

Index

- Aberystwyth, 70
Académie Julian, 41–3
Acton, Harold, 194
Adeney, Bernard, 149, 237, 252
Aesthetic Movement, 12, 35
African art, 208, 228, 233, 243–4
Agnews, (dealers), 111, 119, 273
Albert Hall, 66, 168
Alkman, Edvard, 37, 45
Allegret, Marc, 217
Alma-Tadema, Sir Lawrence: 32, 75, 80, 164, Fry's review of his memorial exhibition, 179
Alpine Club Gallery, 111, 150, 152, 199
Andrea del Sarto, 90
Amico di Sandro, 100, 140
Angelico, Fra: 104–06, *Virgin and Child*, 105
Anrep, Anastasia, 249
Anrep, Boris, 156, 247–50
Anrep, Helen: 41, 60, 178, background and relationship with Boris, 247–9; relationship with Fry, 249–50; 252, 254, 257, 260, 261, 268, tours Germany with Fry, 264; 268, buys house in Suffolk, 269; 271, 274
Anrep, Igor, 249, 261
Apostles, 25, 45
Applegarth Studio, 31
Archipenko, Alexander, 226
Architectural Press, 265
Ardkinglas, 129–30
Arena Chapel, Padua, 108
Arnold, Thomas, 8, 207
Art Chronicle, 191
Art Journal, 111, 112
Ashbee, Charles Robert: friendship with Fry, 12–23; goes to Toynbee Hall, 24; 28, *From Whitechapel to Camelot*, 55; 'Magpie and Stump', 55–6; arrives at Second Post-Impressionist Exhibition, 163
Athenaeum, 73, 74, 78, 81, 83, 233, 237
Audoux, Marguerite: *Marie-Claire*, 127
Auray, 235
Avignon, 61

Bach, J.S., 168
Bakst, Leon, 177
Baldovineti, Alesso, 140
Bannerman, Sir Henry Campbell, 88
Barnard, George Gray, 94
Barne, George, 252
Barr, Alfred, 118

Bartolommeo, Fra, 252
Bastien-Lepage, Jules, 32
Bate, Francis: his art school and teaching, 31–2; role at N.E.A.C., 33, 41, 110, *The Naturalistic School of Painting*, 31
Bauhaus, 178, 195
Baynes, Keith, 223, 237, 252
Bean, Jacob, 95
Beaufort Street, Chelsea, 27
Beerbohm, Sir Max: 78, caricature of Fry, 164
Bell, Angelica, 238, 261
Bell, Clive: 68, 124–6, 128, 131, 142, 144, 149, 152, 154, selects English art for Second Post-Impressionist Exhibition, 156, 158; 163, writes *Art*, 164–5; 166, 196, 207, on contemporary art, 211; in Paris, 230, 235–6; 232, 268
Bell, Julian, 238, 259, 273
Bell, Quentin, 140, 187, 238, 264
Bell, Vanessa: visits Fry at Hampstead, 92; 124, observes Fry in railway carriage and visits Durbins, 126; 128, 140–1, ill in Turkey, 144–5; influenced by mosaics, 148–9; 150, *Spanish Lady*, 158, 161; 164, 166, 171; falls out of love with Fry, 171–2; 173, director of the Omega, 177; her Omega screen, 183; 187, 188, 191, 194, 196, 198, 199, 206, 219, with child by Grant, 221; 223, 224, 225, 228, 234, 237, 238, 242, 247, 249, 252, 257, 259, 261, 268, 269, 274
Bellini, Gentile, 65–6
Bellini, Giovanni, 37, 62, 63–4, 90, 96–7
Bennett, Arnold: 191, 219, 226, his play *Judith*, 227
Berenson, Bernard: 55, 62–3, 67–9, 78, 100, 103, 109, 117, and 'ideated sensations', 121; 166
Berenson, Mary, 67, 68, 81, 261
Bergen, Edgar de: see Kristian, Roald
Bergson, Henri, 242
Berlin, 66, 87
Bernheim-Jeune (Paris dealer), 156
Besnard, Abel, 43
Besselièvre (manufacturers), 182
Binyon, Laurence, 136
Birmingham Post, 241
Birrell, Francis, 227
Bissolo, Francesco Pietro, 66
Blake, William, 91, 204
Bloomsbury: 69, 92, Fry enters the

- Group, 127-8; 140, at Studland in 1911, 164; 165, 166, 173, 196, 207, 247, 249
- Blunt, Wilfred Scawen, 136
- Blythborough, 45, 46
- Bobrinsky Horse, 129
- Boeuf en Daube, 128
- Bombert, David, 211
- Borough Polytechnic, 149, 176
- Bosch, Jerome, 96
- Boston Museum of Fine Arts, 85
- Botticelli, Alessandro, 37, 90, 98-100
- Bourke, Hon. Terence, 61
- Bowness, Professor Alan, 116
- Boxall, Nellie, 130
- Brancacci Chapel, 70
- Brancusi, Constantin, 171, 200
- Brantôme, 264
- Braque, Georges, 167
- Brealey, John, 215
- Brenan, Gerald: on Bloomsbury, 128; 245, 249, 257, 270
- Bridges, Robert, 239-41
- Briton Rivière, 31
- Brodzky, Horace, 148
- Brown, Frederick, 32
- Brown, Horatio, 37, 41
- Brown, Joy, 171
- Browning, Oscar: reputation and character, 17; Fry's portrait of, 17; encourages friendship, 19
- Bruges, 143
- Brusa, 144-5
- Budapest, 87
- Budberg, Baroness Moura, 267
- Buffalo Art Academy, 91
- Burlington Magazine: 68, 69, 78, foundation of, 78-9; 81, 85, 96, 106, 118, 119, 128, 129, 130, 190, 202, 204, Fry's role as joint-editor, 208-9; 221, 251, 261
- Burne-Jones, Sir Edward, 35
- Burne-Jones, Philip, 179
