



VIRGINIA WOOLF & ST ANDREWS

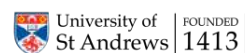
This small exhibition explores Woolf's (1882–1941) connections with St Andrews via books, correspondence, photographs and fine art. It introduces: Woolf's connections with the town and local writers; the University Library's outstanding research holdings on Woolf and the Hogarth Press; and recent academic work, fiction and art inspired by her writing.

The exhibition accompanies the inaugural concert of the series *Virginia Woolf & Music*. Related events include a symposium on Woolf and music and a pre-performance talk, both free and open to the public. See:

<http://virginiawoolfmusic.wp.st-andrews.ac.uk>

Exhibition curated by Dr Emma Sutton, School of English, University of St Andrews. We would like to thank our generous sponsors and The School of English, Daryl Green (Special Collections), Eleanor Livingstone (StAnza), Andy Mackie (Print & Design) and Maia Sheridan (Special Collections).

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Certainly our mothers had not provided us with anything comparable to all this – our mothers who found it difficult to scrape together thirty thousand pounds, our mothers who bore thirteen children to ministers of religion at St Andrews.

Woolf on Oxford & Cambridge, *A Room of One's Own* (1929)

LESLIE STEPHEN IN ST ANDREWS



Sir Leslie Stephen by George Frederic Watts, 1878.

Woolf's father, the distinguished writer, philosopher, editor and mountaineer, Sir Leslie Stephen, visited St Andrews in 1887 at the invitation of the Students' Association. He delivered a talk on March 26, entitled 'The Study of English Literature'. His talk was published in May of that year in *The Cornhill Magazine*, the journal edited by Stephen. In a letter of 1936 Woolf says that she thinks the article 'a very good one', though her father chose not to reprint it in his selected works. It was reprinted in 1956 in the collection *Men, Books and Mountains: Essays*, edited by S.O.A. Ullmann (University of Minnesota Press).

VIRGINIA WOOLF IN SCOTLAND

Woolf's perception of Scotland was shaped by a lifetime of reading about it and by two visits. She grew up hearing Scott's novels – favourites of her father – and described her taste at twenty for 'masses of Carlyle, Scott's life & letters'. Throughout adulthood she read travel writing (such as Boswell's *Journal of a Tour to the Hebrides* [1785], which she first read with absorption in 1904) and fiction by Scottish writers including Robert Louis Stevenson. Her first brief visit occurred in 1913 as she accompanied her husband Leonard, the writer and political theorist, on a tour visiting factories and Co-operatives in the North of England and Glasgow. Their second visit was a two-week driving holiday in summer 1938 during which they visited Melrose, Dryburgh (to see Scott's grave), Galashiels, Edinburgh, Criarlarich, Loch Ness, Skye, Spean Bridge, Ben Nevis and Oban. This was Woolf's first visit to the Highlands and to the Hebrides; they spent three days on Skye, the setting for her novel *To the Lighthouse* (1927).

Woolf's letters and diary entries record her impressions of the landscape ('Glencoe. Menacing. Leaf green hills, islands floating, a moving string of cars'), the residents (such as the 'soft voiced old Scotch ladies' and the 'great charmers' who 'sing through their noses like musical tea kettles') and the landmarks (Scott lies 'in a caddy made of chocolate blancmange'). And she noted too records of Anglo-Scottish conflict, visiting – as Boswell and Johnson had – Flora MacDonald's cottage on Skye and other sites on the tourist trail of the '45 Jacobite rebellion.

Perhaps surprisingly, Woolf compared the Hebrides to the Pacific: 'here we are in Skye, and it feels like the South Seas – completely remote, surrounded by sea, people speaking Gaelic, no railways, no London papers, hardly any inhabitants'. Similarly, she wrote to her friend Duncan Grant, the painter and grandson of the twelfth Laird of Rothiemurchus, that Skye was 'as remote as Samoa'. This comparison was a common trope in nineteenth-century writing, often intended to suggest parallels between England's exploitive global imperialism and the cultural and military oppression of Scotland by English forces. (It is used in this sense by Stevenson, for instance, who died in Samoa in 1894 after spending the last seven years of his life travelling in the Pacific). Similar parallels between England's treatment of Skye and of her international colonial territories are implied in *To the Lighthouse*.

