

An abstract painting featuring a central, large, rounded pink shape. To its left is a vertical blue shape with green and yellow accents. Below the pink shape are horizontal bands of white, pink, and red. The background is composed of various colors including light blue, purple, and brown, with visible brushstrokes and a textured surface.

THE BLOOMSBURY GROUP

Mgr. Velid Beganović

PERSONAL AND COLLECTIVE GEOGRAPHIES

- European modernist hotspots of the first half of the 20th century:

Paris

London

Berlin

Munich

Prague

Vienna

MOSCOW

PARIS

- Fine Arts: (among others)
Impressionists, Fauvists, Cubists,
etc.
 - Literature: The Left Bank community
& The Lost Generation
-





man Ray Paris 1922





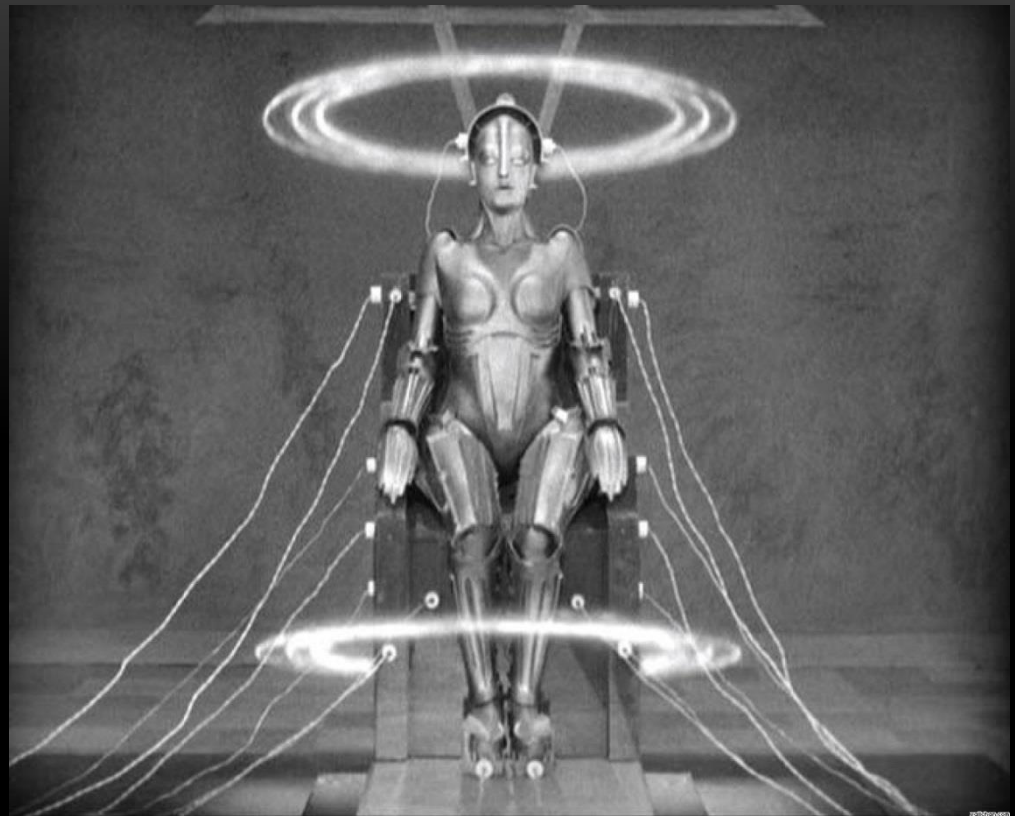






BERLIN

- Fritz Lang's circle &
- The 30s poets



A still from Lang's *Metropolis*
(1927)



Gründet 14. März 1928

4. Jahrgang Nummer 10
14. Mai 1928

20 Pf.

Die Freundin

Offizielles Publikationsorgan
des „Bundes für Offensivarbeit“, v. D., Berlin.
(Das ideale Frauenzeitschrift)

Halbmonatsschrift für Aufklärung über ideale Frauenfreundschaft

Aus dem Inhalt:

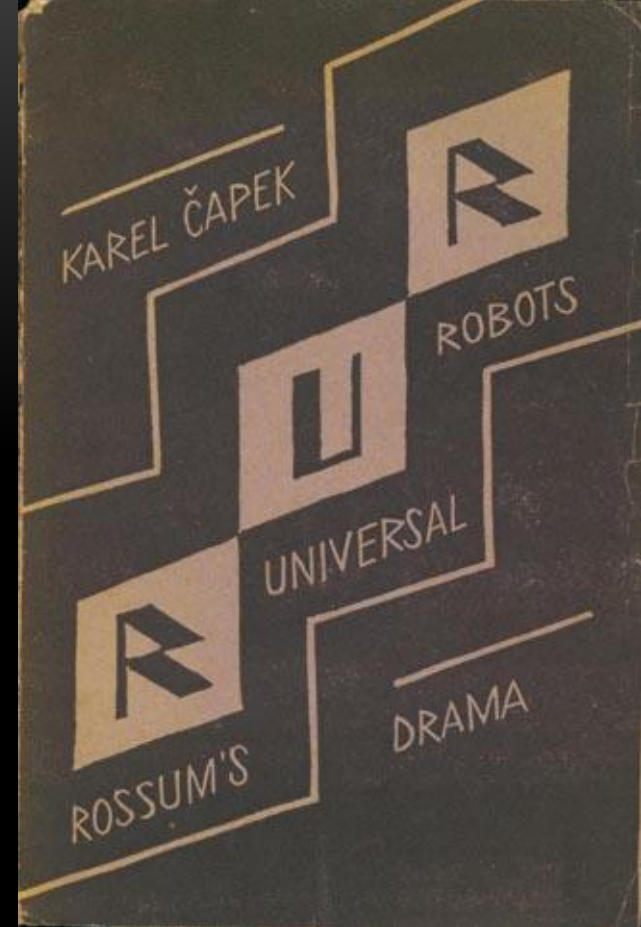
- Die homosexuelle Frau und die Reichstagswahl
- Was ist Schund und Schmutz?
- Rauchende Frauen
- Der Klub der Freundinnen