- Burns, Mrs, 102
- Burroughs, Bryson, and his wife, 89
- Bushman art, 128-9
- Bussy, Dorothy, 197, 217
- Bussy, Simon: 119, *Lady Ottoline Morrell*, 142; 197
- Butler, Lady, 137
- Byzantine art, 141, 147, 149, 165
- Cadena Cafe, 190-1
- Caillebotte Bequest, 43
- Cambridge, 14, 16, 29, 42, 56, 123, 124, 127, 173
- Cambridge Extension Movement, 23, 55, 62, 70
- Cambridge Fabian Society, 28
- Cambridge Fortnightly*, 29
- Cambridge Review*, 56
- Carfax Gallery, 75, 78, 118, 204
- Carpenter, Edward: character and achievement, 23-4; homemade sandals, 24; 28, 37, his portrait by Fry, 49-50; 146, 229, 268
- Carr, J. Comyns, 61
- Carrington, Dora, 154, 207, 213
- Carter Family (pottery), 194
- Cassis, 251, 264
- Century Guild, 58
- Cenninni, Cennino, 91, 96
- Cézanne, Paul: 43, 53, Fry's gradual recognition of, 116-18; 130, 133, *La Vieille au Chapelet*, 136, 138, 146, 141, 142, 155, 156, 158, 171, 202, 211, his *Pommes*, 219-20; 226, 230, 237, 250, 253, Fry's book on him, 255-6; 258, 272, 273
- Chamberlain, Austen, 219
- Chambers, Dr, 104
- Champcommunal, Elspeth, 227, 228, 238, 242
- Chantrey, Dene, 104
- Chaplin, Stephen, 187
- Chardin, 109, 258
- Charleston, 250, 259, 261
- Chartres Cathedral, 12
- Château Gaillard, 55
- Chatto and Windus (publishers), 164, 257
- Chauvigny, 150
- Chekhov, Anton, 156
- Churchill, Winston, 146
- Cima da Conegliano, 65
- Clark, Kenneth, 271, 272, 274
- Clarke, Sir Caspar Purdon, 83, 88, 89, 94
- Clausen, George, 32
- Clifton College, 13-14, 19
- Coatmellec, Josette: her relationship with Fry, 243-5
- Cocteau, Jean, 230
- Coldstream, William, 261
- Colefax, Sibyl, ix, 206
- Collier, John, 137
- Colonna, Rome, 62
- Colvin, Sir Sidney, 78
- Conder, Charles, 53, 56, 78
- Constant, Benjamin, 42
- Constantinople, 143-4
- Cook, Ebenezer Wake, 136
- Cook, Sir Herbert, 78
- Cooke, Robert Grier, 80
- Coombe, Helen: see Fry, Helen
- Cope, Sir Arthur, 127
- Cork, Richard, 187
- Corot, Jean Baptiste Camille, 96, 219
- Correggio, Antonio, 269
- Correr Museum, 64
- Costa Giovanni, 35
- Costelloe, Mary: see Berenson, Mary
- Coué, 243
- Courbet, Gustave, 96
- Courtauld Institute Galleries, 69, 140, 267

Index

- Courtauld, Samuel, 252
Courtney, Mme Moucha, 191
Coxon, Raymond, 252
Cozens, J.R., 95
Crackanthorpe, Hubert, 56
Craig, Gordon, 147
Crivelli, 90
Crowe, Sir Joseph Archer, and
 Cavalcaselle, Giovan-Battista, 62
Cubism, 136, 149-50, 153, 158, 160, 167,
 181, 226, 265, 272
Cunard, Lady Emerald (Maud), 206
Cunard, Nancy, 202
Cust, Lionel, 106, 213
Cuyp, Aelbert, 95
- Daily Herald*, 139
Daily Mail, 185-6, 187
Daily Telegraph, 199, 251
Daniel, A.M., 53
Daumier, Honoré, 73-4
David, Gerard, 90, 98
Debussy, Claude, 193
Décades de Pontigny, 251
de Forest, Robert W., 106
Degas, Edgar, 51, 94, 96, 119, 124, sale
 of his collection, 219
Delacroix, Eugène, 73, 96, 130, 212, 219
Dell, Robert, 78-9, 130, 219
Denis, Maurice, 43, 118
Derain, André, 130, his *Le Parc de*
 Carières, Saint-Denis bought by Fry,
 140; 157, visits London, 225; 226, 228,
 230
Design and Industries Association, 195
Diaghilev, 156, 225
Dial, The, 261
Dickinson, Goldsworthy Lowes: 19,
 friendship with Fry, 24, 25-7; 31, 37,
 with Fry in Paris, 42-3; 122, 123, 143,
 163, 196, 207, dies, 272
Dicksee, Sir Frank: *The Lady Inverclyde*,
 134, 137-8
Dobson, Frank, 237, 252
Dodgson, Campbell, 78
Dolmetsch, Arnold, 58, 59, 219, 221
Doré Gallery, 62, 186
Dorking, 76
Dostoevsky, 156, 239
Doucet, Henry, 157, 170, 178, 187, 197
Douglas, Mrs, 90, 102
Douglas, Robert Langton, 68
Dresden, 66, 264
Druet (Paris dealer), 156
Dufy, Raoul, 226
Dughet, Gaspard, 62
Dunfermline, 70
Dunlop, Ian, 139
Durand-Ruel, Paul, 43, 111, 116, 117,
 265
Durbins: 112-16, 126, 140, 149, 171, 219,
 sold, 222
Dürer, 212, 264
- Duveen, Sir Joseph, 68, 241, 243
- Eastlake, Sir Charles, 51, 96
Eeckhoudt, Jan Vanden, 197-8
Eeckhoudt, Zoum Vanden, 198
Ehrich, F., 88
Elgar, Edward, 206-7
Elgin Marbles, 32
Eliot, T.S., 35
Elkin Matthews (publishers), 61
Encyclopaedia Britannica, 28
Epstein, Jacob, 233
Etchells, Frederick, 149, 152, 154, 158,
 171, 179, 185, 186, 187, 188
Etchells, Jessie, 158
Euston Road School, 261
- Fabbri, Egisto, 117
Fabre-Luce, Alfred, 242
Failand House, 8, 10, 41, 47, 55, 56, 271
