for fear of betraying his unintentional presence.

‘Sonya! Sonya!’ he heard the first voice again. ‘Oh, how can you sleep! Do look how exquisite! Oh, how exquisite! Do wake up, Sonya!’ she said, almost with tears in her voice. ‘Do you know such an exquisite night has never, never been before. . . . One has only to squat on one’s heels like this—see—and to hold one’s knees—as tight, as tight as one can—give a great spring and one would fly away. . . . Like this—see!’

‘Mind, you’ll fall!’” (*War and Peace* 387–8, ellipsis in original).

A P P E N D I X G

*Reading Notes on Turgenev*¹

Turgenev

Rudin

On the Eve

12th Night

¹Reading Notebook 1, Holograph RN 1.1. Twenty-one pages, unnumbered. The numbering provided in brackets is mine. See n80 concerning uncertain sequence for some pages. My transcription is published with permission of the Estate of Virginia Woolf and the Henry W. and Albert A. Berg Collection of English and American Literature, The New York Public Library, Astor, Lenox and Tilden Foundations.

- 13 Moi, je suis un écrivain . . . en
 transition.³
 The horror of not writing for an artist
 his own sterility due to living abroad.⁴
 hatred of T.[urgenev] & Dostoevsky personal as
 well as literary.⁵ Question of leaving
- 50 Russia — question of madness, style, form,
 [] on T.[urgenev]’s part.
- 59 discussion on form interesting — what did
 he mean. But his teaching seems to be,
 never explain, never emphasise, let the
 reader understand for himself.⁶
- 63 Subjects are eternal; form only changes —
 here must be said differently.⁷

² Woolf’s reading notes on *Souvenirs sur Tourguénéff* [*Memories of Turgenev*], Isaac Pavlovsky, 1887. Page numbers in the left margin refer to this text. If bracketed, they are my additions, based on identification of passages that Woolf cites or paraphrases.

³ “Moi, je suis un écrivain d’une époque de transition: je ne puis être utile qu’à des gens qui se trouvent dans un état transitoire.” [“I am a writer in an era in transition; I am only of use to people who are in a transitory state.”] Turgenev, letter to Pavlovsky, qtd. in *Souvenirs sur Tourguénéff* 13 (Woolf’s ellipsis). Unless otherwise indicated, all translations from the French that are not Virginia Woolf’s are mine, with the kind assistance of Vanessa Larson and Josette Wisman.

⁴ “En vivant à l’étranger, j’ai cessé d’écrire. Du moins, j’explique mon inaction par ma vie à l’étranger. . . . Vouloir travailler de force, c’est impossible. Il faut attendre l’heure qui arrivera. . . .” (Pavlovsky 31, ellipses in original). [“While living abroad, I stopped writing. At least, I explain my inactivity by my life abroad. To want to work at all costs is impossible. One must wait until the time comes. . . .”]

⁵ “Des autres grands écrivains russes, il n’aimait absolument pas Dostoevsky. Cette antipathie allait jusqu’à la haine profonde pour l’homme et pour l’écrivain. Il niait en lui talent, psychologie et même intelligence” (Pavlovsky 38). [“Of the other great Russian writers, he disliked Dostoevsky absolutely. This antipathy even led to a deep hatred for the man and the writer. He denied that he had any talent, any psychology, or even any intelligence.”]

⁶ “. . . quand tu as énoncé le fait, n’insiste pas” (Pavlovsky 59). [“. . . when you have said the thing, don’t insist on it.”]

⁷ “Les sujets sont épuisés par Balzac, par Shakespeare; mais les sujets sont éternels comme l’âme humaine. La forme seule change, et le génie du poète, c’est de la voir and de l’incarner” (Pavlovsky 63). [“The subjects are exhausted by Balzac, by Shakespeare; but the subjects are eternal like the human soul. The form alone changes, and the poet’s genius is to see and to incarnate it.”]

- [71] His chief hero Flaubert.⁸
 artists. but complicated with the Russian
 group: Turg.[enev] Flaub[ert] Moore.⁹
 T. hated to be told that he had
 forgotten Russian life — he [hadn't] — very
 sensitive to criticism.
- 93
 *123¹⁰ 'L'expression propre' is "elle
 doit couler de source" sometimes
 one must create the word: can't be
 found by trying.¹¹

⁸"Flaubert était son idéal. Il le croyait le plus fort de tous les écrivains présents, passés, et à venir" (Pavlovsky 71). ["Flaubert was his ideal. He believed him the greatest of all writers past, present, and future."]

⁹George Moore's essay, "Tourguéneff," appeared in the *Fortnightly Review*, February 1888.

¹⁰Here and throughout the transcription, a single asterisk indicates that Woolf circled or partially circled the page number.

¹¹Turgenev's impatient response to a young writer:

"Trouver l'expression *propre*, c'est votre affaire!"

'Mais je ne puis la trouver. Dites-la moi? Je ne comprends même pas ce qu'il y a de mauvais dans ce que j'ai mis.'

'Eh bien! vous devez la trouver. Si vous ne pouvez y arriver maintenant, mettez votre manuscrit de côté. Dans un mois ou deux, vous comprendrez de quoi il s'agit. Si vous n'y arrivez pas, cela voudra dire que vous ne ferez jamais rien qui vaille. Ne pensez pas que je sais l'expression et que je ne veux pas vous la dire. Trouver, en la cherchant, une expression *propre* est impossible: elle doit couler de source. Quelquefois même, il faut créer l'expression ou le mot'" (Pavlovsky 123, emphasis in original).

["To find the *right* expression is your responsibility!"

'But I can't find it. Tell me how? I do not understand what is wrong with what I have put down.'

'Ah well! you must find it. If you cannot do it now, put your manuscript aside. In a month or two, you will understand what it is all about. If you do not discover it then, you will never do anything worthwhile. Do not think that I know the expression and do not wish to tell you. To find the right expression by seeking it is impossible: it must come naturally. Indeed, sometimes you have to create the expression or the word.'"]

Pavlovsky on T.[urgenev]

- 168 The writer must use everything — even sorrow.
Always sit down & watch — observe
yourself. The sorrow passes; the page remains¹²
All writers unhappy because restless.
always wrote a diary
- *173 The task of the objective writer — to
understand all about life. Never to
stop observing.¹³
- 179 If you analyse suffering you don't feel it¹⁴
[Turgenev] died, apparently, 1883

¹²“Un écrivain ne doit pas se laisser écraser par la douleur: il doit tout utiliser. L'écrivain est un homme nerveux. Il sent plus que les autres. ... [C]'est pour cela même qu'il doit réfréner son caractère, il doit toujours et absolument s'observer lui-même et observer les autres. Vous est-il arrivé un malheur, asseyez-vous et écrivez: 'Ceci et cela est arrivé; j'éprouve ceci et cela.' La douleur passera et la page excellente reste” (Pavlovsky 168–9). [“A writer should not let himself be crushed by pain: he must use everything. The writer is a nervous man. He feels more than others. ... It is for that indeed that he must restrain his character, he must always and absolutely observe himself and observe others. If a misfortune comes, you must write about it: 'This and that happened; I feel this and that.' The pain will pass and the excellent page remains.”]

¹³“Il faut non seulement travailler sa phrase, pour qu'elle exprime précisément ce qu'on veut exprimer. ... : il faut encore lire, toujours étudier, approfondir tout ce qui entoure, non seulement tâcher de saisir la vie dans toutes les manifestations, mais encore la comprendre, comprendre les lois d'après lesquelles elle se meut et qui ne se montrent pas toujours; il faut chercher à obtenir, à travers le jeu du hasard, les types et avec tout cela demeurer fidèle à la vérité, ne pas se contenter d'une étude superficielle, éviter l'effet et la tromperie” (Pavlovsky 173). [“It is not only necessary to work on one's sentence so that it precisely expresses what one wants to express. ... : one must also read more and keep studying, deepening one's understanding of all that is around, attempting not only to capture life in all its manifestations, but also to understand it, to understand the laws which drive it and which are not always visible; one must try to capture the typical through the play of chance, and at the same time remain faithful to the truth and not be satisfied with a superficial study, to avoid effects and deceit.”]

¹⁴“Il faudrait faire toujours ainsi dans la vie, analyser ses souffrances et on ne souffrirait pas autant” (Pavlovsky 179). [“If one could always analyze suffering in life, one would not suffer as much.”]

- 59 description of his house in
Russia
sitting in verandah watching peasants dances.
- 65 the immensity of Russia — effect on Flaubert¹⁶
- 200 T. man woman & child¹⁷
- *211 T[turgenev] said one c[oul]d only write in one's
own language¹⁸
- 271 Turgenev's irritation when people wrote of
his life, not work¹⁹

¹⁵ Woolf's reading notes on *Ivan Tourguéneff d'après sa correspondance avec ses amis français* [*Ivan Turgenev According to His Correspondence with His French Friends*], E. Halpérine-Kaminsky, 1901.

¹⁶ Turgenev, letter to Flaubert, June 26, 1872: "Je crois, en effet, qu'un voyage en Russie à nous deux vous ferait du bien. . . . On s'immobilise dans une sensation grave et immense et stupide, qui tient à la fois de la vie, de la bête et de Dieu. On sort de là comme si on avait pris je ne sais quel bain puissant, et puis on reprend le train-train ordinaire" (Halpérine-Kaminsky 65). ["I believe, indeed, that a visit to Russia with the two of us would be good for you. . . . You lose yourself in a serious and immense and stupid state that partakes simultaneously of life, the animal, and God. You get out of it as if you had taken an incredibly powerful bath, and then you return to the humdrum routine."]

¹⁷ "Tourguéneff était d'une nature complexe. Son âme était tour à tour celle d'un homme, celle d'une femme, et celle d'un enfant. Tantôt, homme, il ne croyait pas à la calomnie ni à aucun raconter; tantôt, au contraire, comme une femme, il s'énervait et bouillait à une calomnie quelconque, il y croyait, et dans ces moments-là, il pouvait être injuste même envers les gens qui le touchaient de plus près" (Halpérine-Kaminsky 200). ["Turgenev had a complex nature. His soul was by turns that of a man, that of a woman, and that of a child. Sometimes, like a man, he did not believe at all in slanders or pieces of gossip; sometimes, on the contrary, like a woman, he would become irritated and angered by an unimportant piece of gossip, he would believe it and, in those instances, he could even be unfair to the people he most cared about."]

¹⁸ "Un de ses biographes, M. Venguérov, ayant dit que certains de ses récits avaient été écrits en français ou en allemand, [and] Tourguéneff protesta vivement: 'Je n'ai jamais publié une seule ligne qui ne fût en russe; autrement je ne serais pas un artiste mais un écrivain au-dessous de tout. Comment peut-on écrire dans une langue étrangère quand on déjâtant de mal à exprimer proprement dans sa langue maternelle les pensées et les images qui vous hantent!'" (Halpérine-Kaminsky 211). ["One of his biographers, Mr. Venguérov, said that some of his works had been written in French or German, [and] Turgenev protested vigorously: 'I have never published a single line that was not in Russian; otherwise I would not be an artist but the worst scribbler ever. How can one write in a foreign language when it is difficult enough to express properly in one's mother tongue the thoughts and the images which haunt you!'"]