CHRISTOPHER
AND HIS KIND

PRAGUE



Rossler

FUNKE



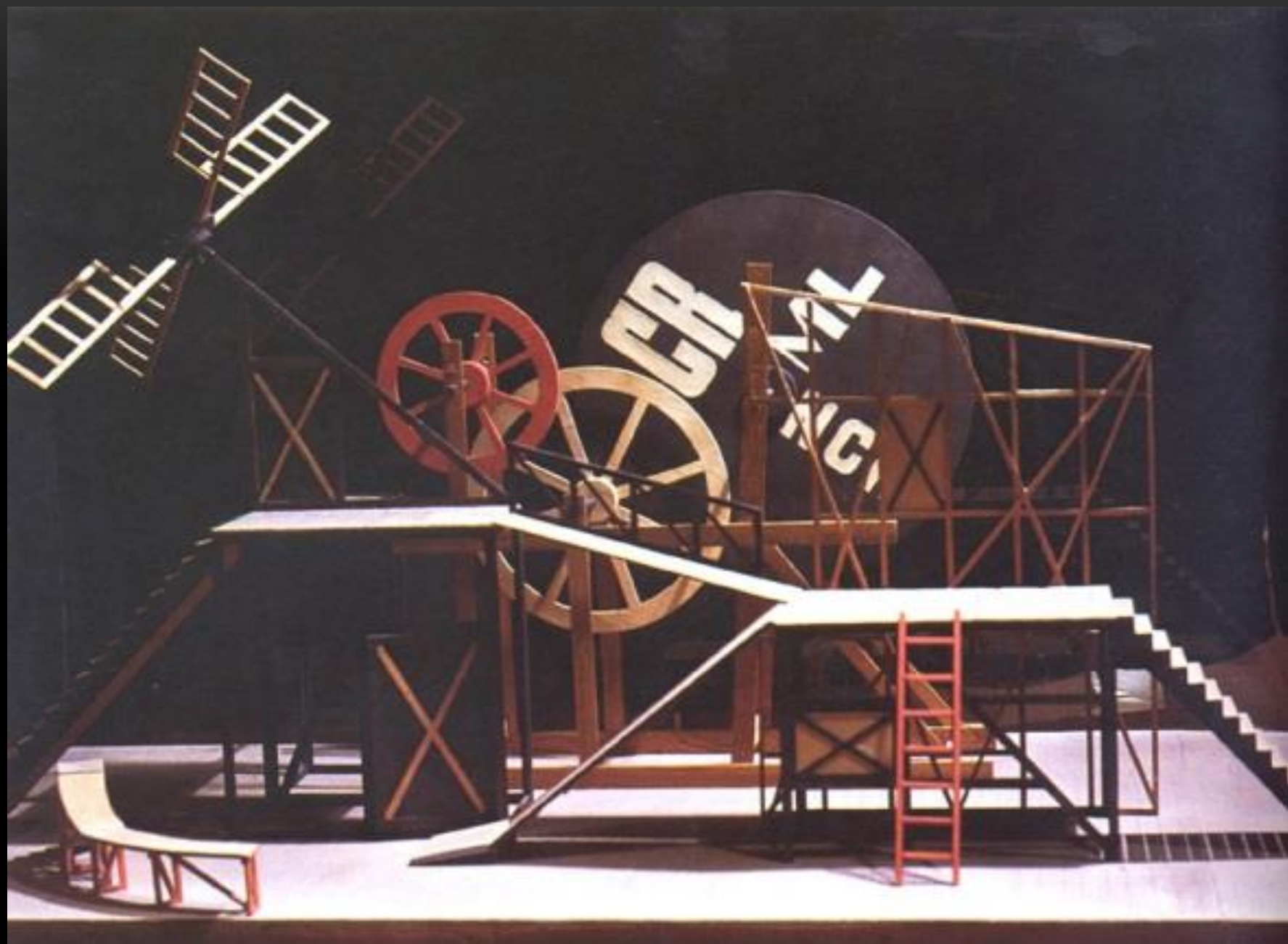
MOSCOW

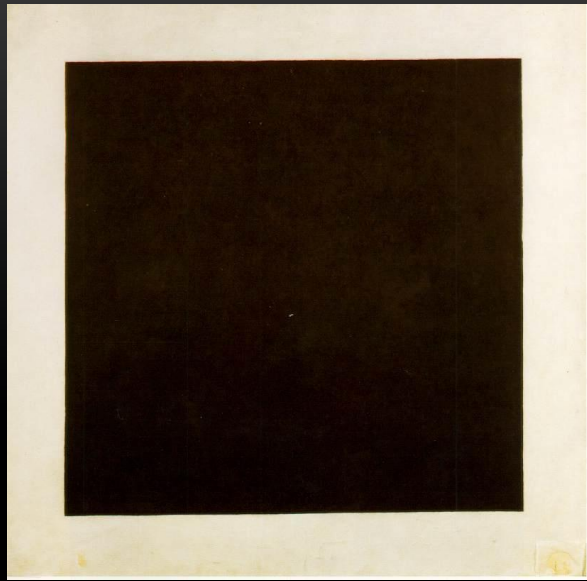


Russian Futurists, Constructivists and Suprematists

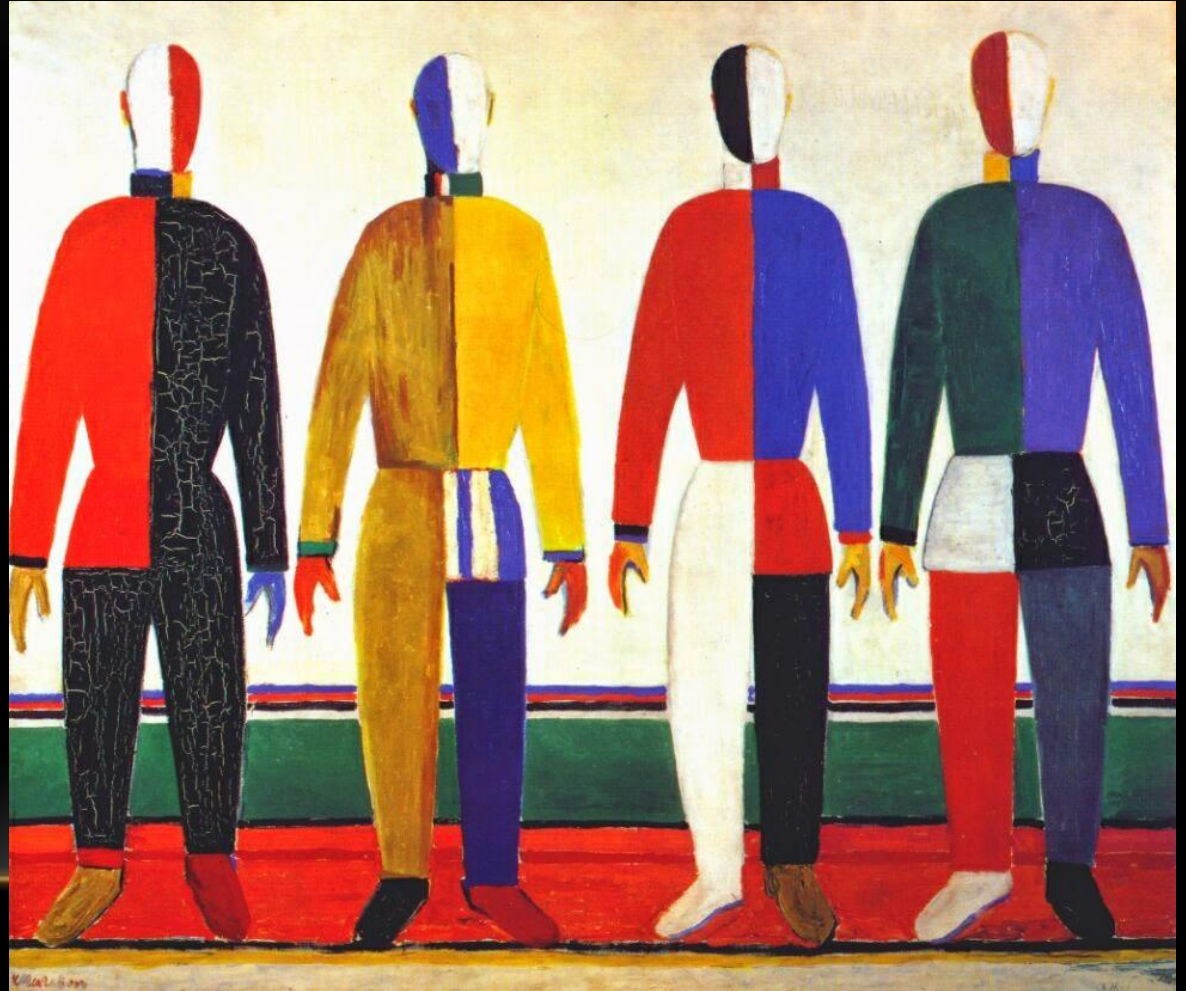
LIUBOV POPOVA



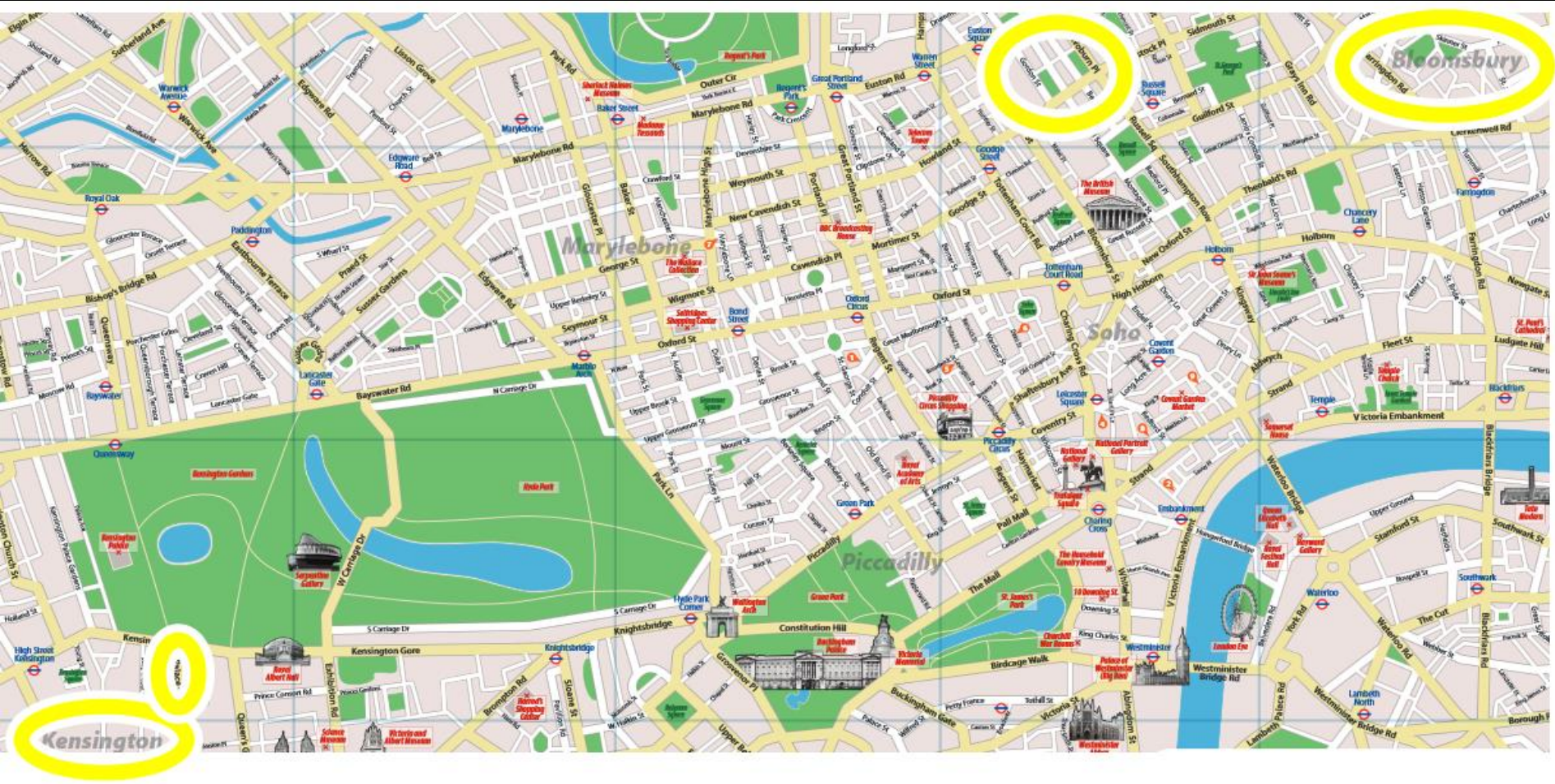


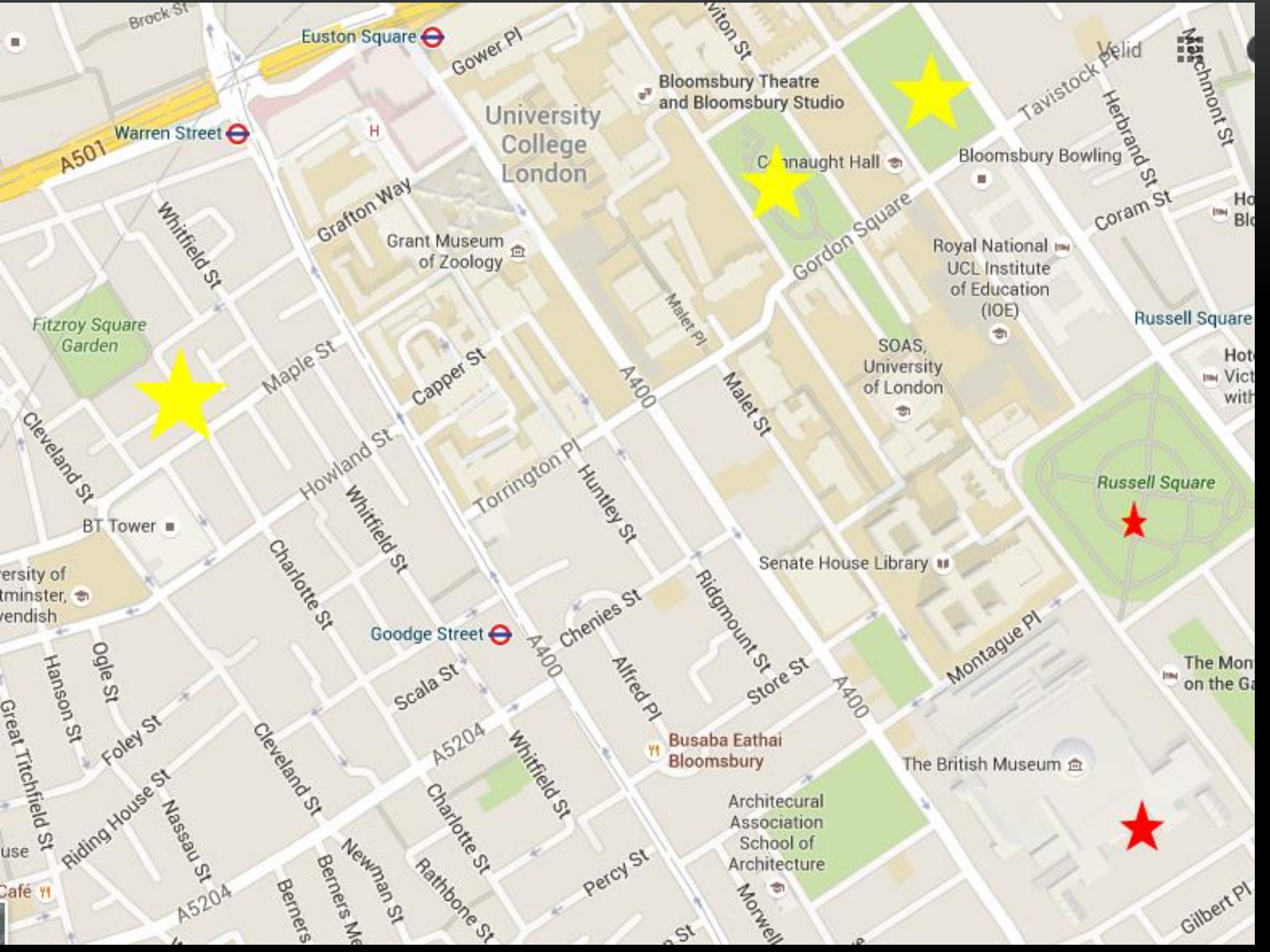