Féneon, Felix, 44
Fenway Court, 103
Fiorenzo di Lorenzo, 94
Fisher, H.A.L., 213
Fitzroy Group, 123
Fitzwilliam Museum, 27
Flandrin, J.L., 157
Flaubert, Gustave, 256, 259
Florence, 37, 53, 62, 66, 103
Forbes, A. Stanhope, 32
Forster, Edward Morgan: on late
 Victorian Cambridge, 25; his portrait
 by Fry, 150-2; *A Passage to India*, 251
Fox, George, 3, 33
Frankfurt, 87, 264
Frazer, Mr, 12
French Impressionists, 31, 32, 33, 43,
 111, 127, 265
Freud, Sigmund: *Group Psychology and*
 the Analysis, 256
Frick, Henry Clay, 85
Friday Club, 127, 129
Friends' War Victims' Relief Fund, 185,
 197
Friesz, Othon, 170, 226, 230, 236
Fry, Agnes: her memoir of Sir Edward
 Fry, 5; 9
Fry, Sir Edward: takes No. 6, *The*
 Grove, 2; 5, compared to his brother,
 character, career, 6-7; marriage and
 admiration for Thomas Arnold, 8;
 attitude to children, 9; interest in
 science, 9-10; retirement and love of
 Failand, 10; skating and hatred of
 corruption, 11; displeasure at Roger's
 choice of career, 28, 31, 33; 41, 60, 86,
 112
Fry, Helen, 56, appearance, background,
 character, 57-8; decoration of
 Dolmetsch harpsichord, 58-9; mental
 illness, 60, 66, 77, 104, 122; writes to
 Mackmurdo, 76-7; 83, 86, 89, 92, 102,
 112, 117, 122, at Durbins, 126-7;

- friendship with Lady Ottoline, 141; 154, 172, 222
- Fry, Isabel, 9, 33, 66
- Fry, Joan, 35, 126, 130, 146, 207
- Fry, Joseph Storrs: and chocolate-making, 5; appearance and character, 5-6; his will brightens the Omega's prospects, 177-8
- Fry, Julian, 76, 104, 126
- Fry, Margery: Roger's portrait of her, 33; Omega fabric design given her name, 178; in France with the War Victims' Relief Fund, 197; 212, at Dalmeny Avenue, 223-5; clears out Omega, 227; 235, 260, 274
- Fry, Mariabella (Mab), 9
- Fry, Lady Mariabella: character and appearance, 7-8; control of her children, 9; watercolourist, 12; concern for her son's religious beliefs, 13, 19; 60, 86, sits for her portrait, 267; dies, 271
- Fry, Pamela (later Diamand): 76, 104, 126, sits for her portrait, 174; Omega fabric named after her, 178; 217, 235, 274
- Fry, Portsmouth, 12
- Fry, Roger: *LIFE* (General): central lesson behind his career, vii; character and creativity, x; first conscious impression, 1; born, 2; 3, 5, relationship with mother, 9, 13; assessment of his parents' values, 9; accompanies father to court, 11; early introduction to art, 11-12; menaced by sisters, 12; education at Sunninghill House and Clifton College, 12-14; influence of Quakerism, 14-15; appearance at Cambridge, 16; attends Oscar Browning's salon, 17; changing religious beliefs, 19; friendship with C. R. Ashbee, 20-3; impressed by Edward Carpenter, 24; listens to metaphysical discussions, 24-5; enters the Apostles, 25; friendship with G. L. Dickinson, 25-7; advised by Middleton, 28; experiences socialism and C. B. Shaw, 28; obtains First, 28; submits thesis, designs cover for *Cambridge Fortnightly*, 29; in conflict with his father, 33; first trip to Italy, 35-8; dines with Horatio Brown and J. A. Symonds, 37-8; meets Widdrington family, 38; proposes to Ida Widdrington, 39; returns London, 41; relationship with Mrs Widdrington, 47-9; takes 29 Beaufort Street, 45; meets Ricketts and Shannon, 52; visits La Roche Guyon, 52, 54; second visit to Italy, 53; talents as a designer, 55-6; organises modern art exhibition in Cambridge, 56; courts Helen Coombe, 58-60; marriage and intimations of disaster, 60-1; honeymoon, 61; extended honeymoon in Italy, 61-2; hit by Helen's illness, 66; in Europe, 66; relationship with Berenson, 67-9; his Italian lectures, 70-2; brief happiness with Helen, 76-7; involvement with *Burlington Magazine*, 78-80; arrives New York, 81; meets J. C. Johnson, 82; offered post at Metropolitan Museum, 83; disagreement with Morgan, 84-5; visits Mrs Gardner's collection, 85; meets Denman Ross and Matthew Prichard, 85; his impression of New York, 86; in running for directorship of National Gallery, 86; travels Europe, 87-8; accepts curatorship at Metropolitan, 88; buys for Museum, 90-1, 94-5, 100-01; redecorates a gallery, 91; accused of overcleaning pictures, 91-2; visited by Vanessa Stephen, 92-3; travels in Europe, 94; submits report