¹⁹ Turgenev, letter to Guy de Maupassant, November 15, 1880: "[J]e ne voudrais pas que vous écrivissiez cet article sur moi. Vous le ferez admirablement, avec tact et mesure; mais je crains pourtant qu'on n'y trouve—pardon du mot—une sorte de réclame amicale" (Halpérine-Kaminsky 270). ["I do not want you to write this article about me. You will do it admirably,

Life: Maurois²⁰

Turgenev

Rudin²¹

- 76 wrote Roudine in 1855. His first novel
the long conversations of the Russians in
the emptiness of Russian country houses.
life — Time to discuss the soul. Curious
atmosphere — young women walking in
fields. Immense family parties. Tutors.
governesses. Children — Visitors.
- 98 the soul as thing that is very ch[aracterist]ic —
when they talk of Rudin, & Volintsev
says he has a headache. Almost feel
that he has been sitting listening
though silent. “V[olintsev] started, &
raised his head, as though he had
just waked up.”²²
- 164 T[turgenev]’s power of suggesting emotion by
scenery The lilac grove. The pond
with the gaunt trees.²³
All the lines rubbed out except the
necessary
Rudin an attempt at R[ussia]n character.
R[ussia] — can do without us but we can’t do
without her. Cosmopolitanism is twaddle.²⁴

with tact and moderation; nonetheless, I fear that one will find in it—pardon the expression—a kind of collegial advertisement.”]

²⁰Woolf’s reading notes on *Tourguéniev* [biography], André Maurois, 1931.

²¹Woolf recorded her observations on eleven of the fifteen volumes of Turgenev’s novels and stories (*The Novels of Ivan Turgenev*, translated by Constance Garnett, London: Heinemann, 1894–99). I provide brief excerpts to contextualize passages that Woolf briefly noted, quoted, or closely paraphrased (1970 reprint edition). Ellipses in these passages are mine unless otherwise noted.

²²Lezhnyov: “‘But why are you so quiet, Sergeï Pavlitch?’

Volintzev started and raised his head, as though he had just waked up.

‘What can I say? I don’t know him [Rudin]. Besides, my head aches to-day’” (98).

²³“The whole place near the old pond was supposed to be haunted; it was a barren wilderness, dark and gloomy, even on a sunny day—it seemed darker and gloomier still from the old, old forest of dead and withered oak-trees which was near it” (164).

²⁴Lezhnyov: “‘Russia can do without every one of us, but not one of us can do without her....Cosmopolitanism is all twaddle...’” (222).

[5]

Rudin

The queer way which the figure is
turned round & round until we like
him. R[udin] the adventurer becomes the
seeker after truth. Very Russian —
inconclusive. a poetic theme — no end
Perhaps the curious thing is that the
Russian subtlety, change, in inconclusion
[—] enclosed in the elegant &
conclusive French form.
Perhaps the moving, the constricting
thing is the artist's control: that he
knows to how to be outside. Shown in
his omission, selection.

1859

On the Eve

- 13 ["]Do you not know words that unite men? Yes & they are not few in number."²⁵ A good sample of Russian talk — Question what makes a novel endure? The E[lizabe]than drama not much shape.
- ★ 76 B[ersejev]'s father. The charm of the R[ussian]s [is that?] Even in T[urgenev] they are always uneasy, unformed, living in a primitive state, discussing the soul. Again the way in which the landscape is made part of the scene — at the lake.²⁶ On patriotism Elena more conventional, from outside. The young Bulgarian patriot.²⁷ his uncompromisingness. methodical and German. Queer Russian simplicity & profundity.
- 157 when in the chapel, her [Elena's] love good. Hamlets on a small scale²⁸ — The Russian self-consciousness.
- 244 when will a man be born?²⁹ what effect this has on novel?

²⁵ Shubin: "Do you know words, then, that unite men?"

Bersenjev: "Yes; and they are not few in number; and you know them, too" (13).

²⁶ The Tsaritsino lakes "stretched one behind the other for several miles, overshadowed by thick woods. The bright green grass, which covered the hill sloping down to the largest lake, gave the water itself an extraordinarily vivid emerald colour. Even at the water's edge not a ripple stirred the smooth surface. . . . All were absorbed in long and silent admiration of the view. . ." (118–19).

²⁷ Dmitri Nikanorovitch Insarov, the hero of the novel.

²⁸ Shubin: "We have no one yet, no men. . . . Everywhere—either small fry, nibblers, Hamlets on a small scale, self-absorbed, or darkness and subterranean chaos, or idle babblers and wooden sticks" (244).

²⁹ Shubin: "'When will our time come? When will men be born among us?'" (245).

On the Eve

- 262 The curious power of suggestion by scenery — Venice — the two moods enhancing each other. Does this suggest something ‘universal’ in Turgenev’s feelings — something general, more than dialogue expresses? Venice — the lovers³⁰
- *267 She had thrown aside everything subsidiary, everything superfluous — ... his [vision?] of art: the abiding place of beauty.³¹
The action is very quick: the death, very little said, has to be filled out with dreams, atmosphere. The unconscious — what is not said conveyed thus. The sea gull the dream. ~~~³²
- *272 Every man’s happiness is built on the unhappiness of another³³ — same congenital melancholy. Seldom makes a direct reflection. This seems innate.

³⁰ Woolf refers to several passages in the novel concerning Venice (257–75). The lovers are Elena and Insarov.

³¹ Woolf’s ellipsis. The actress Violetta “became steadily better, and freer. She had thrown aside everything subsidiary, everything superfluous, and *found herself*; a rare, a lofty delight for an artist! She had suddenly crossed the limit, which it is impossible to define, beyond which is the abiding place of beauty” (266–7, emphasis in original).

³² wavy squiggle.

³³ “Elena did not know that every man’s happiness is built on the unhappiness of another, that even his advantage, his comfort, like a statue needs a pedestal, the disadvantage, the discomfort of others” (272).

A Nest of Gentlefolk

- Surely very badly constructed 2 chapters
 & then a long family history —
 go back to the beginning. Becomes
 himself not in the narrative, which
 is stiff, but in the country scenes
 where the story sings its song
 where nature & character merge.
- 121 A Russian village — its peace; the
 little sounds.
 Really all these T.[urgenev] characters are
 intellectuals: Lavretsky; Lemm,
 the old musician; not men of
 fashion; thinkers, ineffective
- 147 the intellectuals arguing till 5 about what
 Russians ought to do; & ending with sad
 friendly talk.³⁴
- *170 T's method means that you know a
 great deal about your people: a
 little sucking pig.³⁵ The detail
 is never perfunctory. The poor man
 whose [bagman?] [] wore a cloak
 with a lions head as clasp³⁶
- *196 always seen from life . . . informed them of a
 sure remedy against freckles.³⁷

³⁴Lavretsky and Mihailevitch talk and argue all night, until nearly the next morning. By then, "Their voices were no longer raised, however, and their talk was quiet, sad, friendly talk" (149).

³⁵ ". . . then the musical amateur, Madame Byelenitsin arrived, a little thinnish lady, with a languid, pretty, almost childish little face, wearing a rustling dress, a striped fan, and heavy gold bracelets. Her husband was with her, a fat red-faced man, with large hands and feet, white eye-lashes, and an immovable smile on his thick lips; his wife never spoke to him in company, but at home, in moments of tenderness, she used to call him her little sucking-pig" (170).

³⁶Mihailevitch leaves Lavretsky, wearing a "kind of Spanish cloak with a collar, brown with age, and a clasp of two lions' paws . . ." (152).

³⁷ Woolf's ellipsis. "The priest drank four cups of tea, incessantly wiping his bald head with his handkerchief; he [passed along news and] . . . informed them of a sure remedy against freckles" (196).

H. of G. [A House of Gentlefolk]

- 201 perpetual talk of what a Russian ought
to do — of the new generation. Cultivate
the soil . . . as well as possible.³⁸
- 204 perhaps a little sentimental about the
pure hearts of young girls — but he
makes them pure & mysterious. Too
many nightingales perhaps.³⁹ But
Lisa has a character — a brain.
- 213 Birds are not good natured⁴⁰ — realism also
- 216 the story of the humble maid, degraded
to wear a kerchief⁴¹ — very R[ussia]n but R[ussian]
from the outside.
- *250 always coughed when he lied in her presence.⁴²
That T.[urgenev] sees round, sees all sides —
the melancholy of the R[ussia]n.
- 263 She has to laugh in the right place.⁴³ —
there has to be a contrast — in one line —
Marfa — is sitting by Lisa's bed.⁴⁴

³⁸Woolf's ellipsis. Panshin: "‘You now have just returned to Russia, what do you intend to do?’"

‘Cultivate the soil,’ answered Lavretsky, ‘and try to cultivate it as well as possible’" (201).

³⁹Lavretsky's and Lisa's "‘hearts were full, and nothing was lost on them; for them the nightingale sang, and the stars shone, and the trees gently murmured, lulled to sleep by the summer warmth and softness. Lavretsky was completely carried away, and surrendered himself wholly to his passion—and rejoiced in it. But no word can express what was passing in the pure heart of the young girl. It was a mystery for herself. Let it remain a mystery for all’" (204).

⁴⁰"Mademoiselle Moreau was a tiny wrinkled creature with little bird-like ways and a bird's intellect. . . . One could not even call her good-natured. Birds are not good-natured" (213).

⁴¹Agafy Vlashevna, Lisa Mihalovna's childhood nurse, disgraced by her husband's thievery, "was degraded from housekeeper to being a sewing-woman and was ordered to wear a kerchief on her head instead of a cap" (215–16).

⁴²Gedeonovsky "was always overtaken by a fit of coughing when he was going to tell a lie in [Marfa Timofyevna's] presence" (250–1).

⁴³"When she reached home Varvara Pavlovna bounded lightly out of the carriage—only real lionesses know how to bound like that—and turning round to Gedeonovsky she burst suddenly into a ringing laugh right in his face" (263).

⁴⁴"Marfa Timofyevna spent the whole night sitting beside Lisa's bed" (263).

- 266 if man did not deceive himself he c[oul]d not
live on earth.⁴⁵
that the greatness of a novel consists
in making us think of something
behind. We were quickly punished⁴⁶
- *275 once I used to envy the flies⁴⁷ — the
old Rudin character complete

⁴⁵“(Those who are badly wounded in war always call their wounds ‘nonsense.’ If man did not deceive himself, he could not live on earth)” (266).

⁴⁶Lavretsky: “‘This is how we were to meet again!’ . . .

Lisa: ‘Yes,’ she said faintly: ‘we were quickly punished’” (271).

⁴⁷Lisa: “‘Once I used to envy the flies; I thought, it’s [*sic*] for them it’s good to be alive, but one night I heard a fly complaining in a spider’s web—no, I think, they too have their troubles’” (275).

H of G:

He had really ceased to think of his own happiness, of his personal aims.⁴⁸

This is the end: subdued; but a real end. something thought out.

The story of Lavretsky & Lisa. The beginning too confused.

⁴⁸ Lavretsky “had passed that turning-point in life, which many never pass, but without which no one can be a good man to the end; he had really ceased to think of his own happiness, of his personal aims” (308).