MALEVICH



LONDON





Euston Square

University College London

Bloomsbury Theatre and Bloomsbury Studio

Connaught Hall

Bloomsbury Bowling

Royal National UCL Institute of Education (IOE)

SOAS, University of London

Russell Square

Senate House Library

Goodge Street

Busaba Eathai Bloomsbury

Architectural Association School of Architecture

The British Museum

THE ROOTS OF THE BLOOMSBURY GROUP

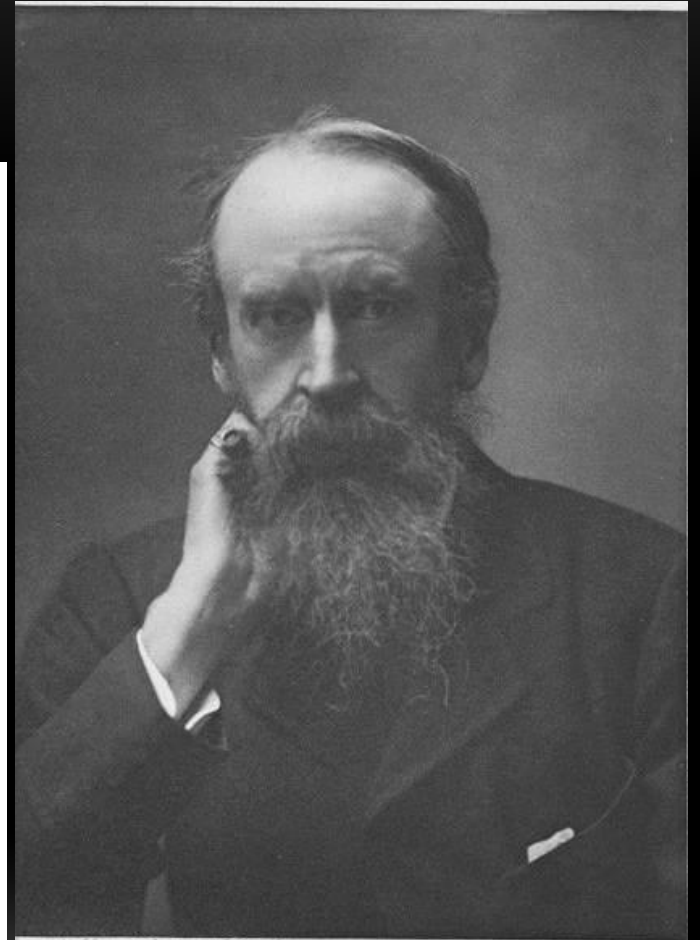
The four Stephen Siblings: Adrian, Thoby, Vanessa and Virginia



**JULIA PRINSEP STEPHEN, FORMERLY
DUCKWORTH (1846 – 1895)**



LESLIE STEPHEN (1832 – 1904)



Copyright, H. & W. Smith, 200, Oxford, St. St.