During these two visits, the closest Woolf got St Andrews was Edinburgh but she refers to the town in her writing, associating it – as she often did Scotland more generally – with Calvinism and patriarchal oppression. In a passage in *A Room of One's Own* (1929) in which Woolf reflects on 'the reprehensible poverty of our sex' and the leisure and affluence of 'Oxbridge', she writes: 'Certainly our mothers had not provided us with anything comparable to all this – our mothers who found it difficult to scrape together thirty thousand pounds, our mothers who bore thirteen children to ministers of religion at St Andrews'.

WOOLF, EDWIN & WILLA MUIR



The novelist and translator Willa Muir (1890–1970), was a graduate of St Andrews where she read Classics, English and Modern History, graduating with a first-class Honours degree in Classics in 1911. She was awarded the Berry scholarship and was active in student debating, the women's suffrage society and the students' representative council. She was also on the editorial committee of the student magazine, 'College Echoes'.

Her opportunities for creative writing were constrained by the need to support herself and her husband, the poet Edwin Muir, but she published two novels: *Imagined Corners* (1931) and *Mrs Ritchie* (1933). Her writing, initially overshadowed by Edwin Muir's reputation, is now recognised as a significant contribution to the Scottish Renaissance; further, the Muirs' numerous translations of German-language fiction, particularly of Kafka's work, are now acknowledged to be largely her work. *Mrs Grundy in*

Scotland (1936), an analysis of women's position in contemporary Scotland, was written during the Muirs' residence in St Andrews to which they moved in 1935.

The Muirs shared with Woolf a number of interests as writers as well as some personal connections. Edwin Muir's poems had been published by the Hogarth Press in 1925 and 1926, and in 1926 he published an admiring essay on Woolf in the *Nation & Athenaeum*. The Hogarth Press also published Willa Muir's *Women: An Inquiry* in 1925 as volume 10 of the 'Hogarth Essays'. Muir's feminist essay thus predated Woolf's *A Room of One's Own* by four years. (After Woolf's death, the Hogarth Press also published Muir's study of Scottish oral poetry, *Living with Ballads* [1965] and her memoir *Belonging* [1968]). Willa Muir's papers (including manuscripts, notebooks and correspondence) are held in the Special Collections of St Andrews' University Library (ms38466), as is Muir's own copy of *Women: An Inquiry*. The Library holdings also reveal that the Muirs read and annotated several of Woolf's works: they owned a first edition of *Between the Acts* (1941), extensively annotated by Edwin, and the first two volumes of Woolf's *Collected Essays* (1966–7).

Shown is Willa Muir's copy of the first British edition of *To the Lighthouse*, with her transcription on the end papers of a quotation about Mrs Ramsay from p.63 of the novel. Courtesy of St Andrews University Library, Special Collections. rPR6045.O66T7

Willa Muir,
October, 1966

RARE BOOKS & MANUSCRIPTS

The Special Collections of St Andrews' University Library include an exceptional collection of publications by the Hogarth Press, the private press established and run by Leonard and Virginia Woolf from 1917. The collection includes first editions (British and American) of many of Woolf's novels, essays and short fictions, and modernist poetry, psychology and European fiction published by the Hogarth Press (including T.S. Eliot's *The Waste Land* and the complete works of Freud). Some particularly important editions of Woolf's work are shown in the collage below.

In 2015, the Library acquired the Kirkpatrick archive of letters, photographs and ephemera collected by Woolf's official bibliographer, Brownlee Kirkpatrick. The collection includes more than 70 letters from Leonard Woolf, plus letters from members and descendants of the 'Bloomsbury group' including Vanessa Bell, Vita Sackville West, Harold and Nigel Nicolson, Quentin and Olivier Bell, John Lehmann and George Rylands. The collection offers an unprecedented insight into the establishment of Woolf's posthumous reputation as well as throwing light on the personal relationships of these individuals.



SELECTED HOGARTH PRESS EDITIONS IN ST ANDREWS LIBRARY

Courtesy of St Andrews University Library, Special Collections

A first edition of *Two Stories* (1917), consisting of 'Three Jews' by Leonard Woolf and 'The Mark on the Wall' by Virginia Woolf. This extremely rare edition, of which 150 copies were printed, was the first publication of the Hogarth Press and took the Woolfs almost ten weeks to set, hand print and bind. It included woodcuts by their friend Dora Carrington (of which the collage shows two). rPR6045.072T8.