Fathers & Children

- In 1859 the R.[ussian]s as advanced as the
 intellectuals of the 90^{ies} — Shaw, Butler.
 T[urgenev]’s little portraits.
 106 the old man who was excessively fond
 of nature especially on a summer’s day.⁴⁹
 T.[urgenev] obviously one of those writers
 who flick one with irony, [] —
 all shades — all blunted.
 123 how the French ridicule R[ussia]n french.⁵⁰
 T[urgenev]’s sensitiveness: a man always
 living abroad — uneasy.
 176 present happiness only a glimpse of
 other happiness.⁵¹
 His novels are poems — a
 soliloquy
 186 the advantage of the commonplace
 to sober emotion by recalling kinships
 with the humble.⁵²
 222 the tiny space I occupy is so
 infinitely small in comparison
 with the rest of space. . . .⁵³
 the poem
 224 pettiness.⁵⁴ Don’t look at me

⁴⁹“A servant entered and announced the arrival of the superintendent of the Crown domains, a mild-eyed old man, with deep creases round his mouth, who was excessively fond of nature, especially on a summer day, when, in his words, ‘every little busy bee takes a little bribe from every little flower’” (106).

⁵⁰An officer “who had spent six weeks in Paris. . . had mastered various daring interjections of the kind of—‘zut,’ ‘Ah, fichtre-re,’ ‘pst, pst, mon bibi,’ and such. He . . . expressed himself, in fact, in that Great Russo-French jargon which the French ridicule so. . .” (123, italics in original, my ellipses).

⁵¹Mme. Anna Odintsov to Bazarov: “‘Tell me why it is that even when we are enjoying music, for instance, or a fine evening, or a conversation with sympathetic people, it all seems an intimation of some measureless happiness existing apart somewhere rather than actual happiness—such, I mean, as we ourselves are in possession of?’” (176).

⁵²“The introduction of the commonplace is often an advantage in life; it relieves over-strained tension, and sobers too self-confident or self-sacrificing emotions by recalling its close kinship with them” (186).

⁵³Woolf’s ellipsis. Bazarov: “‘The tiny space I occupy is so infinitely small in comparison with the rest of space, in which I am not, and which has nothing to do with me. . . .’” (222, my ellipsis).

⁵⁴Arkady: “‘Pettiness doesn’t exist for a man so long as he refuses to recognise it’” (224).

F & C. [Fathers and Children]

- when I'm asleep.⁵⁵
 293 the greyhound.⁵⁶ Everything in the picture.
 299 I am ready to obey. only inequality is
 intolerable. To respect oneself and obey.⁵⁷
 307 was the whole truth to be found in
 their words? I don't know⁵⁸ — I the author —
 this is the depth beneath T. a flow
 underground. Yet all timed, complete.
 311 The Greek Temple made of
 Russian brick⁵⁹ — symbolical
 312 The half unconscious listening to the
 vast current of life that flows for
 ever both around us & within us.⁶⁰
 Preface
 9 realizing instead of idealising⁶¹

⁵⁵Bazarov to Arkady: "...don't look at me [while I nap]; every man's face is stupid when he's asleep" (225).

⁵⁶"At Nikolskoe Katya and Arkady were sitting in the garden on a turf seat in the shade of a tall ash tree; Fifi had placed himself on the ground near them, giving his slender body that graceful curve, which is known among dog-fanciers as 'the hare bend'" (293).

⁵⁷Katya to Arkady: "I am ready to obey; only inequality is intolerable. To respect one's self and obey, that I can understand, that's happiness; but a subordinate existence....No, I've had enough of that as it is'" (299, ellipsis in original).

⁵⁸"So Anna Sergyevna spoke, and so spoke Bazarov; they both supposed they were speaking the truth. Was the truth, the whole truth, to be found in their words? They could not themselves have said, and much less could the author" (307).

⁵⁹"The deceased Odintsov...had tolerated 'the fine arts within a certain sphere,' and had in consequence put up in his garden, between the hothouse and the lake, an erection after the fashion of a Greek temple, made of Russian brick" (311, my ellipsis).

⁶⁰"Here, in the midst of the shade and coolness, [Katya] used to read and work, or to give herself up to that sensation of perfect peace, known, doubtless, to each of us, the charm of which consists in the half-unconscious, silent listening to the vast current of life that flows for ever both around us and within us" (312).

⁶¹Turgenev, quoted in Edward Garnett's Introduction to Constance Garnett's translation of *Fathers and Children*: "It was a new method as well as a new type I introduced—that of Realising instead of Idealising" (ix).

published

- 1867 Obvious Russian inferiority complex.
R[ussian]s in izba at Baden: rather like
Americans today.
- *43 let a dozen Russians meet and they discuss
the significance & future of Russia.⁶²
- *63 always agreement then flowers.⁶³
then we must go back a few years.⁶⁴
Seems to get more and more anti-Russian:
very like an American — This not nearly
as good as the others — too irritable
& declamatory.
- 174
- *191 the butterfly in the room during the scene
between Litvinov & Irina.⁶⁵
What he is good at is the acute scene
of passion. the divided mind of Irina.
True that they don't stand out as
characters as some of ours do — no
Mrs. Gamp, or Trotwood, or Vanity
Fair. shade into each other
Lisa, Irina, ...
Scenery only tolerable when seen
through emotion.

⁶²Potugin: "...let a dozen Russians meet together, and instantly there springs up the question... of the significance and the future of Russia..." (43).

⁶³"The idea occurred to Litvinov that the scent of flowers at night in a bedroom was injurious, and he got up, and groping his way to the nosegay, carried it into the next room..." (62-3).

⁶⁴"...suddenly he jumped up in bed, and clasping his hands, cried, 'Can it be she? It can't be!'

But to explain this exclamation of Litvinov's we must beg the indulgent reader to go back a few years with us" (63).

⁶⁵"Everything was silent in the room; a butterfly that had flown in was fluttering its wings and struggling between the curtain and the window" (190).

Sportsman's Sketches

[Vol] 1

- 133 the descriptions are poetic — night,
stars — boys talking of ghosts— all
descriptions of nature — ducks pond.
- 132 “like a fleece washed & combed out”⁶⁶
but what did he really write?
that his characters talk more profoundly
about general things, ‘love’ & ‘life’
than exhibit themselves.
T.[urgenev] always on the side of the peasants
& against the rich landowner with
his English breakfast & his
rascally steward — talks to the old
men & women — the toothless
half witted starved peasants.
His own position as landlord.
The Russian question always at
the back of his mind.

⁶⁶The first few words and phrases refer to the story, “Byezhin Prairie,” esp. 140–54. The duck pond and cited passage appear in the final lines of “Lgov”: “The sun had set; its last rays were broken up into broad tracts of purple; golden clouds were drawn out over the heavens into finer and ever finer threads, like a fleece washed and combed out. . . . There was the sound of singing in the village” (v.2, 131–2, ellipsis in original).

Turgenev

The different “I”s in novel writing.
[Turgenev?] was I the lover of
Madame Viardot; the man who
was bullied by his mother —
but the other I essential — the
one who is the revealer of the
laws of life.

Virgin Soil[Vol.] 1

His people are always interesting.
 The midwife who is chaste & ugly. But
 chastity is wonderful.⁶⁷ A simplicity,
 the Russian spirituality.
 condition of Russia in 1868. half
 R.[ussia] is dying of hunger.⁶⁸ the young socialists
 A political novel.

23 canons of art more difficult to arrive at
 than laws of nature: but they
 exist⁶⁹

65 the extreme modernity of T.[urgenev] Even bobbed
 hair in his young women.

99 description of trees; & leaves. Exact: seen⁷⁰

*153 It sometimes seems that I suffer
 for all the oppressed, the poor in
 Russia.^{71,72}

⁶⁷Mashurina “was... a very chaste single woman. Nothing wonderful in that, some sceptic will say, remembering what has been said of her exterior. Something wonderful and rare, let us be permitted to say” (10–11, ellipsis in original).

⁶⁸Nezhdanov: “‘Half Russia’s dying of hunger. The *Moscow Gazette*’s triumphant; they’re going to introduce classicism; [...] everywhere there’s spying, persecution, betrayal, lying, and treachery—we can’t advance a step in any direction...’” (16, ellipses in original unless bracketed).

⁶⁹Paklin: “‘The canons of art are more difficult to arrive at, than the laws of science... agreed; but they exist, and any one who doesn’t see them, is blind; whether willfully or not, makes no difference!’” (23, ellipsis in original).

⁷⁰“The trunks of the trees stood close like columns of soft dull silver, striped with greyish rings; the tiny leaves were of a uniform shining green, as though some one had washed them and put varnish on them...” (99).

⁷¹[Marianna]: “‘...if I am unhappy—it’s not for my own unhappiness. It sometimes seems to me that I suffer for all the oppressed, the poor, the wretched in Russia...’” (153, final ellipsis in original).

⁷²Two inches at the bottom of this page have been cut off.

- 157 N.[ezhdanov] tried to make friends with
the peasants but found he was studying
them⁷³ — true of T.[urgenev].
- 159 The half suspected secret that is
strongest in us⁷⁴ — Freud. M.[arianna] was an
artist — the socialist hates artists
The value of T[urgenev]’s objectivity is that
you believe what he’s saying
but he ~~he~~ is highly personal.
A novelist can’t be a politician,
because the [thing?] [goes?] so slowly
& he can’t believe in one cause only —
must look round at other sides
then ceases to be an artist if he
forces himself to adopt a cause. T[urgenev]’s
political scenes flimsy, unreal
compared to the others — what is
good is the complex R[ussia]n character.
almost like D.[ostoevsky]
- VS⁷⁵ there was a sort of charm too
2 the division in the mind —
7 this scene about M[arkelov] very good.

⁷³“...Nezhdanov tried, too, to make friends with the peasants; but soon he realized that he was simply, so far as his powers of observation enabled him, studying them, not doing propaganda work at all” (157).

⁷⁴“...the reason [Marianna] had not loved and married Markelov was that there was not a trace of the artistic nature in him! Marianna, of course, had not the courage to recognise this even to herself; but we know that it is what remains a half-suspected secret for ourselves that is strongest in us” (159).

⁷⁵Virgin Soil, vol. 2.

Virgin Soil

[Vol.] 2

Mustn't the novelist have a general conception — something beyond personal lives?

*37 T[urgenev]'s eye always works exactly — a glove that looked like a finger biscuit.⁷⁶

60 R[ussian]s the greatest liars, but nothing they respect so much as truth.⁷⁷

64 good at mixed hypocritical characters like Sipyagin.

103 It's a difficult business; knowing the people.⁷⁸

⁷⁶Solomin “called the ubiquitous Pavel, who brought him a pair of white chamois-leather gloves, recently washed, every finger of which had stretched at the tip and looked like a finger-biscuit” (37).

⁷⁷Narrator: “It is a well-known fact, though by no means easy to understand, that Russians are the greatest liars on the face of the earth, and yet there is nothing they respect like truth—nothing attracts them so much” (61).

⁷⁸“‘Do you know, Tatyana Osipovna,’ said Marianne at last, ‘you think we want to teach the people; no, we want to serve them.’

‘How serve them? Teach them; that’s the best service you can do them.’...

....

‘But I might live in a rich man’s house though, and make friends with poor people. Or how am I to get to know them?...

....

‘It’s a difficult business,’ [Tatyana] observed at last with a sigh, ‘it can’t be settled off-hand. I’ll show you all I know, but I’m not clever at much’” (102–3).