London, Ontario, England, 1890

Yours very truly
L. Stephen

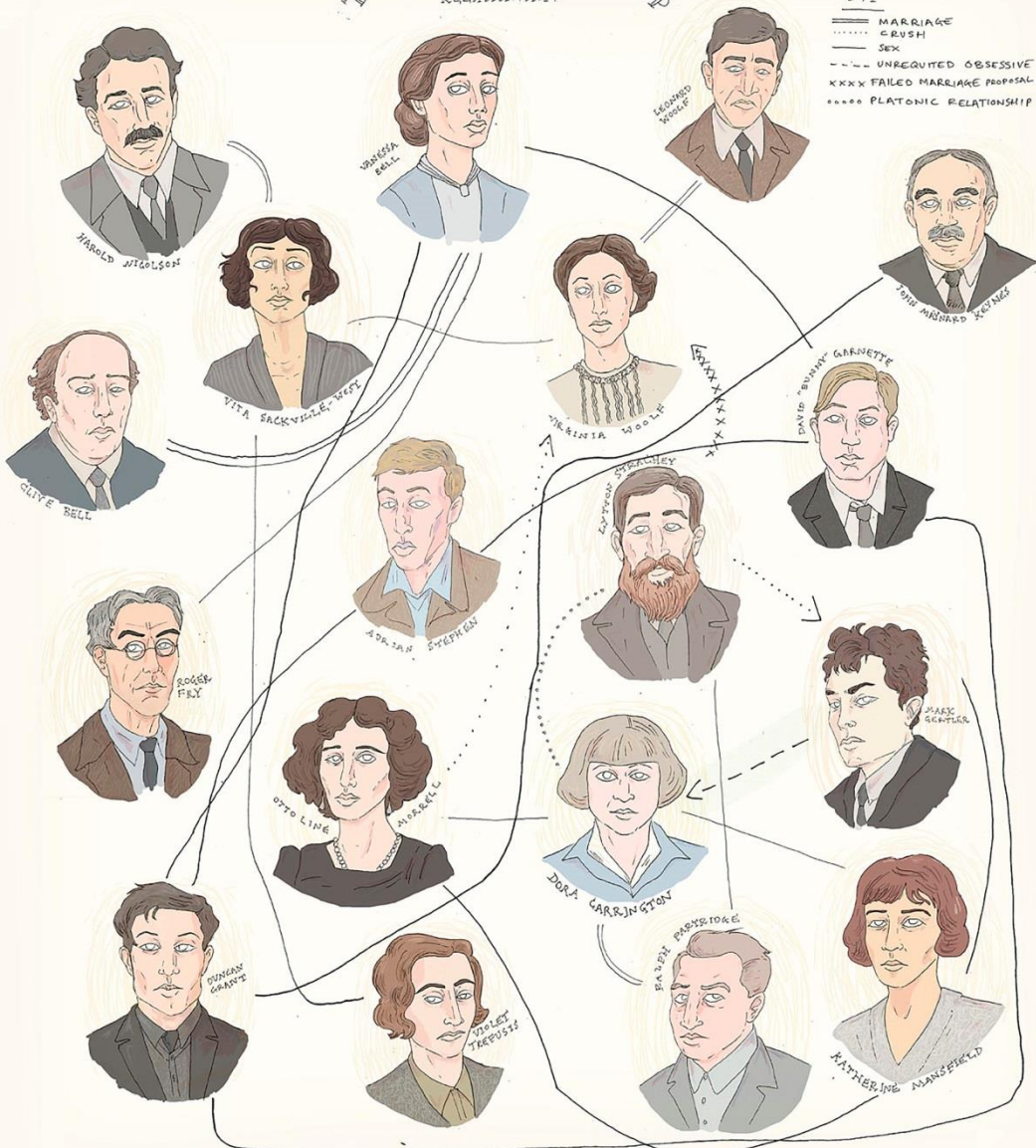
51 GORDON SQUARE, BLOOMSBURY



THE BLOOMSBURY GROUP AND THEIR REFERRED RELATIONSHIPS

KEY

- ===== MARRIAGE
- CRYSH
- SEX
- - - - UNREQUITED OBSESSIVE LOVE
- XXXX FAILED MARRIAGE PROPOSAL
- PLATONIC RELATIONSHIP



THE BLOOMSBURY GROUP AND THEIR REPUTED RELATIONSHIPS



KEY

- ===== MARRIAGE
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- PLATONIC RELATIONSHIP