to the Metropolitan Museum, 94; recatalogues drawings, 94-5; association with J. C. Johnson, 95-100; buys a Renoir for the Museum, 100-01; becomes European Adviser, 101; tours Italy with Morgan, 101-03; dispute over Fra Angelico, 104-06; position terminated, 106-07; lectures on Dramatic, Lyric, Comedic and Epic art, 109-10; builds Durbins, 112-16; discovers Cézanne, 116-18; visits Matisse's and Degas' studios, 118-19; troubled by Simon Bussy's colour, 119; effect of Helen's illness on his character, 122-3, 172; meets the Bells on Cambridge Station, 124; addresses Friday Club, 127; enters Bloomsbury, 127-8; visits 'Modern French Artists' exhibition, 130; at Durbins, 130; preparations for first Post-Impressionist exhibition, 131-3; invents title 'Post-Impressionists', 133; exhibition undermines social order, 139-40; gazes at the French paintings, 140; attends fancy dress ball, 141; affair with Lady Ottoline, 145-6; supervises Borough Polytechnic decorations, 149; visits France, 149-50; friendship and disagreement with Will Rothenstein, 154-6; loses Vanessa's love, 171-2; commissions portraits of Pamela, 174; contributes to *The Great State*, 175; his work at the Omega, 176-95; dispute with Wyndham Lewis, 185-7; visits Marne and Meuse ravaged by war, 197; paints at Roquebrune, 197-8; relationship with Nina Hamnett, 200-02; visits Paris, 206; angers Elgar, 206-07; holiday at Bosham, 207; overwhelms Virginia Woolf, 212; encourages Marion

- Richardson, 212-13; restores Mantegna's *The Picture Bearers*, 213-15; studies Cézanne's *Pommes*, 220; offers editorship of *Burlington* to Aldous Huxley, 221; sells Durbins and takes 7 Dalmeny Avenue, 222-3; relationship with his sister Margery, 225; entertains Picasso and Derain, 225; visits Sitwells' exhibition of modern French art, 226; closes Omega and departs for Paris, 227; visits Provence with Angela Lavelli, 228; at Les Baux, meets Marie Mauron, experiences Provençal peasant life, 228-9; in Paris, 230; visits Morbihan, meets Gontcharova and Larionov, 235; relationship with London Group, 237; affair with Mela Muter, 238-40; at the Hahn v. Duveen deposition, 241-2; in Spain, 242; attends Coué's clinic, 243; affair with Josette Coatmellec, 243-5; appearance in old age, 246; the plume in Bloomsbury's cap, 247; visits Paris, 227-8; at St Rémy-de-Provence and Cassis, 228-30; his views on Virginia Woolf's novels, 259; takes 48 Bernard Street, 261; appears as White Knight at children's party, 261-2; tours Germany, 264; acquires Mas d'Angirany, 269; elected Slade Professor, 270; his Mallarmé translations, 272; assessment of his achievement, 273; death and funeral, 274
- AS ARTIST: ix-x, Oscar Browning's portrait, 17; studies under Francis Bate, 31-32; influenced by Whistler, Margery Fry's portrait, 33; his painting of a heron, 41; attends Académie Julian, 41-2; illustrates Trevelyan's *Polyphemus*, 45; paints in Suffolk, 45-6; relationship with New English Art Club, 46, 111; Edward Carpenter's portrait, 49; attitude to Sickert brothers, 51; learns Old Master techniques, 51; talents as a designer, 55-6; archaic painter, 74-5; one-man show at Carfax Gallery, 78; exhibition at Alpine Club Gallery, 111-12; one-man show at Carfax Gallery, 118; paints Apollo ceiling, 129-30; his Post-Impressionist style, 146-8; one-man show of Post-Impressionist work, 150; portrait of E. M. Forster, 150-1; attitude to abstract art, 168; exhibits with Grafton Group, 170-1; an Omega artist, 176-95; paints at Roquebrune, 197-8; one-man show at Alpine Club Gallery, 199; exhibits flower paintings, 204; paints portraits, 215-17; paints in Sussex, 220-1; in Provence, 228; paints Mont Ste Victoire, 230; paints at Vence, 234, in the Morbihan, 235, at St Rémy and Cassis, 238, 251; portrait of Mela Muter, 238-9; one-man show at Independent Gallery, 241; takes up lithography, 264-5, late painting style, 265-67; assessment of his achievement, 273