Torrents of Spring

Being an artist:
seeing what belongs in a confusion of
things. bringing the related together. But
what is the force that makes one thing
seem a whole?

The poetic quality that gives his books
their peculiar emotion:
That he stands outside.
The view of art: that one must be
impartial⁷⁹ in one sense. Use the right
I — not the hot one.⁸⁰

⁷⁹ Woolf's underscoring.

⁸⁰ The pages of Woolf's reading notes on Turgenev are unnumbered; the numbering provided here is my own. For my 1968 transcription, I worked with Leonard Woolf on photocopied pages provided by the Berg Collection. At that time, the pages followed a different sequence: the brief general comments on Turgenev (pages 15 and 20 as numbered here) came after Woolf's comments on individual novels. That sequence appears in the Appendix of my unpublished Ph.D. dissertation, *Virginia Woolf's Response to Russian Literature* (University of London, 1969). In preparation for this book, I examined the original holograph notes in the Berg Collection of the New York Public Library and discovered that the notebook pages are loose rather than bound. Thus, there is thus no way to establish Woolf's original page order. Though I question the current sequence, I have retained the page order of the reading notes on Turgenev as currently preserved in the Berg Collection and reproduced in *An Introduction to Major Authors on CD-ROM: Virginia Woolf*, ed. Mark Hussey.

Lear of the Steppes

T[urgenev]'s sympathy with the peasant always
clear. to free the serf.
That Harlov is a dominating character
given in size, roughness.

NOTES

Explanation of Editorial Markings

1. Virginia Woolf, “*To the Lighthouse*”: *The Original Holograph Draft*, transcribed and ed. Susan Dick. Toronto: U of Toronto P, 1982, 31.

1 Russophilia

1. Regarding Woolf’s satirical treatment of British literary history, see Jane de Gay, *Woolf’s Novels and the Literary Past* 132–59.
2. Marilyn Schwinn Smith, taking as her cue an observation in my essay on the Russian theme in *Orlando* (“*Orlando*: Virginia Woolf’s Improvisations on a Russian Theme”), focuses specifically on “notions of Russia directly traceable to Elizabethan sources” (“Woolf’s Russia: Out of Bounds” 266). Evelyn Haller reads the early episodes in *Orlando* as “a set of variations on events in Russian history, especially Peter I’s Grand Embassy to English in 1697”; “Her Quill Drawn from the Firebird” 199.
3. See also Haller’s comprehensive examination of the influence of Russian music and ballet on Woolf’s work, including dance motifs drawn from Russian folk legends, in “Her Quill Drawn from the Firebird” 180–226.
4. The *Times* of London, December 23, 1914: 10. Quoted in Richard Garnett, *Constance Garnett* 303–4.
5. “A View of the Russian Revolution” [review of *Petrograd: The City of Trouble 1914–1918* by Meriel Buchanan], *TLS*, December 19, 1918. *E* 2: 338–40.
6. Bennett’s twelve greatest novels were *The Brothers Karamazov*, *The Idiot*, *The House of the Dead*, *Crime and Punishment* (Dostoevsky); *Anna Karenina*, *War and Peace*, *Resurrection* (Tolstoy); *Torrents of Spring*, *Virgin Soil*, *On the Eve*, *Fathers and Children* (Turgenev); and *Dead Souls* (Gogol). See “Books and Persons: The Twelve Finest Novels” [March 17, 1927] 32–4.
7. The five Russian novels on Galsworthy’s list were *War and Peace*, *Anna Karenina*, *Fathers and Children*, *Smoke* (Turgenev), and *The Brothers Karamazov*; “Twelve Books—and Why” [December 3, 1927] 363–4.
8. Woolf’s fourteen book reviews and one drama review—originally published in the *Times Literary Supplement*, *New Statesman*, and *Nation and Athenaeum*—are “Tolstoy’s ‘The Cossacks’”

- (E 2: 76–9); “More Dostoevsky” (E 2: 83–7); “A Minor Dostoevsky” (E 2: 165–7); “A Russian Schoolboy” (E 2: 179–83); “Tchekhov’s Questions” (E 2: 244–8); “Valery Brusof” (E 2: 317–20); “A View of the Russian Revolution” (E 2: 338–40); “The Russian View” (E 2: 341–4); “The Russian Background” (E 3: 83–6); “Dostoevsky in Cranford” (E 3: 113–15); “The Cherry Orchard” (drama review—E 3: 246–9); “Gorky on Tolstoy” (E 3: 252–5); “A Glance at Turgenev” (E 3: 314–17); “Dostoevsky the Father” (E 3: 327–31); and “A Giant with Very Small Thumbs” (E 4: 416–19). The two essays are “The Russian Point of View,” published in *The Common Reader* (1925) (E 4: 181–90); and “The Novels of Turgenev,” originally published in 1933 in the *Times Literary Supplement* and *The Yale Review* (CDB 53–60).
9. I concur with Natalya Reinhold’s judgment that Woolf helped to “[develop] English readers’ awareness of Russian literature and social life”; “Woolf’s Russian Voyage Out” 2.
 10. Samuel Solomonovitch Koteliatsky immigrated from Russia to Britain in 1911. For several accounts of his background and his role in bringing Russian writers to English readers, including the Woolfs, see Andrei Rogachevskii, “Samuel Koteliatsky and the Bloomsbury Circle,” esp. 377–80; J. H. Willis, *Leonard and Virginia Woolf as Publishers* 83–5; Laura Marcus, Introduction to *Translations from the Russian* xi–xx; and Marcus, “The European Dimensions of the Hogarth Press” 345.
 11. Thanks to Jonathan Loesberg and Frank Deis for their speculation that “3AHYEOB” is Woolf’s attempt to transliterate into Russian the phrase, “with [at] the Sangers.”
 12. The Hogarth Press published Maxim Gorky’s *Reminiscences of Leo Nicolayevitch Tolstoi* (its first book by a Russian author), Sophie Tolstoi’s *The Autobiography of Countess Tolstoi, The Note-Books of Anton Tchekhov Together with Reminiscences of Tchekhov* by Maxim Gorky, Ivan A. Bunin’s *The Gentleman from San Francisco and Other Stories*, Dostoevsky’s *Stavrogin’s Confession* and *The Plan of the Life of a Great Sinner*, *The Love Letters of Tolstoi*, and A. B. Goldenveiser’s *Talks with Tolstoi*. Of these, Virginia Woolf assisted with the translations of *Stavrogin’s Confession*, *The Love Letters of Tolstoi*, and *Talks with Tolstoi*. See *Translations from the Russian*, ed. Stuart N. Clarke. For a fuller discussion of the Hogarth Press, including the history of its publication of works by Russian authors in translation, see J. W. Willis, *Leonard and Virginia Woolf as Publishers*, esp. 80–101; and Marcus, “The European Dimensions of the Hogarth Press,” esp. 344–56.
 13. Having translated Aeschylus’s *Agamemnon* for her own satisfaction in 1922, Woolf acknowledged in “On Not Knowing Greek” the challenge of rendering classical Greek into English. “On Not Knowing French” originally appeared in *The New Republic*, February 13, 1929, 348–9 and is reprinted in *Essays of Virginia Woolf*, Volume V: 1929–1932, ed. Stuart N. Clarke 3–7. Woolf first read Dostoevsky in French (see chapter two in this book). Two decades later, in preparation for her 1933 essay, “The Novels of Turgenev,” published in 1933 (see chapter five in this book), she read the biography and letters of Turgenev in French.
 14. Hermione Lee, *Virginia Woolf* 128–31; Richard Garnett, *Constance Garnett* 10–23.
 15. Natalya Reinhold proposes that Jane Harrison, who maintained a “long-term interest in Russian culture as the inheritor of Greek cultural and religious roots,” who had traveled to St. Petersburg, and who had met several Russian writers and intellectuals, may have been a primary source of Woolf’s interest in Russian literature (“Russian Voyage Out” 15–17). Since the Russians were widely read and discussed by Woolf’s friends and contemporaries during the period under consideration, it is unlikely that Harrison alone was the sole source of her inspiration. For an analysis of Harrison’s connection to Bloomsbury and her engagement with Russian language and literature—including the Hogarth Press publication, *The Life of the Archpriest Avvakum by Himself*, trans. Jane Harrison and Hope Mirrlees—see Marilynn Schwinn-Smith, “Bears in Bloomsbury: Jane Ellen Harrison and Russia.”
 16. One of Garnett’s amanuenses, Natalie Duddington, described her role in the translation process as follows: “I would read one sentence at a time aloud to her in Russian, she would translate it into English, and I would write down what she said. Working in this way was

very tedious and exhausting for her, and I was always full of admiration for her patience and will-power” (qtd. in R. Garnett, *Constance Garnett* 251).

17. The poet Harold Brodsky, objecting to the stylistic limitations of Garnett’s translations, contends that “[t]he reason English-speaking readers can barely tell the differences between Tolstoy and Dostoevsky is that they aren’t reading the prose of either one. They’re reading Constance Garnett” (qtd. in David Remnick, “The Translation Wars” 98–100).
18. Joseph Conrad was particularly grateful for Garnett’s translations of Turgenev. He exclaimed to Edward Garnett, “Turgenev for me is Constance Garnett and Constance Garnett is Turgenev. She has done that marvelous thing of placing the man’s work inside English literature, and it is there that I see it—or rather that I *feel* it” (qtd. in Richard, *Constance Garnett* 167, emphasis in original).
19. David Garnett, who apparently appreciated *Jacob’s Room* more than his mother did, wrote to Woolf to express his admiration; Woolf responded warmly (L 2: 571).
20. See also Rubenstein, “Genius of Translation,” 359–68.
21. Brenda Silver contends that Woolf has become a cultural icon; images of her and ideas about her, often distorted, have migrated into media other than literary. See *Virginia Woolf Icon*.
22. For a memoir of my friendship with Leonard Woolf see Rubenstein, *Reminiscences of Leonard Woolf*.