HAROLD NICOLSON



VANESSA BELL



LEONARD WOOLF



JOHN MAYNARD KEYNES



VITA SACKVILLE-WEST



VIRGINIA WOOLF



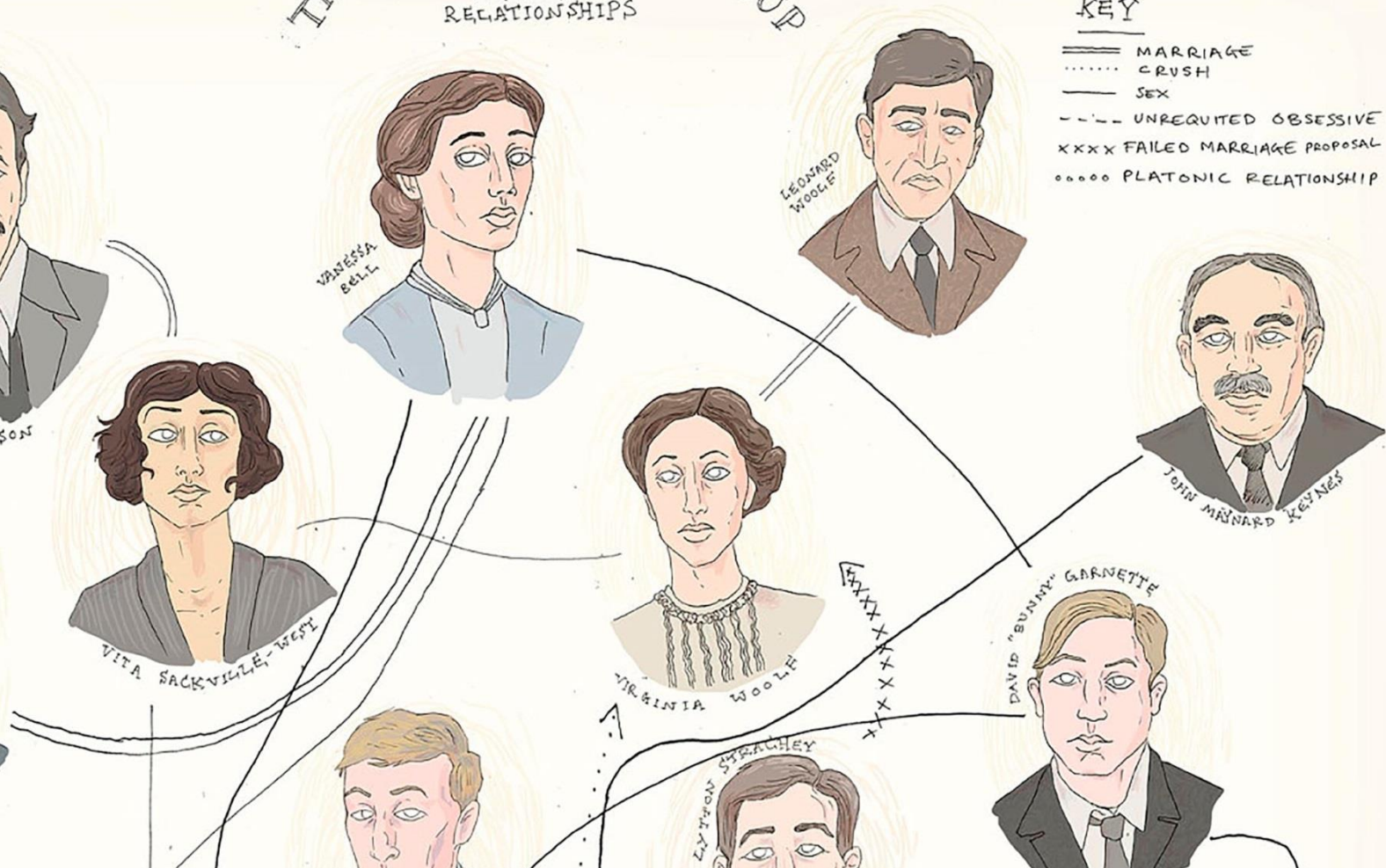
DAVID "BUNNY" GARNETT



CLIVE BELL



LYTTON STRACHEY





BELL



ROGER FRY



DUNCAN GRANT



ADRIAN STEPHEN



OTTO LINE

MORRELL



VIOLET TREFUSIS



LYTTON STRACHEY



DORA CARRINGTON



RALPH PARTRIDGE



MARK GERTLER



KATHERINE MANSFIELD

THE BLOOMSBURY GROUP TIMELINE

- 1904-1914: „Old Bloomsbury“
 - 1914-1919: Conscientious Objectors, Garsington, Charleston Farm House and Monks House
 - 1920-1941: Fruitful years; „Us old and them new“; 1930s decline; deaths
-

TIMELINE

- **1900s**
 - **1904**
 - Vanessa Stephen (Bell) moves to Gordon Square, Bloomsbury with her brothers and sister.
 - **1905**
 - 'Friday Club' founded by Vanessa Bell. With the literary 'Thursday Evenings' organised by her brother Thoby, these groups formed the origins of the Bloomsbury Group.
 - **1906**
 - Duncan Grant spends a year in Paris studying at La Palette, the art school run by Jacques-Emile Blanche.
 - **1907**
 - Vanessa marries Clive Bell.
-

- **1910s**

- 1910

- Roger Fry meets Vanessa and Clive Bell.

- Manet and the Post-Impressionists exhibition at Grafton Galleries, organised by Roger Fry.

- 1911

- Borough Polytechnic Murals.

- Vanessa Bell and Roger Fry become lovers.

- 1912

- Second Post-Impressionist Exhibition, organised by Roger Fry opens at Grafton Galleries.

- 1913

- Opening of the Omega Workshops.

THE DREADNAUGHT HOAX

The Rulers of Abyssinia (Suite) . Feb. 1910 . with the compliments of the Foreign Office.

Von Karpenman (German Interpreter from Addis - Ababa)

Ras 'el Mendia

Ras 'el Siyaya

Ras 'el Michael Elen

Virginia Stephen →



"Bunga bunga gedelika"

Honore de Vere (refuses the F.O.)

Ras 'el Madalen (Consul to Menelik)

Lafayette

- 1914
 - Beginning of relationship between Vanessa Bell and Duncan Grant.
- 1915
 - Virginia Woolf publishes her first novel, *The Voyage Out*
- 1916
 - Vanessa Bell moves with her family to Charleston farmhouse.
- 1917
 - Hogarth Press founded by Leonard and Virginia Woolf.
- 1919
 - Omega Workshops closes. Meynard Keynes publishes *Consequences of the Peace*

- **1920s**

- 1920

- Roger Fry's important collection of essays and articles *Vision and Design* published.
- Duncan Grant's first solo exhibition at the Carfax Gallery.

- 1922

- Woolf publishes *Jacob's Room*, her first experimental – cubist – novel.
- Vanessa Bell's first solo exhibition at the Independent Gallery.

- 1925

- *Mrs Dalloway* is published, Woolf's most important novel to date

- 1926

- London Artists Association founded. First exhibition held.
-



- **1930s**

- 1934

- Death of Roger Fry.

- 1937

- Woolf publishes *The Years* (her only „best-seller“ during her life; the term itself was a new thing)

- Vanessa's son Julian Bell is killed in the Spanish Civil War.

- **1940s**

- 1940

- Berwick Church commission.

- 1941

- Death of Virginia Woolf.

- 1942

- David 'Bunny' Garnett marries Angelica Bell.

KEY MEMBERS



VANESSA BELL
(NÉE STEPHEN; 30 MAY 1879 – 7 APRIL 1961)



ARTHUR CLIVE HEWARD BELL
(16 SEPTEMBER 1881 – 18 SEPTEMBER 1964)



ROGER ELIOT FRY

(14 DECEMBER 1866 – 9 SEPTEMBER 1934)



ADELINE VIRGINIA WOOLF
(NÉE STEPHEN; 25 JANUARY 1882 – 28 MARCH
1941)



Naturally then, when the bell rang and these astonishing fellows came in, Vanessa and I were in a twitter of excitement. It was late at night; the room was full of smoke; buns, coffee and whisky were strewn about; we were not wearing white satin or seed-pearls; we were not dressed at all.† Thoby went to open the door; in came Sydney-Turner; in came Bell; in came Strachey.

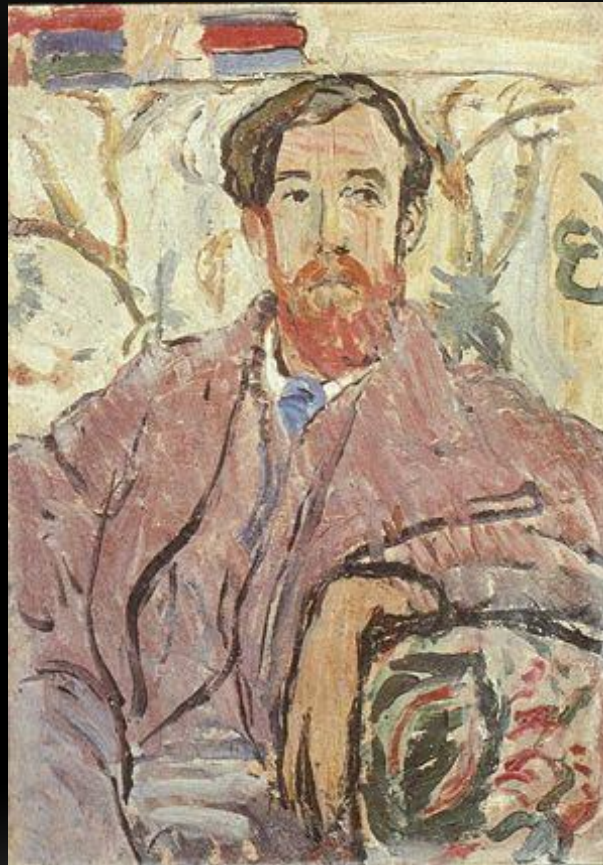
They came in hesitatingly, self-effacingly, and folded themselves up quietly [in] the corners of sofas. For a long time they said nothing. None of our old conversational openings seemed to do. Vanessa and Thoby and Clive, if Clive were there – for Clive‡ was always ready to sacrifice himself in the cause of talk – would start different subjects. But they were almost always answered in the negative. “No”, was the most frequent reply. “No, I haven’t seen it”; “No, I haven’t been there.” Or simply, “I don’t know.” The conversation languished in a way that would have been impossible in the drawing room at Hyde Park Gate. Yet the silence was difficult, not dull. It seemed as if the standard of what was worth saying had risen so high that it was better not to break it unworthily. We sat and looked at the ground. Then at last Vanessa, having said perhaps that she had been to some picture show, incautiously used the word “beauty”. At that, one of the young men would lift his head slowly and say, “It depends what you mean by beauty.” At once all our ears were pricked. It was as if the bull had at last been turned into the ring.