- AS LECTURER AND CRITIC: the value of aesthetic experience to Fry, vii; his pragmatic approach, vii-viii; on the Turners at the Fitzwilliam, 36; reviews George Moore's *Modern Art*, 44; *Giovanni Bellini* commissioned, 62, published 63-4; contributes to *Monthly Review*, 64; contributed to Macmillan's *Guide to Italy*, 69; Italian lectures, 70-2; on the relationship of art to life, 72-3; his art criticism affected by his Italian studies, 73; 'An Essay in Aesthetics', 85, 120-2; involvement with *Burlington*, 78-80; edits Reynolds' *Discourses*, 87; effect of Chardin on his aesthetic theory, 109; influenced by Tolstoy's *What is Art?*, 110; on Cézanne, 116-18; visits Mohammedan exhibition, reviews *Bushman Drawings*, 128-9; catalogue introduction to Second Post-Impressionist Exhibition, 160-3; reviews Bell's *Art*, 165; on abstract art, 168; contributes to *The Great State*, 175; his aesthetic theory becomes more formalist, 209-10; criticises contemporary art, 237-8; *Transformations*, 252-4; *The Artist and Psycho-Analysis*, 253; *Cézanne*, 255-6; lectures and books, 257-8; as literary critic, 259; on collecting, 264; reconsiders his aesthetic theory, 268-9; as Slade Professor, 270-1; *The Arts of Painting and Sculpture*, 270; *Last Lectures*, 271; translates Mallarmé, 272; assessment of his achievement as critic, 273
- PAINTINGS: Margery Fry (c. 1890), 33-4; *Near the Villa Madama*, 36; *Heron rising over Marsh*, 41; *St Mark's: Twilight*, 41; *The Estuary at Blythborough*, 45-6; *Walberswick*, Suffolk, 48; portraits of Mrs Widdrington and her son, Bertram, 47, 49; Edward Carpenter, 49-50; *The Valley of the Seine*, 54-5; *St Anthony and the Satyr*, *The Ruins at Taormina*, 61; *The Pool*, 75; *Betchworth Limeworks*, 79; *Château de Brécy*, 111; *St George and the Dragon*, 119-20; *Vanessa Bell*, 124; *Clive Bell*, 125; the Apollo ceiling, 129-30; *The Way at Guildford*, 130-1; *Turkish Scene*, 147; *Studland Bay*, 147-8; *John McTaggart*, 150; *E. M. Forster*, 150-2; *The Terrace*, 158, 162; *Lytton Strachey* (1913), 166;

- Queen Victoria, 167; *Bus Tickets*, 168–9, 199; *South Downs*, 170; Christmas card, 1913, 171; *Madame Lalla Vanderveelde*, 192; *Madame Vanderveelde's bed*, 193; *The Harbour*, Cassis, 198; *German General Staff*, 199–200; *Nina Hamnett*, 201–2; *Bowl on a Chair*, *The Blue Bottle*, *Still-Life with Biscuit Tin and Pots*, 204; *The Madonna Lily*, 204–5; Lytton Strachey (1917), 207, 208; *Iris Tree*, 214–5; portraits of Maynard Keynes, Arthur Waley, Viola Tree, 215; *Edith Sitwell*, 216–7; *André Gide*, 217–8; *Painted Virginals*, 218, 221; *Willow Trees in front of Chalk-Pits*, 221; *Margery Fry* (c. 1919), 224; *The Bridge*, Auray, 235; *In the Morbihan*, 235–6; *Church at Ramatuelle*, 238; *Mela Muter*, 239–40; portraits of Bertrand Russell, Lydia Lopokova, Logan Pearsall Smith, Frank Hindley Smith, Robert Bridge, 239–40; *Cassis*, 251; *Carpentras*, 267; *Rabat*, 267; *Charles Mauron*, 262–3; portraits of W. H. Macaulay, Mary Paley Marshall, Baroness Budberg, Lady Fry, Aldous Huxley, 267; self-portraits, 267; *French Landscape*, 270
- BOOKS: *Giovanni Bellini*, 62, 63–4, 68; edits Reynolds' *Discourses*, 87; *Vision and Design*, 74, 108, 109, 114, 122, 225, 232–4, 237; *A Sampler of Castile*, 242; *Transformations*, 252–4, 268; *The Artist and Psycho-Analysis*, 253; *Cézanne. A Study of His Development*, 255–6; *Flemish Art, Characteristics of French Painting, Reflections on British Painting*, 257; *Ten Architectural Lithographs*, 265; *Henri Matisse*, 268; *The Arts of Painting and Sculpture*, 270–1; *Last Lectures*, 271
- Futurism, 153
- Gaddi, Taddeo, 70
- Gainsborough, Thomas, 53, 95, 101
- Gambier-Parry Collection, 69
- Gardner, Mrs Isabella Stewart, 68, 85, 103
- Caudier-Brzeska, Henri, 181, 185, 188, 209
- Gauguin, Paul, 52, 118, 126, 130, 133, 136, 138, 150, 154, 209
- George Bell and Sons (publishers), 64–5
- Certler, Mark, 154, 207, 226, 237, *Homage to Roger Fry*, 238
- Chent, 143
- Chirlandaio: *Portrait of an Old Man and Boy* likened to Pierpont Morgan, 83
- Ciambono, 91
- Gide, André, 215, 217–9
- Gill, Eric, 155, 158, 171
- Gill, Macdonald, 149
- Gill, Winifred, 194, 197, 199, 202
- Gimond, Marcel, 234
- Gimpson, Ernest, 180
- Giotto, 74, 90, 108–09
- Giovanni di Paolo, 97, 99
- Giverny, 53
- Claenzer, Eugene, 81
- Gollancz, Victor, 271
- Gontcharova, Natalia, 156, 177, 234
- Gore-Booth, Eva, 193
- Gore, Spencer, 158, 185, 187