2 Dostoevsky: “The dim and populous underworld”

1. References in her reviews, essays, diaries, and letters indicate that Woolf read *The Adolescent*, *The Insulted and the Injured*, *Crime and Punishment*, *The Idiot*, *The Possessed*, and *The Brothers Karamazov*; she reviewed the story collections titled *The Eternal Husband and Other Stories*, *The Gambler and Other Stories*, and *An Honest Thief and Other Stories*.
2. For further information concerning Koteliansky, see chapter one, p. 7 and n10.
3. Joseph Frank regards *The Eternal Husband* as the most “perfect and polished of all Dostoevsky’s shorter works,” highlighting the “ballet-like organization of the encounters between the two main characters, with the gradual shift in position of one toward the other and finally the complete reversal. . . . Its effect is that of a controlled symmetry rarely encountered elsewhere in Dostoevsky. . . .” (*Dostoevsky: The Miraculous Years* 394).
4. As a young man, Dostoevsky was involved with the Petrashevsky Circle, a group of young, utopian intellectuals. In 1849, their meeting place was raided by the police and Dostoevsky and others were imprisoned for criminal actions. At the conclusion of the trial, a mock execution by firing squad was interrupted by a pardon from the czar, commuting their death sentences to hard labor. Spared from execution, Dostoevsky and the other men spent four years in a Siberian prison camp. Frank, *Dostoevsky: The Years of Ordeal* 6–14 and 49–66.
5. Thomas Caramagno contends that a person suffering from bipolar mood disorder experiences several mutually incompatible versions of the self. In his view, Woolf’s novels reflect successful aesthetic solutions to her lifelong efforts to reconcile the opposing extremes of her emotional disorder. *The Flight of the Mind* 68–69.
6. “Modern Novels” appeared in *TLS* on April 10, 1919, and was revised for inclusion in *The Common Reader* (1925) as “Modern Fiction” (McNeillie, *E* 3: 36 n1). “Mr. Bennett and Mrs. Brown” appeared in several versions, including the essay, “Character in Fiction,” between 1923 and 1925 (McNeillie, *E* 3: 388, n1; *E* 4: 436–7 n1).
7. Samuel Hynes and Beth Rigel Daugherty examine the argument between Woolf and Bennett that persisted in published form from 1917 to 1927 and draw different conclusions. Hynes contends that Woolf unfairly exaggerated the literary “mediocrity” of Bennett and his Edwardian generation in order to legitimize her contrasting aesthetic ambitions. In his view, Woolf’s challenge, particularly to Bennett, drew its energy from personal and generational issues as well as aesthetic differences (“The Whole Contention

- between Mr Bennett and Mrs Woolf” 24–38). In defending Bennett, Hynes disparages Woolf as a “reserved, fastidious, aristocratic woman who found human relationships difficult, and who stayed within the familiar and protective limits of her Bloomsbury circle” (27). Daugherty, objecting to the sexism expressed in both Bennett’s and Hynes’s views of Woolf, argues that Woolf challenges Bennett’s “literary assumptions, definitions, and opinions and vigorously rejects his assessment of her stature, her characters, and her age.” Daugherty contends that Woolf’s attention to the Russian writers in “Mr. Bennett and Mrs. Brown” “evades the real argument” between herself and Bennett. The essay is her feminist and aesthetic “declaration of independence” from her sexist “fathers,” both biological and literary. See “The Whole Contention between Mr. Bennett and Mrs. Woolf, Revisited” 279–80, 287. See also Jane Goldman’s valuable reassessment of “Mr. Bennett and Mrs. Brown” in relation to the ways in which Woolf’s own “aesthetic revolution and change interpenetrate with cultural, social and political revolution and change...” “Modernist Studies,” *Palgrave Advances in Virginia Woolf Studies*, ed. Anna Snaith, 57.
8. In 1909, Bennett reviewed a translation of Chekhov’s stories, praising the volume in language with which Woolf would have concurred: “...nothing is ever idealized, sentimentalized, etherealized; no part of the truth is left out, no part is exaggerated. There is no cleverness, no startling feat of virtuosity. . . .Beneath the outward simplicity of his work is concealed the most wondrous artifice, the artifice that is embedded deep in nearly all great art” (“Tchekhoff,” *Books and Persons* 116–17). Coincidentally the volume was published by Gerald Duckworth, Woolf’s half-brother.
 9. For Bennett’s and Galsworthy’s lists of the “top twelve novels,” see chapter one, notes 5 and 6.
 10. Holograph reading notebook 49, MH/B2.q; 1922, 80, Monks House Papers, University of Sussex. Laura Marcus transcribes the final word in the note as singular rather than, as I do, plural; “The European Dimensions of the Hogarth Press” 353.
 11. See also R. L. Jackson, *Dostoevsky’s Quest for Form*.
 12. Frank, *Dostoevsky: The Miraculous Years* 256–7. For a comprehensive analysis of Dostoevsky’s art in the context of his social circumstances, as well as political events in Russia concurrent with his writing, see Frank’s magisterial five-volume biography.
 13. Fyodor Dostoevsky, *The Plan of the Novel The Life of a Great Sinner*, trans. S. S. Koteliansky and Virginia Woolf. *Translations from the Russian*, ed. Stuart N. Clarke.
 14. See William James, *Principles of Psychology*, esp. 146–60; and Henri Bergson, *Creative Evolution* 1–7.
 15. The passage from *The Idiot* may have stuck not only in Katherine Hilbery’s thoughts but in the thoughts of one of Woolf’s friends as well. Julia Briggs points out that E. M. Forster, in his review of Woolf’s *The Voyage Out*, refers to the passage cited here although it does not appear anywhere in Woolf’s novel. She speculates that Woolf may have been inspired by Forster’s comment to “enshrine” in her second novel the key passage from *The Idiot*. See *Virginia Woolf* 24.
 16. Helen M. Wussow, editor of the holograph drafts of *The Hours*, transcribes Woolf’s list of “Possible Little Articles,” recorded on the reverse of a page in Notebook Three, which includes “suggestions for what was to become ‘The Russian Frame of Mind . . .’” (The British Museum Manuscript of *Mrs. Dalloway* 490). Since Woolf did not write or publish an essay with the title Wussow names, presumably she means the “The Russian Point of View.” British Museum Manuscripts, Add. 51046, f. 129b, reversed. Thanks to Rachel Foss, Curator of Modern Literary Manuscripts at the British Library, for her assistance.
 17. Roger L. Cox argues that Dostoevsky is insufficiently appreciated as a skilled comic writer. He was preoccupied with the “ridiculous in human experience,” which functions not simply as “comic relief,” but as an important vehicle for projecting his vision of the human condition.” See “Dostoevsky and the Ridiculous” 104.

18. Bakhtin, citing a passage early in *Crime and Punishment*, comments on Raskolnikov's "fully dialogized interior monolog." See *Problems of Dostoevsky's Poetics* 61.
19. For Bakhtin's influential analysis of doubling and dialogism as the fundamental methods of Dostoevsky's narrative art, see *Problems of Dostoevsky's Poetics*.
20. For analysis of the evolution of "The Prime Minister" into *The Hours* and *Mrs. Dalloway*, see Dick, *CSF* 316; Henke, "'The Prime Minister'" 127–41; and Briggs, *Virginia Woolf* 140–4.
21. Bennett's praise of *Jacob's Room* is almost indistinguishable from his criticism. He wrote, "I have seldom read a cleverer book. . . . It is packed and bursting with originality, and it is exquisitely written. But the characters do not vitally survive in the mind, because the author has been obsessed by details of originality and cleverness." "Is the Novel Decaying?" (March 28, 1923, qtd. in Daugherty, "The Whole Contention between Mr. Bennett and Mrs. Woolf, Revisited" 276–7). See also n7 earlier.
22. According to E. J. Simmons, "Dostoevski [*sic*] actually considered suicide as the natural way out for his hero. Under the heading, 'Conclusion of the Novel,' he [wrote] in one of the notebooks [for *Crime and Punishment*]: 'Raskolnikov goes to shoot himself.'" See *The Making of a Novelist* 164.
23. Joseph Frank argues that the significance of Stavrogin's suicide is undermined by the absence of "Stavrogin's Confession" from the original published version of the novel. Since readers lack sufficient understanding of the character's motivations—clarified in the suppressed chapter—his self-willed death "loses much of its symbolic-historical meaning as a self-condemnation of all the ideologies he has spawned" (*Dostoevsky: The Miraculous Years* 497). Of note, Woolf was familiar with the suppressed chapter through her co-translation of it with S. S. Koteliansky.
24. Suggesting another Russian echo, Woolf considered her friend and John Maynard Keynes's wife, Russian ballerina Lydia Lopokova, as a model for Rezia (*D* 2: 265).
25. Jane Lilienfeld, further exploring the double motif in the contexts of gender and trauma, argues that Woolf's pairing of Septimus and Clarissa "encompasses the troubled division of gender and social class. This doubling enacts the contention that what the male medical establishment of the 1920s called 'combat neurosis' is an equivalent to what that same group labeled women's 'hysteria' Through such doubling, Virginia Woolf confronts the reader with political choices—certainly about sexuality, but also about the trivialization of trauma . . ." ("Accident, Incident and Meaning" 154).
26. Donald Fanger argues that the setting of *Crime and Punishment* always serves as "a function of the action" and is Dostoevsky's "fullest treatment" of the "poetics of the city" (192, 211, 212), with an emphasis on the harsher dimensions of urban life that include poverty, crime, and prostitution; *Dostoevsky and Romantic Realism* 191–213. Of *Mrs. Dalloway*, Susan Squier observes that Woolf "uses the urban scenes to explore and embody the privileged world of prewar and wartime London, to portray and criticize a society segregated by class and gender." Clarissa, Peter Walsh, and Septimus Warren Smith are "defined by the [London] streets through which they pass. The buildings, people, and events of their common urban surroundings establish their characters and social circumstances for themselves, for each other, and for the reader. . ." (*Virginia Woolf and London* 94, 95). See also Morris Beja's "The London of Mrs. Dalloway" 4 [map].
27. An early Woolf scholar, Harvena Richter, also finds parallels between Septimus and Raskolnikov, observing that

Virginia Woolf's placing of the reader behind the eyes of Septimus Smith might be termed the first serious attempt in the English novel to give the illusion of abnormal perception. Dostoevsky had explored the mental worlds of the psychotic and schizophrenic in a number of short stories and novels, most notably in *Crime and Punishment*, and Raskolnikov's inability to feel, his withdrawal, paranoid feelings, hallucinations, and sense of unreality and isolation find their way into his English counterpart, Septimus Smith. (*Virginia Woolf* 90)

28. I disagree with Emily Dalgarno, who argues that the source of Woolf's inspiration for the double plot structure in *Mrs. Dalloway* is Tolstoy rather than Dostoevsky. Although Woolf objected to precisely this structural organization in *Anna Karenina*, Dalgarno claims that, "As a reader she took one position, as a novelist its opposite" ("A British *War and Peace*?" 133). However, as Dalgarno acknowledges, the structural feature that Woolf criticized in her 1926 reading notes on *Anna Karenina* (see my transcription in the appendix to this book) in fact "postdates the [1925] publication of *Mrs. Dalloway*" (132). In my view, Woolf's diary reflections on Dostoevsky and Turgenev—but not Tolstoy—while she was composing *Mrs. Dalloway*, along with her post hoc references in the novel's introduction to doubled characters, offer a more compelling line of argument for Dostoevsky's influence on the doubling between Clarissa Dalloway and Septimus.
29. Among an earlier generation of Woolf's critics, James Hafley noted the deliberate pairings of characters in the novel. As he phrases it,
- although the six characters are very different from one another, they can be divided into three compatible duos: Bernard and Susan are alike in their natural fulfillment, though his is a mental and hers is a physical fulfillment; Neville and Jinny are alike in their unnatural fulfillment and romanticism; and Louis and Rhoda are alike in their refusal to be fulfilled—in their fear of life. It follows that the six persons can also be divided into three pairs of opposites. (*The Glass Roof* 106–7)
- More recently, Beverly Schlack has described opposing qualities, such as those that define Bernard and Rhoda, in terms that illustrate the method of doubling: "Percival's death generated suicidal despair in Rhoda and renewed existence in Bernard...Rhoda was defeated by her perception of life's meaninglessness; Bernard struggles to formulate meaning" (*Continuing Presences* 125).
30. "[T]he hero of a book now forgotten I forget his name of *The Possessed*" (*The Waves* Holograph, draft II, 672, ed. J. W. Graham; strikethrough in original). I am grateful to Schlack's identification of this passage, though there is a small error in her quotation of it, which reads, "...I forget his name in *The Possessed*." See *Continuing Presences* 181 n67. For Bernard's lapse, Woolf may have drawn directly on her own experience. Drafting the "Psychologists" section of "Phases of Fiction," which includes her discussion of *The Possessed*, she marked with several dots her slip of memory of a central character's name, writing, "the psychologists give us, besides characters like ... & Charlus" (Phases of Fiction HRN 47. Woolf's dots). In the published essay, she supplies the name, Stephen Trofimovich. A discussion of Woolf's reading notes on *The Possessed* follows in the text.
31. For a history of the suppression and eventual publication of *Stavrogin's Confession*, see Frank, *Dostoevsky: The Miraculous Years* 431–4.
32. In "A Sketch of the Past," written in 1939, Woolf recalls her half-brother's sexual abuse during her childhood. See *Moments of Being* 69.
33. Reading Notebook 14, Holograph, RN1.14. Quoted with permission of the Estate of Virginia Woolf and the Berg Collection, New York Public Library. Woolf's notes on *The Possessed* occupy for pages in her notebook, numbered 31, 32, 33, and 34. References to quoted excerpts are abbreviated as "*Possessed* HRN." An unnumbered separate page containing several lines of notes on the same novel appears in a different reading notebook. Holograph, MH/B2.n [unnumbered page], Monks House Papers, quoted with permission of the Estate of Virginia Woolf and the University of Sussex. Comments on the single loose page partially duplicate Woolf's notations on *The Possessed* in Reading Notebook 14. For my full transcription of Woolf's holograph notes on *The Possessed*, see appendix A.
34. Draft of "Phases of Fiction." Ninety-five page manuscript dated August 11, 1928. Holograph, MH/B6.c. Monks House Papers, University of Sussex, of which pages 23–47 are the segment titled, "The Psychologists." My transcriptions of excerpts that focus on Dostoevsky's *The Possessed*—pages 34–8—are published here with permission of the Estate of Virginia Woolf and the University of Sussex. Hereafter in the text, the holograph draft