A first edition of *Kew Gardens* (1919). Like 'The Mark on the Wall', this short fiction marks an important stage in the development of Woolf's experimental style. The edition is hand printed, with a marbled cardboard cover, and includes two woodcuts by Woolf's sister, the artist Vanessa Bell (the second is shown in the collage). The oblique glances of the characters and the oppressive black foliage perfectly evoke the story's exploration of unspoken, interior lives and the hints of post-war trauma. rPR6045.072K4.

A third edition of *Kew Gardens* (1927). This is a hardback with a cover design by Vanessa Bell; she also illustrated each page of the story with 'decorations', the thick swirling lines of which suggest crayons. rPR6045.072K4F27.

A first edition of *Monday or Tuesday* (1921). This collection of short fiction includes revised versions of 'A Mark on the Wall' and 'Kew Gardens'. Its woodcut cover by Vanessa Bell hints at organic shapes (perhaps recalling the snail whose perspective is recorded in 'Kew Gardens' and which we learn is the 'mark on the wall' that inspires the reveries of that fiction); it may also be intended to evoke a mirror or picture frame, fitting to Woolf's experimental representations of character and interiority. rPR6045.072M64.



TWO PREVIOUSLY UNSEEN PHOTOGRAPHS OF VIRGINIA WOOLF.

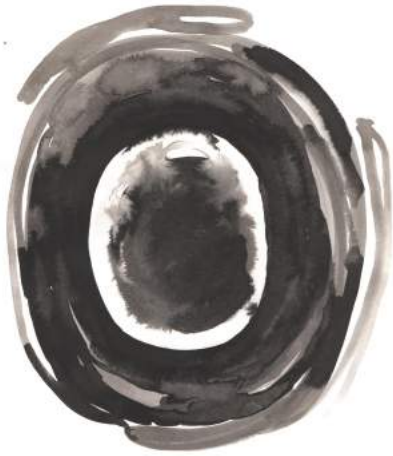
Leonard Woolf, probably the photographer, provided Brownlee Kirkpatrick with the photographs for use in her bibliography. Date: unknown; location: the upstairs sitting room, Monk's House, Sussex.

Courtesy of St Andrews University Library, Special Collections. ms38951/5

WOOLF STUDIES IN ST ANDREWS

This display illustrates a selection of recent academic publications on Woolf by scholars in the School of English. *The Cambridge Edition of the Works of Virginia Woolf* is the first fully annotated scholarly edition of her work; the general editors are Professor Susan Sellers (St Andrews) and Dr Jane Goldman (Glasgow). Individual volumes have been edited or co-edited by current and recent colleagues in the School of English including Dr Michael Herbert, Dr Ian Blyth and Dr Emma Sutton with Woolf scholars from across the UK and North America. In addition, Dr Lisa Griffin (AHRC Cultural Engagement Fellow) specialises in Woolf's work, working particularly on Woolf's representations of masculinity and of disability.

The School is also home to a range of creative work produced in response to Woolf's writing. This includes work by undergraduate students, Susan Sellers' novel *Vanessa and Virginia*, and the concert series *Virginia Woolf & Music*.



'I see a ring,'
said Bernard, 'hanging above me.
It quivers and hangs in
a loop of light.'



'Look at the spider's web,
on the corner of the balcony.'
said Bernard. 'It has beads
of water on it, drops of
white light.'

Eloise Bennett, *Illustrations for 'The Waves'*, Indian ink on paper. 2014–15.

These drawings were produced by undergraduate student Eloise Bennett during the School of English module EN4416, 'Virginia Woolf'. Bennett explains: 'I started to produce ink drawings to illustrate a series of moments in the opening of *The Waves*. From less than two pages I painted thirty-five images. Those two pages are pencilled over and ink-stained now. Her prose is more powerful than my images could ever be, but hopefully my mark-making stands as testament to the riches harboured within Woolf's words.' The series of images is available to view at:

<http://cargocollective.com/thewaves>

Recent work produced by students on the module includes creative writing, photographs and cinemagraphs.