- Gosschalk-Bonger, Mme 132
- Goya, Francesco de G. y Lucientes, 91
- Grafton Galleries, 131, 137, 143, 146, 152, 154, 155
- Grafton Group, 168, 177
- Grant, Duncan: 128, 140, 146, 148, 149, 152, 154, 158, approaches pure abstract art, 166–8; his portrait of Pamela, 160, 174; director of Omega, 177; 178, 181, his Lily-Pond screen, 184; 185, 188, 190, 191, 192, 196, 219, Fry's admiration for, 221; *Cyclamens*, 223; 234, 237, 238, 242, 249, 252, 259, 269
- Grant Richards (publishers), 61
- Gris, Juan, 167
- Gronau, Georg, 66
- Grosvenor Galleries, 32, 52
- Guardi, Francesco, 91
- Guillaume, Paul, 228
- Cutierrez, Maria (Maria Blanchard), 206
- Hahn, Mrs, 241, 243
- Hallam, Arthur, 25
- Hamilton, Cuthbert, 185, 187
- Hamilton, Lady Ian, 191
- Hamnett, Nina: 188, 191, relationship with Fry, 200–02; *Portrait of a Landlady*, 203; 223, 227, 229, 238, 245, 268
- Harris, Henry ('Bogey'), 166, 191, 274
- Harrison, Jane, 11
- Headlam, Walter, 92
- Hearn, George A., 90
- Hodgkin, Lucy, 55
- Hodler, Ferdinand, 129
- Hogarth Press (publishers), 242, 256
- Holbein, Hans, 90, 91
- Holmes, Sir Charles John, 79, 80, 219
- Holroyd, Michael, 156
- Hooch, Pieter de, 265
- Hope, Lottie, 130
- Hopkins, Gerard Manley, 258
- Horne, Herbert, 58, 59, 69, 78, 98–100, 104, 106, 166
- Howe, Winifred E., 90
- Hughes, Pip, 35, 37
- Hulme, T. E., 170
- Hunt, Richard Morris, 85
- Huntley & Palmer (biscuit factory), 13
- Hutchinson, Jack and Mary, 207, 219
- Huxley, Aldous: visits Durbins, 221; 267

- Ideal Home Exhibition, 185
 Image, Selwyn, 58, 59
 Independent Gallery, 235, 241
 Ingres, Jean-Auguste-Dominique, 73, 219
- Jaccaci, August, 104
 Jacob S. Rogers bequest, 84
 James, Henry: on the Metropolitan,
 84-5; *What Maisie Knew*, 104; 212
 Jekyll, Gertrude, 116
 John, Augustus, 111, 141, 154, 222, 241,
 249
 John, Dorelia, 141, 249
 John, Romilly, 248
 Johnson, John G., 82-3, 85, 88, 95-100,
 122
 Johnstone, J. K., 245
- Kahnweiler, D. H., 156
 Kaiser-Friedrichs Museum, 66
 Kakuzo, Okakura, 109, 200
 Kandinsky, Wassily, 168
 Kariye Djami, 147
 Kauffer, E. McKnight, 220
 Kelly, Gerald, 125
 Keynes, Maynard, 215, 219, 252
 King's College, Cambridge: 14, 16, effect
 of reforms, 17; 19, 29, 70, 92, 267, 274
 Kleinberger's Gallery, 104
 Konody, P. G., 158, 185, 241
 Kristian, Roald, 188, 191, 202
 Kurz, Dr, 91
- La Ciotat, 264
 Laffan, William, 81, 88, 89, 95
 Lago, Mary M., 156
 Laguerre, Louis, 213
 Lamb, Henry, 141, 143, 249
 Lane, Hugh, 209
 Lang, Berel, 121
 Larionov, Mikhail, 156, 234
 La Roche Guyon, 52, 54
 Laurens, Jean Paul, 42
 Laurentian Library, 37
 Lavelli, Angela, 227-8
 Lear, Edward, 38
 Le Dorat, 150
 Lee, Vernon, 109
 Léger, Fernand, 226
 Legrand, Louis, 130
 Legros, Alphonse, 32, 130
 Leonardo, 65, 66, 90, 95, 241
 Leopold of Belgium, King, 104
 Les Baux, 228-9
 Lessore, Thérèse, 223
 Lewis, Percy Wyndham: 152, 154, 158,
 170, 178, 179, his quarrel with Fry,
 185-7; 188, 194, 207, 211, 212, 226
 Lewitska, Sonia, 234
 Lhôte, André, 170, 171, 226
 Lichnowsky, Princess Mechtilde, 178
 Lipke, William, 185
 Listener, 261
- Loeser, Charles, 117
 London Artists' Association, 251-2, 267
 London Group, 211, 225, 236-7
 London Impressionists, 33
 Lopokova, Lydia, 239, 241
 Lorenzo di Credi, 90, 94
 Lorrain, Claude, 75, 232, 234, 235, 250
 Lotto, Lorenzo, 62, 91
 Lytton, Hon. Neville, 111-2
- Macaulay, W. H., 267
 MacCarthy, Desmond, 92, 131-3, 136,
 142
 MacColl, D. S., 45, 53, 54, 56, 74, 78, 79,
 130, 236
 McEvoy, Ambrose, 111
 Mackmurdo, A. H., 58, 59
 Macmillan (publishers), 67, 76
 McTaggart, John Ellis: physical
 eccentricities and gifted intellect, 14;
 16, 18, his effect on Fry's religious
 beliefs, 19; 24, 55, 150
 Maes, Nicolaes, 91
 Mailloe, Aristide, 271
 Mallarmé, Stéphane: 217, 259, Fry's
 translations of, 272
 Manchester Town Hall, 12
 Manet, Edouard, 96, 117, 133, 219
 Mansard Gallery, 226
 Mansfield, Katherine, 243
 Mantegna, Andrea: 90, Fry's restoration
 of *The Picture Bearers*, 213-4
 Marchand, Jean, 157, 170, 223, 230, 234,
 236
 Marsh, Sir Edward, 57, 78
 Marshall, Herbert, 31
 Marshall, Mary Paley, 267
 Masaccio, 53, 70-1
 Masson, André, 250
 Master of Flémalle, 97
 Master of the Mansi Magdalene, 97
 Matisse, Henri: 110, 118, 126, 129, 130,