The bull might be 'beauty', might be 'good', might be 'reality'. Whatever it was, it was some abstract question that now drew out all our forces. Never have I listened so intently to each step and half-step in an argument. Never have I been at such pains to sharpen and launch my own little dart. And then what joy it was when one's contribution was accepted.* No praise has pleased me more than Saxon's saying – and was not Saxon infallible after all? – that he thought I had argued my case very cleverly. And what strange cases those were! I remember trying to persuade Hawtrey† that there is such a thing as atmosphere in literature. Hawtrey challenged me to prove it by pointing out in any book any one word which had this quality apart from its meaning. I went and fetched *Diana of the Crossways*. The argument, whether it was about atmosphere or the nature of truth, was always tossed into the middle of the party. Now Hawtrey would say something; now Vanessa; now Saxon; now Clive; now Thoby. It filled me with wonder to watch those who were finally left in the argument piling stone upon stone, cautiously, accurately, long after it had completely soared above my sight. But if one could not say anything, one could listen. One had glimpses of something miraculous happening high up in the air. Often we would still be sitting in a circle at two or three in the morning. Still Saxon would be taking his pipe from his mouth as if to speak, and putting it back again without having spoken. At last, rumpling his hair back, he would pronounce very shortly some absolutely final summing up. The marvellous edifice was complete, one could stumble off to bed feeling that something very important had happened. It had been proved that beauty was – or beauty was not – for I have never been quite sure which – part of a picture.

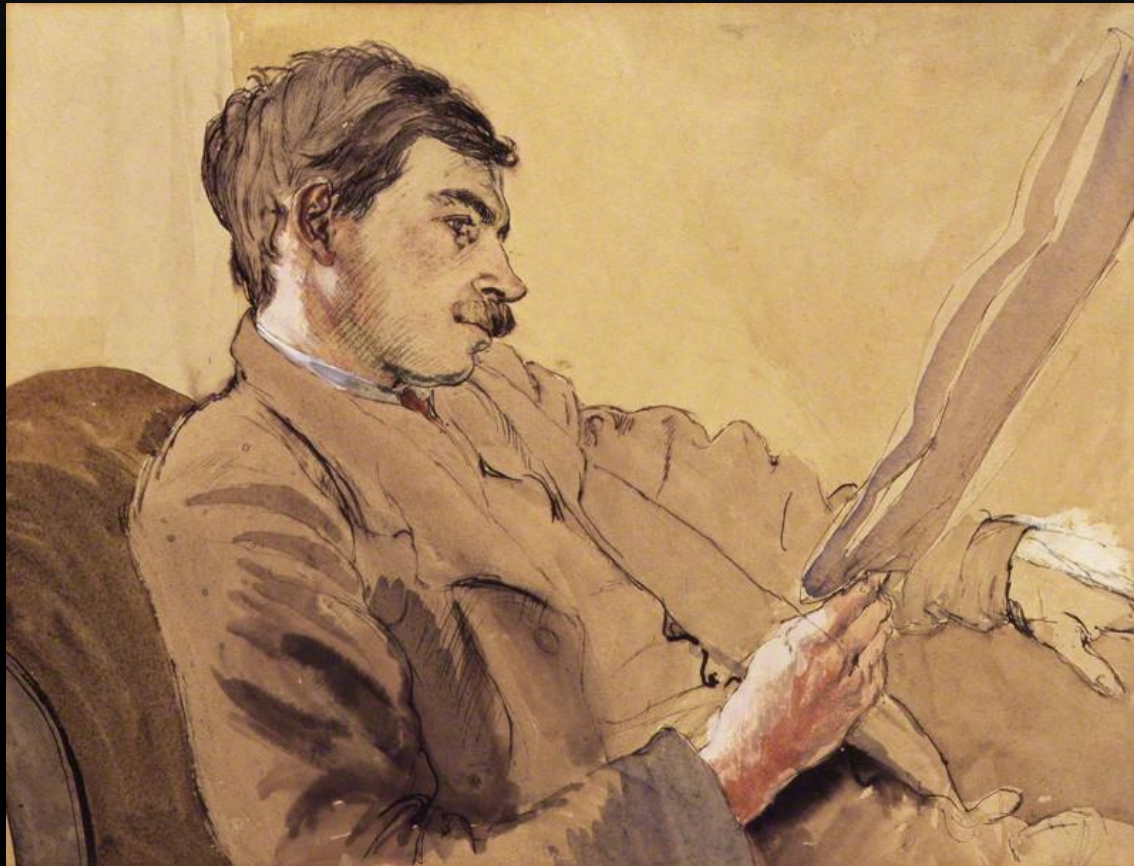
DUNCAN JAMES CORROWR GRANT
(21 JANUARY 1885 – 8 MAY 1978)



GILES LYTTON STRACHEY
(1 MARCH 1880 – 21 JANUARY 1932)