- is referred to as “Phases of Fiction HRN,” with Woolf’s draft page numbers; the first phrase quoted here appears on holograph p. 36. There are also two typescript drafts of “Phases of Fiction,” MH/B7.a: 130 pages; and MHB7.b: 76 pages, Monks House Papers, Sussex University.
35. James argued that Tolstoy’s and Dostoevsky’s novels suffered from excess verbiage and their authors’ indifference to form. He asks, “[W]hat do such large loose baggy monsters, with their queer elements of the accidental and arbitrary, artistically mean?” (Preface to “The Tragic Muse,” *The Art of the Novel* 84, emphasis in original). See James’s comment on Russian novels as “fluid puddings” in chapter four, n31.
 36. See Laura Marcus, Introduction to *Translations from the Russian* xxii and n2.

3 Chekhov: “An astonishing sense of freedom”

1. *The Wife and Other Stories, The Witch and Other Stories* (both trans. Garnett), and *Nine Humorous Tales* (translator untraced). Review published in *Times Literary Supplement*, May 16, 1919; McNeillie, *E* 2: 247 nn 1–2. Variant spellings of Chekhov’s name were common when his work first appeared in English translation. I have retained Woolf’s own spellings, which varied.
2. The first version of Woolf’s essay, “Modern Novels” (1919), written during the period of her earliest critical response to the Russian writers, is cited as the primary source wherever possible. “Modern Fiction,” the version of the essay published in *The Common Reader* (1925) overlaps significantly but not entirely with “Modern Novels.”
3. Chekhov did publish several short novels, including *The Steppe, The Shooting Party, The Duel, My Life, and Story of an Unknown Man*.
4. *The Bishop and Other Stories*, trans. Garnett, *Times Literary Supplement*, August 14, 1919.
5. For an analysis of the solitary travel motif in the novel, see Julia Carlson, “The Solitary Traveler in *Mrs. Dalloway*,” ed. Lewis 56–62.
6. See my discussion of “The Mark on the Wall,” including Dostoevsky’s influence, in chapter two earlier.
7. Several critics have noted the influence of Chekhov’s work on Woolf’s evolving fictional practice, particularly as expressed in her experimental sketches and stories. See Nina Skrbic, “Excursions into the Literature of a Foreign Country.” Susan Dick notes two allusions to Chekhov’s “The Duel” in Woolf’s “The New Dress” (*CSF* 303 nn1–2). See also Avrom Fleishman, “Forms of the Woolfian Short Story,” in *Virginia Woolf*, ed. Freedman 44–70.
8. Sue Roe suggests that Woolf reworked the mother-son story of “An Unwritten Novel” in *Jacob’s Room*, the novel she began soon after writing the story. See Introduction to *Jacob’s Room* xiii–xiv.
9. Skrbic explores several parallels between Chekhov’s and Woolf’s stories that share the same title. She notes that, “Like Chekhov’s story, [Woolf’s] ‘Happiness’ seems like an exercise in finding out what the bare minimum requirements for a short story might be”; “Excursions into the Literature of a Foreign Country” 29.
10. *The Lady with the Dog and Other Stories*, trans. Garnett, 3–28. Virginia Llewellyn Smith contends that “[t]he situation, indeed the entire plot” of the story “is obvious, even banal, and its merit as a work of art lies in the artistry with which Chekhov has preserved... a balance between the poetic and the prosaic...” “The Lady with the Dog,” ed. Eekman, 121.
11. See also Bishop’s analysis of other changes from draft to published text in the character of Sandra Wentworth Williams; *Jacob’s Room* Holograph xviii–xix.
12. The revised passage in “Modern Fiction” reads, “Life is not a series of gig lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning of consciousness to the end” (*E* 4: 160, my emphasis).

13. The Russian literary historian D. S. Mirsky regards the musical quality of Chekhov's art as a key dimension of his stories and plays, "not . . . in the sense that his prose is melodious, for it is not. But his method of constructing a story is akin to the method used in music. His stories are at once fluid and precise . . . a series of points marking out with precision the lines discerned by him in the tangled web of consciousness" (*A History of Russian Literature* 362).
14. "Uncle Vanya," *CSF* 247. Dick speculates that Woolf wrote the sketch after attending a performance of the play in February 1937 and that it was one of a group of sketches for a collaborative project between her and Vanessa Bell called "Faces and Voices," which they discussed during the same month but which was not completed (Dick, *CSF* 308). In two earlier drafts of the sketch, "Uncle Vanya's missed shots remind the speaker of Countess Tolstoy's melodramatic suicide attempts" (308). Natalya Reinhold places the date of composition earlier—between 1926 and 1933—and reads the sketch with attention to cultural cues, including the reception of Chekhov in England and contrasting British and Russian cultural attitudes. See her analysis, along with her edited versions of the typescript draft that she identifies as the final version of the sketch ("Virginia Woolf's Russian Voyage Out" 12–16, 22–6). Chekhov's *Uncle Vanya* was available in print in English translation by 1912 and was performed in London at least three times before 1937—in 1920, 1926, and 1928; Miles, ed., *Chekhov on the British Stage* 238–41.
15. As Natalya Reinhold observes, the sketch offers "a spectrum of [English] opinions about the Russians: they see through to the core of things; the English love palliatives; the Russians are capable [*sic*—incapable?] of a resolute action; the English civilized landscape is altogether different from that of peasant backward Russia"; "Virginia Woolf's Russian Voyage Out" 14. See also Nina Skrbic's discussion of "Uncle Vanya" in "'Excursions into the Literature of a Foreign Country'" 36–7.
16. Alison Light observes that, while this scene in *The Years* is set in the prewar period, "the sophisticated analysis of the employers' feelings belongs to hindsight of the interwar period"; *Mrs. Woolf and the Servants* 72.
17. *The Rape of the Lock*, limited edition printed for Frederick Etchells and Hugh Macdonald (London: Chiswick Press/Haslewood Books, 1925).
18. "Tchek[h]ov on Pope," Holograph draft M1.1 Notebook dated April 21, 1925; nine pages (Woolf's pagination: 251–67). My transcriptions are published here by permission of the Estate of Virginia Woolf and The Berg Collection, The New York Public Library. References to this holograph draft appear in the text with the abbreviation, "H," and the page number. References to the typescript, "Tchekhov on Pope," Typescript. M 121, appear in the text with the abbreviation, "T" and the page number. For my full transcription of the holograph notes, see appendix B. For my transcription of the typescript with Woolf's emendations, see appendix C. I incorporate in this section commentary significantly revised from my essay, "Virginia Woolf, Chekhov, and *The Rape of the Lock*," originally published in the *Dalhousie Review*.
19. Page 17, Reading Notebook 18, Holograph, RN1.18. Two pages of notes on *The Rape of the Lock* (1925 ed.), numbered 16–17. Citations in the text are to "Pope Holograph." Phrases from the holograph notes are published here by permission of the Estate of Virginia Woolf and the Berg Collection, New York Public Library.
20. *The Life and Letters of Anton Tchekov*, trans. S. S. Koteliansky and Philip Tomlinson, was published in 1925, the same year in which Woolf composed this review.
21. *The Rape of the Lock*, Canto II, lines 95–7.
22. Jane de Gay argues that the blank spaces and the absence of any words in Pope's own voice express Woolf's deliberate "silencing" of the poet for his misogynistic attitude toward women; *Virginia Woolf's Novels and the Literary Past* 152.
23. The full passage reads, "Whether the nymph shall break Diana's law, / Or some frail china jar receive a flaw; / Or stain her honour, or her new brocade, / Forget her pray'rs, or miss a masquerade; / Or lose her heart, or necklace, at a ball; / Or whether Heav'n has doom'd that Shock must fall" (Canto 2, lines 105–10).