Femme aux Jeux Verts, 133, 135, 137,
 138; 140, 141, 147, 150, 157, *Dance*,
 158-9; 197, praises Fry's work, 206;
 208, 211, 222, 223, 235, 268
 Maurice, F. D., 25
 Mauron, Charles, 229, 238, 245, 251, 267,
 269, 272, 273, *The Nature of Beauty in
 Art and Literature*, 251
 Mauron, Marie, 229, 230, 234, 237, 238,
 245, 251, 269
 Medici Chapel, 37
 Meier-Graefe, Julius, 133
 Melville, Arthur, 94
 Meninsky, Bernard, 223, 237
 Metropolitan Museum of Art, 81, 83-5,
 88, 97, 104-7, 108, 123
 Michelangelo, 37, 42, 70, 90, 95, 109
 Middleton, J. H.: 27, character and
 appearance, 27-8; advises Fry on his
 career, 28; praises Fry's thesis, 29
 Miles, Mr (Omega caretaker), 185

- Milnes, Monckton, 25
 Miró, Jean, 250
 Modigliani, 200, 226
 Mohammedan art, 129, 233
 Monaco, Lorenzo, 72
 Mond, Henry, 222
 Monet, Claude, 52, 53
Monthly Review, 64, 73, 108
 Moore, George: and his *Modern Art*, 44
 Moore, George Edward, 121, 127
 Moore, Henry, 233
 Moore, Thomas Sturge, 76
 Moreau, Gustave, 119, 156
 Morley, Robert, 136
 Morgan, John Pierpoint, 81, 82, 83-5, 88, 89, 90, 94, 95, 101-6
Morning Post, 112, 118, 136, 150
 Morphet, Richard, 265-7
 Morrell, Lady Ottoline: relationship with Fry, 141-3, 145-6, 178, 206, 228
 Morrelli, Giovanni, 53, 62, 64
 Morrice, James Wilson, 126
 Morris, William: 20, 23, 27, 59, 176, his firm compared to the Omega, 178-9, 181; 190
 Murray, John Middleton, 148
 Munich, 129, 132, 264
 Muta, Mela, 238-40
 Myers, L. H., 252
- Naples, 37
 Nash, John, 238
 Nash, Paul, 213, 252
 Nation, 136, 160, 163, 179
Nation and Athenaeum, 237, 261
 National Art-Collections Fund, 88, 257
 National Gallery, London, 11, 86, 88, 89, 100, 209, 219
 Nevinson, C.R.W., 236-7
 Newbolt, Henry, 64
 New English Art Club, 32, 33, 45, 46, 54, 74, 76, 111, 123, 127, 129, 148, 155
 New Gallery, 32, 62, 139
 Newlyn School, 32
New Quarterly, 120
New Statesman, 237
 Newton Hall, Northumberland, 38, 39, 40, 47
 New York, 80, 81, 86, 88-9, 106, 109
New York Sun, 81
 Nicolson, Benedict, 163
 Noble, Sir Andrew, 129-30
 Norton, H.T.J., 141, 143
- O'Connor, 126
 Omega Workshops, 55, 56, 114, 149, 164, 172, 174-95, 200, 207, 225, 226, 227
 Orcagna, Andrea, 70
 Orchardson, Sir William Quiller, 137
 Orpen, William, 111
- Pall Mall Gazette*, 136, 171
 Paris, 125, 131
 Parry, Sir Hubert, 69
 Pater, Walter, 64
 Pease, Mary, 9
 Pease, Susanna, 223
 Pellerin Collection, 250
 Percival, John, 13
 Perugia, 101
 Philadelphia, 82, 96
 Philadelphia Museum of Art, 96
 Phillips, Sir Claude, 78, 199
 Picasso, Pablo: 136, 139, 141, 150, 157, 158, 160, 167, 170, 199, 211, visits London, 225; 226, 235
 Piero della Francesca, 166
Pilot: Fry becomes art critic of, 73
 Pissarro, Camille, 265
 Pissarro, Lucien, 156
 Pitchforth, R. V., 252
 Poiret, Paul, 176
 Poitiers, 150
 Port Vendres, 264
 Porter, Frederick, 252
 Post-Impressionism: 76, 108, 110, 119, 122, 129, 130, term invented, 133; 133-40, 149, 164
 Pound, Ezra, 207
 Poussin, Nicholas, 230, 234, 235, 243, 250, 258, 273
 Powles, Lewis Charles, 51, 273
 Poynter, Sir Edward, 32, 86
 Prague, 87
 Pre-Raphaelitism, 37
 Prichard, Matthew, 85
 Pritchard, Jack, 261
 Proust, Marcel, 239, 258
 Prout, Samuel, 20
 Puvis de Chavannes, Pierre, 43, 89, 91, 129, 156
- Quakers: customs of, 3; Fry family association with, 3-5; early history of, 3; 9, 14, attitude to travel, 33; 60
 Queen's Hall, 258
 Queenstown, 88
- Ramatuelle, 238
 Raphael, 35, 90, 95
 Ravello, 61
 Ravenna, 37
 Rebel Art Centre, 187
 Reff, Theodore, 256
 Rembrandt van Ryn: 95, 253, *Titus at His Desk*, 234-5
 Reni, Guido, 130
 Renoir, Pierre Auguste: 90, *La Famille Charpentier*, 100-02; *Les Parapluies*, 209-10; 261
 Reynolds, Sir Joshua, 86, 87, 136, 147, 162
 Rhythm, 148

- Richards, I.A.: *The Principles of Literary Criticism*, 252
 Richardson, Marion, 212-3
 Richmond, Sir William Blake, 179
 Ricketts, Charles, 52, 76
 Riviera, Diego, 206
 Roberts, H.A., 163
 Roberts, William, 185, 187, 188, 211
 Robertson, Giles, 63
 Robinson, Charles, 185
 Robinson, Edward, 89, 106
 Rome, 35
 Roquebrune, 197-8
 Ross, Dr Denman: *Theory of Pure Design*, 85
 Ross, Robert, 75, 78, 129, 136, 150
 Rossetti, Dante Gabriel, 14, 35, 209
 Rothenstein, Alice, 155