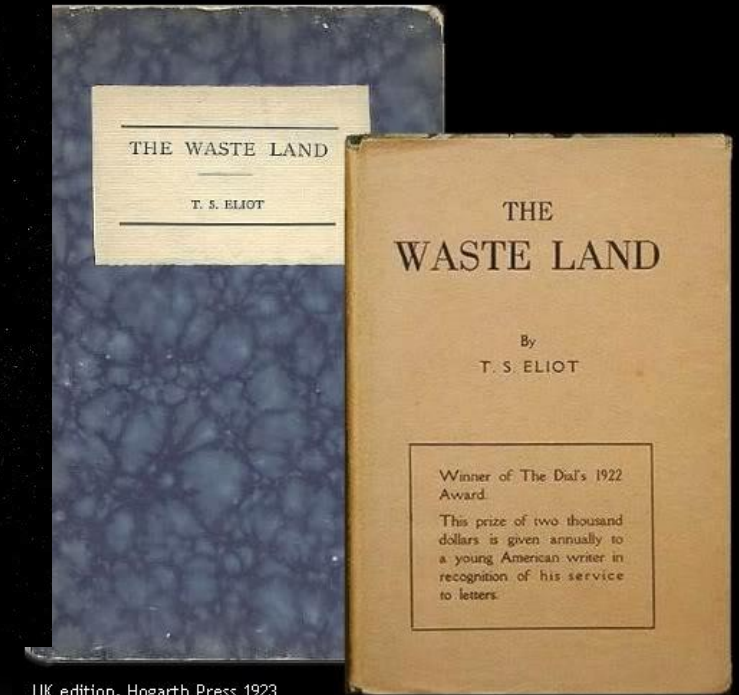
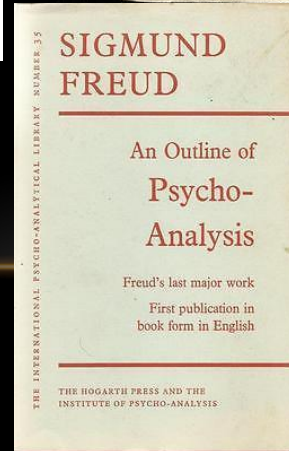
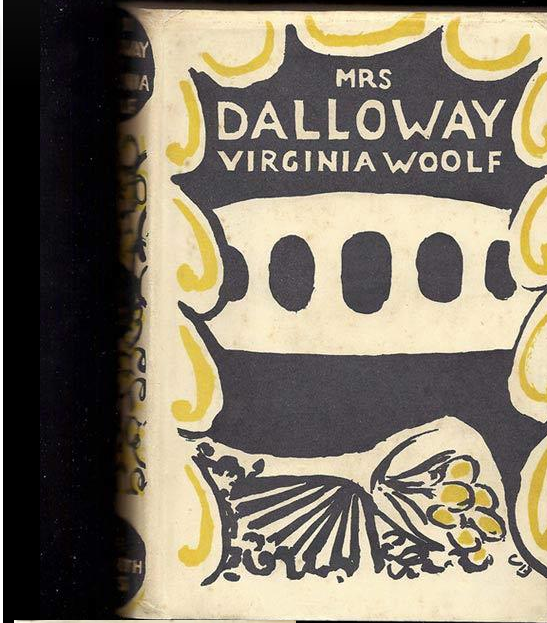
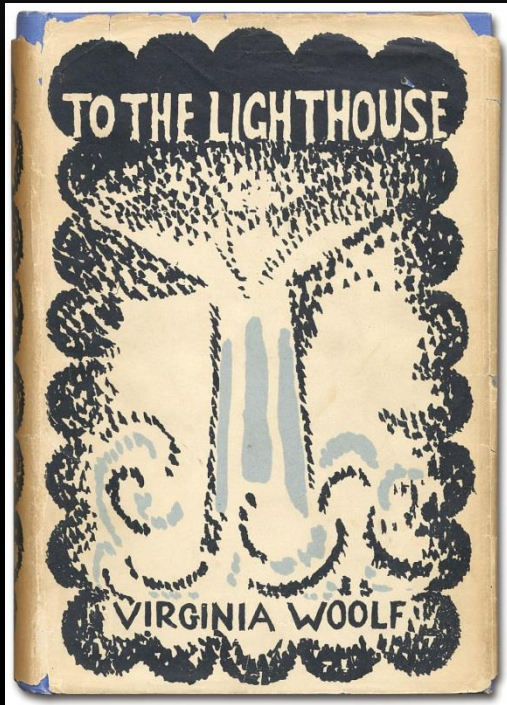
JOHN MAYNARD KEYNES, 1ST BARON KEYNES (5 JUNE 1883 – 21 APRIL 1946)



EDWARD MORGAN FORSTER
(1 JANUARY 1879 – 7 JUNE 1970)



THE HOGARTH PRESS

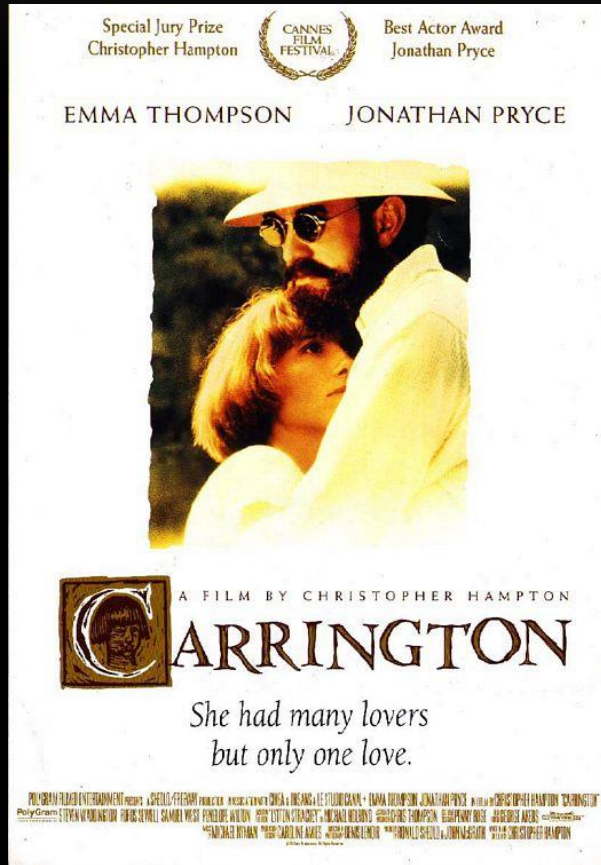


UK edition, Hogarth Press 1923

US edition, Boni & Liveright 1922

First Editions

BLOOMSBURY IN THE MEDIA/TRIVIA



Carrington (1995), focused on the painter Dora Carrington and her relationship with Lytton Strachey



The Hours (2002), based on a novel by Michael Cunningham, who borrowed Woolf's working title for *Mrs Dalloway* – *The Hours*



Life in Squares (2015), the most recent visual take on the lives of the Bloomsbury group members. A tripartite BBC2 mini-series, focusing mostly on Vanessa Bell and Duncan Grant, featuring Virginia Woolf in a supporting role

NOTE ON THE SOURCES

- The photographs/pictures and textual material presented here is for educational purposes only. All the rights belong to their respective owners.
- The Bloomsbury timeline was adapted from the Tate Museum website and used for its brevity and relevance. The original timeline can be accessed [here](#).
- Excerpts about the Bloomsbury “Thursday Evenings” was taken from Virginia Woolf’s memoir “Old Bloomsbury”, published posthumously in *Moments of Being* (1985), Woolf’s autobiographical writings edited by Jeanne Schulkind.