4 Tolstoy: “Genius in the raw”

1. From the statement that follows, Brenda Silver concludes that Woolf was reading *Anna Karenina* in January 1929. *Virginia Woolf's Reading Notebooks* 78. Concerning Woolf's reading notes on *War and Peace*, see the discussion later in this chapter and n32 that follows.
2. Gilbert Phelps observes that Tolstoy's realism “struck many contemporary critics as ‘disagreeable,’ or ‘gloomy,’ or ‘lacking in reticence’ . . . *Anna Karenina* was included in the list of obscene books drawn up by the National Vigilance Association . . .” (*The Russian Novel in English Fiction* 147).
3. Woolf was a patient at Twickenham, a nursing home for patients with mental disturbances, during the summer of 1910 (*L* 1: 421)—not quite twenty years prior to her recollection in 1928.
4. The five Hogarth Press publications are Maxim Gorky's *Reminiscences of Tolstoy* (1920); Countess Sophie Tolstoy's *Autobiography* (1922); *Tolstoy's Love Letters* (1923); A. B. Goldenveiser's *Talks with Tolstoy* (1923); and Tolstoy's *On Socialism* (1936). Of these, Woolf assisted S. S. Kotliansky with the translation of the two volumes published in 1923. See *Translations from the Russian*, ed. Stuart N. Clarke.
5. On “silence” as an element of Woolf's narrative technique in the novel, see Patricia Ondek Laurence, *The Reading of Silence* 123–69; and Howard Harper, *Between Language and Silence* 24–30.
6. Natalya Reinhold proposes, without elaboration, that the character of Terence Hewet in the earlier draft of *The Voyage Out* called *Melymbrosia* “may be built on Pierre Bezhlukov” of *War and Peace*; “Virginia Woolf's Russian Voyage Out” 19 n37.
7. Hermione Lee observes that *The Voyage Out* anticipates Woolf's later fiction through its metaphysical inquiry. Though it “pretends to be a novel about women in society or, even more convincingly, about Rachel's development,” its deeper level is its presentation of an unanswerable question: “whether existence entails division or unification. . . .” In that sense, the novel “cannot be considered as being of a different species from Virginia Woolf's later work, in which the fusion of the abstract and the material is more masterfully achieved” (*The Novels of Virginia Woolf* 45). Christine Froula reads the novel from a feminist perspective, arguing that “[i]n condemning the world's conventional ‘lies’ about love and marriage, Rachel wages her Great War for ‘the truth.’ But Terence, a fearsome opponent, has the lies and allies of gender in his arsenal. If their marriage is to be a battle for ‘truth,’ the question, is, whose truth?” (*Virginia Woolf and the Bloomsbury Avant-Garde* 58).
8. According to W. Gareth Jones, Russian literary historians have established “how Tolstoy's realism had been guided by Sterne, and how his moral temper had been forged by his reading of Dickens and Eliot, as he himself willingly acknowledged. It is not surprising that the common English reader would have responded so positively to a novelist nurtured to some extent by their own tradition” (*Tolstoy and Britain* 9–10).
9. See n4 earlier. See also Natalya Reinhold's comparative analysis of Russian and English versions of the texts that Woolf co-translated and her conclusions regarding Woolf's understanding of translation; “A Railway Accident” 237–48.
10. James Hafley notes a similar passage later in the same memoir, in which Tolstoy comments, “Spiritual life is a recollection. A recollection is not the past, it is always the present. It is our spirit, which shows itself more or less clearly, that contains the progress of man's temporary existence. There can be no progress for the spirit, for it is not in time” (Goldenveiser 237 [qtd. in *The Glass Roof* 77]).
11. The image also suggests an aesthetic theory developed by two Russian painters whose works appeared in London at the Second Post-Impressionist Exhibition of 1912, “British, French, and Russian Painters,” curated by Roger Fry, Clive Bell, and the Russian mosaic artist Boris Anrep. According to Evelyn Haller, Mikhail Larionov and Natalia Goncharova

- were “exponents of rayonism, a variation on cubism emphasizing emanating rays which, though not a part of the artists’ definition, sometimes converge to central axes (“Her Quill Drawn from the Firebird” 185).
12. The Irish novelist George Moore, who greatly admired Turgenev, wrote of Dostoevsky that “vapours and tumult do not make tales . . .” and that when Tolstoy “comes to speak of the soul he is no longer certain; he doesn’t know.” Woolf quotes Moore’s highly skeptical views of the writers in “Winged Phrases,” her 1919 review of his *Autovials* (*E* 3: 118, 119).
 13. Reading Notebook 29, page 3 of Reading Notes (reverse side of page) of Holograph of *Night and Day* (Chapters 11–17). References to quoted excerpts are abbreviated in the text as “AK HRN.” Brackets indicate words in doubt. Passages from the holograph are quoted with permission of the Estate of Virginia Woolf and the Berg Collection of the New York Public Library. For my full transcription of the page of holograph notes, see appendix D.
 14. Holograph, 1926, twenty-two pages, including six on *Anna Karenina*. Virginia Woolf Papers (box 4, folder 180), Mortimer Rare Book Room, Smith College, abbreviated in the text as “Smith H.” Quoted with permission of the Estate of Virginia Woolf and Smith College. For my full transcription of the holograph notes, see appendix E.
 15. See Willis, “Freud and Freudians,” *Leonard and Virginia Woolf as Publishers* 297–328.
 16. See also Gleb Struve, “Monologue Intérieur,” 1101–11.
 17. See my discussion of Dostoevsky and stream of consciousness technique in chapter two.
 18. Julia Briggs, *Virginia Woolf* 446 n102; *TL Holograph Draft* 177, 179.
 19. The discussion that follows is significantly revised and adapted from my essay, “The Evolution of an Image: Virginia Woolf and the ‘Globe of Life,’” originally published in the *Antigonish Review*.
 20. Versions of the essay appeared in different publications in June, July, and August, 1926; McNeillie, *E* 4: 353 n1.
 21. Thanks to Despina Kakoudaki for her research concerning the silent film versions of *Anna Karenina* produced during this period. Maggie Humm speculates that Woolf saw the 1915 American Fox Film Company production; *Modernist Women and Visual Cultures* 188.
 22. See Humm, *Modernist Women and Visual Cultures* 76; and Leslie Hankins, “Across the Screen of My Brain,” ed. Gillespie 156, 178.
 23. Laura Marcus points out that attention to the cinematic aspect of Woolf’s writing has been present virtually from the earliest critical commentary on her work, beginning with Winfred Holtby’s 1932 analysis of her “cinematographic technique”; *The Tenth Muse* 128. Elaine Showalter highlights the “cinematic” aspects of *Mrs. Dalloway*, including “montage, close-ups, flashbacks, tracking shots, and rapid cuts” and adds that “such traditional devices would have been familiar to [Woolf’s] readers, who were flocking to the new cinema houses and seeing the latest American silent films” (Introduction to *Mrs. Dalloway* xxi).
 24. Film adaptations of Virginia Woolf’s novels include *To the Lighthouse* (1983), starring Rosemary Harris and Kenneth Branagh, directed by Colin Gregg; *Orlando* (1992), starring Tilda Swinton, screenplay and direction by Sally Potter; and *Mrs. Dalloway* (1997), starring Vanessa Redgrave, directed by Marleen Gorris, screenplay by Eileen Atkins. Of the last film, Melba Cuddy-Keane asks—only partly rhetorically—“How is it possible to accept anything other than the words of Virginia Woolf and still call the experience *Mrs. Dalloway*?” “*Mrs. Dalloway*: Film, Time, and Trauma,” ed. Davis and McVicker 171.
 25. Woolf’s 1926 reading notes on *Anna Karenina* are contained in twenty-two pages of holograph notes that refer to novels by Trollope, Peacock, Balzac, and Richardson; Mortimer Rare Book Room, Smith College. “How Should One Read a Book?” first appeared in the *Yale Review* in October 1926; McNeillie, *E* 4: 399 n1.
 26. See chapter three, pp. 82–91.
 27. Humm notes that, “[a]t fifteen [Woolf] was developing her photographs, taken with a Frena camera”; *Modernist Women and Visual Cultures* 46. From an early age, she also developed her

- own film and prints. See also Diane Gillespie's discussion of Woolf's lifelong involvement with photography; "Her Kodak Pointed at His Head" 113–47, esp. 129–32.
28. Bob Johnson, Photo tips, Earthbound Light, at <http://www.earthboundlight.com/phototips/dodging-burning-photoshop.html>.
 29. The reference is both an allusion to a famous war between Britain and Russia and an intertextual echo. A. W. Kinglake's *The Invasion of the Crimea: Its Origin, and an Account of Its Progress Down to the Death of Lord Raglan (1877–88)* details events in the 1854 Battle of Balaklava, including the disastrous Charge of the Light Brigade. A survivor of the charge later described the battle as "the greatest blunder known to military tactics" (Terry Brighton, *Hell Riders* 327). Phrases from Tennyson's "The Charge of the Light Brigade," including "Someone had blundered," punctuate Mr. Ramsay's thoughts in *To the Lighthouse* (30).
 30. Sonata No. 9 in A Major for piano and violin, Opus 47.
 31. James remarked in a letter to Hugh Walpole that "Tolstoy and D[ostoevsky] are fluid puddings, though not tasteless, because the amount of their own minds and souls in solution in the broth gives it savour and flavour, thanks to the strong, rank quality of their genius and their experience" (*Letters* 2, ed. Lubbock 237). Woolf reviewed the volumes in 1920, citing the "fluid pudding" phrase; "The Letters of Henry James," *E* 3: 203.
 32. Holograph Reading Notebook 13 (1928–30), including one page of notes on *War and Peace*, page 19 in Virginia Woolf's numbering. References to quoted excerpts in the text are referred to as "W&P HRN." Quoted by permission of the Estate of Virginia Woolf and the Berg Collection, New York Public Library. For my full transcription of the holograph notes, see appendix F.
 33. Woolf apparently read Garnett's 1911 translation of *War and Peace*. Subsequent citations in the text are to this edition.
 34. For the specific passage in *War and Peace*, see appendix F, n4.
 35. See Natalya Reinhold, "Woolf's Russian Voyage Out" 21.
 36. Susan Dick speculates that the story was composed in February 1937 (*CSF* 307). See also my discussion of Woolf's "Uncle Vanya" in chapter two of this book, pp. 79–80.

5 Turgenev: "A passion for art"

1. See chapter four, n31.
2. Contemporary critics who align themselves with the aesthetic dimension of Turgenev's fiction nonetheless disagree on several points, including whether his novels "reproduce Russian reality" or "reflect and treat universal, timeless human concerns" and whether the author was "a founding father of realism" or a writer with "deep roots in romanticism..." (Lowe, "Turgenev and the Critics" *Critical Essays on Ivan Turgenev* 3–4).
3. "The Novels of Turgenev," *The Captain's Death Bed* 54, hereafter identified in the text as *CDB*.
4. Personal interview with Leonard Woolf, 1967.
5. Woolf's review of *Two Friends and Other Stories*, trans. Garnett, was originally published in *TLS*, December 8, 1921, 813.
6. The phrase comes from Turgenev's letter to Nikolai Nekrasov regarding his love for a married woman: "I've had enough of perching on the edge of another bird's nest! If one doesn't have a nest of one's own, then one should do without" (Letter, August 12/24, 1857, qtd. in Troyat, *Turgenev* 62).
7. Reading Notebook 1, Holograph RN1.1, twenty-one pages. Quoted with permission of the Estate of Virginia Woolf and the Berg Collection, New York Public Library. The reading notebook contains observations by Woolf on all but four of the fifteen volumes in the series. Based on my location of passages that she noted, quoted, or closely paraphrased, I

- provide references to the matching passages in Constance Garnett's translations of Turgenev (*The Novels of Ivan Turgenev*, trans. Garnett, 15 vols. [London: Heinemann, 1894–99]). Subsequent references in the text are to volumes in this edition and will be indicated by individual titles; unless otherwise noted, passages cited in the text refer to the 1970 reprint edition. References to the holograph notes that I have transcribed and edited (see appendix G) are indicated in the text as HRN along with page numbers that correspond to Woolf's unnumbered notebook pages. I remain grateful for the kind assistance of Leonard Woolf, who collaborated with me in 1967–68 in deciphering a number of doubtful or illegible words in Woolf's reading notes on Russian writers. Recent examination of the original holographs in the Berg Collection has enabled me to recover a number of additional words that remained in doubt in my earlier transcriptions.
8. Woolf's notes on Isaac Pavlovsky's *Souvenirs sur Tourguéneff* appear as the first page (unnumbered) of her reading notes on Turgenev. For my full transcription of her reading notes on Turgenev, see appendix G. In the text and in the full transcription, I have retained Woolf's typical omission of apostrophes in contractions such as "can't."
 9. For the full passage, in French and English, of the conversation that Woolf cites, see appendix G, n11. Unless otherwise noted, translations from the French that are not Virginia Woolf's are mine, with the kind assistance of Vanessa Larson and Josette Wisman.
 10. "He is an attractive colossus, a gentle, white-haired giant who looks like the benevolent genie of a mountain or a forest. He is handsome, most handsome, greatly handsome, with the blue of the sky in his eyes, with the charm of the Russian chant in his accent, that singsong in which there is a spot of the child and of the Negro" (*The Concourt Journals*, trans. Galantière 143).
 11. For the full passage in French and English, see appendix G, n13.
 12. For the full passage in French and English, see appendix G, n12.
 13. "Il faudrait faire toujours ainsi dans la vie, analyser ses souffrances et on ne souffrirait pas autant" (Pavlovsky, *Souvenirs sur Tourguéneff* 179). ["If one could always analyze suffering in life, one would not suffer as much."]
 14. Both stories include scenic descriptions, though most of the details Woolf mentions refer to "Byezhin Prairie." The cited image appears at the end of "Lgov": "The sun had set; its last rays were broken up into broad tracts of purple; golden clouds were drawn out over the heavens into finer and ever finer threads, like a fleece washed and combed out.... There was the sound of singing in the village" (*A Sportsman's Sketches* 2: 131–2, ellipsis in original).
 15. "No, when you have stated the thing, do not insist on it. Let the reader consider and understand it himself. Believe me, it is better even in the interest of ideas that are dear to you" (Pavlovsky, *Souvenirs sur Tourguéneff* 59).
 16. Woolf refers to several passages in *On the Eve* that concern Venice. See *On the Eve* 257–73 and appendix G, p. 7.
 17. The passage to which Woolf refers is as follows:
 ... then the musical amateur, Madame Byelenitsin arrived, a little thinnish lady, with a languid, pretty, almost childish little face, wearing a rustling dress, a striped fan, and heavy gold bracelets. Her husband was with her, a fat red-faced man, with large hands and feet, white eye-lashes, and an immovable smile on his thick lips; his wife never spoke to him in company, but at home, in moments of tenderness, she used to call him her little sucking-pig. (*A House of Gentlefolk* 170)
 18. See chapter two, n21. After Woolf's death, her friend E. M. Forster revived the objection, contending,
 there seem to be two sorts of life in fiction, life on the page, and life eternal. Life on the page she could give; her characters never seem unreal, however slight or fantastic their lineaments, and they can be trusted to behave appropriately. Life eternal she could seldom give; she could seldom so portray a character that it was remembered afterwards on its own account.... (*Virginia Woolf* 21)

19. On the galley proof corrections to the paragraph cited earlier, Woolf inserted the title, *Fathers and Children*, following Bazarov's name (Yale galley 35). The correction appears in the American version of the essay (*Yale Review* 280) but not in the version reprinted in *The Captain's Death Bed*. Without the title, the sentence suggests that Bazarov is a character in *A Lear of the Steppes*. Additional discussion of discrepancies between the British and American versions of the essay follows later in this chapter.
20. The cited passage appears in *A House of Gentlefolk* 44.
21. "Elena did not know that every man's happiness is built on the unhappiness of another, that even his advantage, his comfort, like a statue needs a pedestal, the disadvantage, the discomfort of others" (*On the Eve* 272).
22. Yale Galley 36 of Virginia Woolf, "The Novels of Turgenev," Typescript and galley proof pages 33–5, *Yale Review* Records: 1911–49 (YCAL MSS 145, box 13, folder 419). Cited with permission of the Estate of Virginia Woolf and the Beinecke Rare Book and Manuscript Library, Yale University. Subsequent references in the text to the proof pages are abbreviated as "Yale galley" with page number.
23. There are a number of other discrepancies among the *Yale Review* galley proofs, the *Yale Review* essay, and the reprinted version that appears in *The Captain's Death Bed*, including the following (changes are indicated by italics; Woolf's intended changes are indicated by italics and underscoring): (1) "...the rare quality that we find in Turgenev is the result of this double vision" (Yale galley 34, *Yale Review* 279) appears in the British version as "double *process*" (CDB 56); (2) "We look at the same scene from different angles" (Yale galley 34) appears in both published versions as "the same *thing* from different angles" (*Yale Review* 279; CDB 56); (3) "...we are conscious of some further completeness and control" (Yale galley 34) was published as "*control and harmony*" (*Yale Review* 280) and as "*control and order*" (CDB 57); (4) "He has to observe facts impartially, yet to interpret them according to his own vision" (Yale galley 35) became "He has to see the *fact itself* and to interpret its meaning" (*Yale Review* 279) and "He has to observe facts impartially, yet he must also interpret them" (CDB 56); (5) "...it is for this reason that his novels are so highly charged with emotion" (Yale galley 36) appears in the *Yale Review* as "It is for this reason that his novels make us feel so intensely" and in CDB as "It is for this reason that his novels are not merely symmetrical but make us feel so intensely" (CDB 58); (6) "as we read him, even in translations..." (Yale galley 36; *Yale Review* 283) remains in the British version "even in a translation..." (CDB 60); (7) "different Ls in the same person" (I italicized in Yale galley 36 and *Yale Review* 283) is punctuated in the CDB version as "*different 'I's in the same person.*" The other "I's in the same passage are enclosed between quotes rather than italicized (CDB 60); Virginia Woolf, "The Novels of Turgenev," *Yale Review* galley proofs, 33–6, Beinecke Rare Book and Manuscript Library; *Yale Review*, Winter 1934 (published December 1933), vol. 23: 2, 276–83; *The Captain's Death Bed and Other Stories*, Hogarth Press, 1950, 53–60.
24. Thomas Caramagno argues that Woolf's bipolar disorder is the likely source of her experience of being different "selves." As he phrases it, "To the manic depressive, experience is polarized, the oppositions undercutting (deconstructing, as it were) each other. Because mood swings interfere with both cognition and memory, patients are left with little consistent evidence out of which to integrate disparate experiences of self" (*The Flight of the Mind* 69). He also argues that Woolf successfully synthesized these split dimensions of her inner experience through her writing.
25. In the final paragraphs of the essay, the corrected *Yale Review* galley proofs and the *Yale Review* text depart in several editorial and typographical respects from the version that appears in *The Captain's Death Bed*. In the *Yale Review*—both galley proofs and published essay—the passage from *On the Eve* is not set off as a block indented passage in a smaller font, as it is in CDB. Rather, the closing comment by Woolf that follows the quoted passage is part of the same paragraph. With her inserted words and phrases (indicated here by italics), the passage reads,

That is why his *books* are still so much of our own time; no hot and personal *feeling* has made the emotion local and transitory; the man who speaks is not a prophet clothed

- with thunder but a seer who tries to understand and his words dwell in the abiding place of beauty [underscored words appear in Yale galley 36 only]. Of course, there are weaknesses. One grows old and lazy as he said; sometimes his books are slight, confused and perhaps sentimental. But they hold good for us now because he chose to write with the most fundamental part of his being as a writer; nor, for all his irony and aloofness do we ever doubt the depth of his feeling. ("The Novels of Turgenev," Yale galley proof 36, Beinecke Rare Book and Manuscript Library; "The Novels of Turgenev, *Yale Review* 283)
26. For a detailed analysis of the transformation from holograph drafts to the published version of *The Years*, see Grace Radin, *Virginia Woolf's The Years*. Radin suggests that Woolf's essay "can be read as a commentary on what she was trying to do in *The Years*, since many of the qualities she finds in Turgenev's works can also be ascribed to *The Years*" (xxi, n7). I would add that, because Woolf read Turgenev very early in the composition period of *The Pargiters*, her reading of his fiction influenced her thinking about the novel in progress. See also Christine Froula, who focuses on the feminist dimensions of the novel's evolution from *The Pargiters* to *The Years*: *Virginia Woolf and the Bloomsbury Avant-Garde* 213–56.
 27. Emily Dalgarno argues that *The Years* reveals the influence of the larger concepts and even the structure of Tolstoy's *War and Peace*. In both novels, the blend of fiction and history shape the characters' unfolding lives; in her view, Woolf used Tolstoy's idea of a "double plot" to develop "a family novel into which she gradually incorporated national events" (138). See "A British *War and Peace*?" 129–50. My approach and Dalgarno's are complementary rather than mutually exclusive. One may recognize Tolstoy's influence on the subject matter of *The Years* and Turgenev's influence on its balance between fact and vision and other formal elements.
 28. For example, Pamela J. Transue observes that, "[a]s in *The Waves*, each section of [*The Years*] begins with a description of nature in which the various seasons mirror states of consciousness and yet also suggest a pattern of unity and recurrence" (*Virginia Woolf and the Politics of Style* 162).
 29. From her examination of the holographs and page proofs, Radin concludes that Woolf inserted the scenic passages in 1935–36. She notes, "It is remarkable that the preludes and interludes [Radin's terms for the scenic passages] were added so late in the evolution of *The Years*, since they seem to be such an important structural device" (*Virginia Woolf's The Years* 126–7).
 30. In her study of the complementary arts of Virginia Woolf and her sister Vanessa Bell, Diane Gillespie observes that views from windows in Woolf's fiction help to convey "states of mind" (*The Sisters' Arts* 297) and notes that different characters may look out the same window but be affected differently by what they see. Gillespie identifies examples throughout Woolf's fiction of painterly landscapes and portraits, including several in *The Years*.
 31. I disagree with Radin's view that these "static, detached set pieces" serve for the most part "only to provide background and atmosphere for the ensuing scenes." See *Virginia Woolf's The Years* 131, 129.
 32. Regarding S. S. Koteliansky's collaboration with the Woolfs on the translation of seven works by Russian writers for the Hogarth Press, see chapter one, pp. 7–9 and nn10 and 12; and chapter two, pp. 49 and 55–6.
 33. Leonard, concerned about Virginia's mental state, prevaricated on the subject: "It was obviously not in any way as bad as she thought it to be. . . . I thought it. . . not really as good as *The Waves*, *To the Lighthouse*, and *Mrs. Dalloway*. (*Downhill All the Way* 155). As Julia Briggs phrases it, Woolf "had lost confidence in her ability to judge the book's value objectively during the prolonged revision process, and that confidence. . . never really returned. . ." (*Virginia Woolf* 301).

34. Hafley argues that the novel “follows consistently the essential pattern of thought seen in her earlier novels, but extends both philosophical and formal perspective further than any of them. . . . [I]t shows itself a work in which Virginia Woolf used all her treasure of technical ability to make of conventional novel form something at once traditional and new” (*The Glass Roof* 145–6). See also Howard Harper, *Between Language and Silence* 80.

6 Conclusion: “The accent falls a little differently . . .”

1. Nina Skrbic also draws on this apt passage as the title for her essay on short fiction by Woolf and Chekhov, “‘Excursions into the Literature of a Foreign Country’: Crossing Cultural Boundaries in the Short Fiction,” *Trespassing Boundaries: Virginia Woolf’s Short Fiction*; Benzel and Hoberman 25–38.
2. The two stories are significantly different in focus. Chekhov’s story within a story concerns the tangled circumstances behind the mysterious death of a young woman during a hunting party at a country estate. Woolf’s story concerns a woman who has been on the sidelines of a weekend pheasant-hunting party. See Chekhov, *The Shooting Party*, and Woolf, “The Shooting Party,” *CSF* 254–60.

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