 Rothenstein, Sir William: 42, 51, 56, 76, 77, 111, 118, 123, 154, quarrels with Fry, 154-6; 215
 Rouault, Georges: 230-2, *Woman and Child*, 231; 242
 Rousseau, Henri (Le Douanier), 157
 Royal Academy, 11, 32, 86, 136-7, 257, 265
 Royal Academy Schools, 127
 Rubens, Sir Peter Paul, 91
 Ruck, Arthur, 191
 Ruskin, John, 20, 31, 35, 64, 72, 110, 120, 175, 212
 Russell, Alys, 55
 Russell, Bertrand, 19, 55, 143, 146, 239
 Russian art, 156
 Russian ballet, 156, 177, 186
 Rutherston, Albert, 149
 Rutter, Frank, 41, 111, 186, 236, 237
 Ruysdael, Salomon van, 94
- Sackville Gallery, 153
 Sagot, Clovis, 156
 St George's School, Ascot, 12-13
 S. Pierre-en-port, 54
 St Peter's, Rome, 35
 St Rémy-de-Provence, 245, 251, 269
 St Tropez, 238, 239, 245
 Salzburg, 264
 Sanger, Charles P., 11, 271
 Santayana, George: *The Sense of Beauty*, 86
 Sargent, John Singer: 32, 92, 93, 137, 215, 254, *Madame Gautreau*, 92-3
 Sâr Péladan, 45
 Sassetta, Stefano di Giovanni, 68
 Satie, Eric, 230
 Savage, Sir George (Dr), 66
 Savary, Madeleine, 130
 Scott, Sir George Gilbert, 27
 Second Post-Impressionist Exhibition, 153, 156-63, 174
 Segonzac, André Dunoyer de, 230
 Seurat, Georges, 43, 206, 254, 273
 Severini, Gino, 191
- Shannon, Charles, 33, 52, 76
 Shaw, George Bernard: lectures at Cambridge, 28; 45, 176-7, supports Omega, 177, 188-9; 195, 206-7, 211
 Shearer, Margery, 191
 Shearman, Montague, 222
 Sicily, 37
 Sickert, Bernhard, 51
 Sickert, Walter Richard, 33, 51, 78, 123, 127, 137, 148, 191, on Fry's paintings, 199; 200, praises Fry's flower paintings, 204; *Queen's Road, Bayswater*, 223; 258
 Sidgwick, Henry, 25
 Siena, 37
 Signac, Paul, 118, 130
 Significant form, 121, 163-5
 Sign of the Unicorn (publishers), 62
 Simpson, John Woodruffe, 85
 Sisley, Alfred, 96, 265
 Sistine Chapel, Rome, 109
 Sitwell, Edith, 215-17, 268
 Sitwell, Sir Osbert, 75, 226
 Sitwell, Sir Sacheverell, 226
 Slade professorships: Fry's unsuccessful candidatures, 86, 123; Fry's appointment, 270-1
 Slade School of Art, 111, 123, 129, 130
 Smith, Frank Hindley, 239, 252, 259
 Smith, Logan Pearsall, 67, 141, 144, 176, 219, 240
 Smith, Matthew, 223, 237
 Sneyd-Kynnersley, Rev. W. H., 12, 13
 Society of Antiquaries, 27
 Sonderbund Exhibition, Cologne, 154
 Spain, 242
Spectator, 235
 Spencer, Stanley, 158, 211
 Spender, Stephen, 128
 Stafford Gallery, 153
 Steen, Jan, 91
 Steer, Philip Wilson, 53, 55, 78, 111, 154
 Steichen, Edward, 84
 Stein, Gertrude and Leo, 118, 141, 156
 Stelletsy, 156, 249
 Stephen, Adrian, 141
 Stephen, Sir Leslie, 94
 Stephen, Thoby, 124
 Stephen, Vanessa: see Bell, Vanessa
 Stephen, Virginia: see Woolf, Virginia
 Stephens, F. G., 73
 Stevens, Alfred, 209
 Stillman, Marie, 35
 Stott, Edward, 32-3
 Strachey, Dorothy: see Bussy, Dorothy
 Strachey, Giles Lytton: 164, painted by Fry, Grant and V. Bell, 166; 207, 215, 222, 250, 271-2
 Strachey, James, 141, 207, 256
 Strachey, Lady Jane, 207
 Strachey, Philippa (Pippa), 198-9
 Strindberg, Madame, 185
 Suffragettes: and Post-Impressionism, 139

- Suggia, Madame, 191
 Surrealism, 250
 Sutton, Denys: *Letters of Roger Fry*, p. viii
 Symonds, John Addington, 37-8, 41, 64, 70
- Taormina, 61
 Tatlock, Robert, 227, 261
 Teed, Colonel, 251
 Tennyson, Alfred, 25
 Thiesson, Gaston, 171
 Thornton, Alfred, 52, 53
Times, The, 118, 136, 150, 241
Times Literary Supplement, 232
 Titian, 66, 95
 Tolstoy, Leo: *What is Art?*, 110
 Tomkins, Calvin, 90
 Tomlinson, Charles, 10, 12
 Tongue, Helen: *Bushman's Drawings*, 128-9
 Tonks, Henry, 56, 74, 78, 129, 154
 Toynbee Hall, 24, 28
 Tree, Iris: Fry's portrait of her, 214-15
 Tree, Viola, 215, 268
 Trevelyan, Julian, 261
 Trevelyan, Robert, 17, 45, 55, 57
 Trotter, Wilfrid: *Instincts of the Herd in Peace and War*, 256
 Tunis, 61
 Turner, J.M.W.: Fry's article on his watercolours at The Fitzwilliam, 36
 Turner, Percy Moore, 241
 Turner, Saxon Sydney, 242
- Uccello, Paolo, 53
 Unamuno, Miguel de, 242
 Utrillo, Maurice, 226
- Vale Press, 52
 Vanderbilt, Cornelis, 94
 Vandervelde, Mme Lalla, 191-3, 206, 215
 Van Eyck, Hubert, 97-8
 Van Gogh, Vincent, 132-6, 138, 142, 150, 153, 154, 204
 Veblen, Thorstein: *Theory of the Leisure Class*, 271
 Velasquez, 53
 Vence, 234
 Venice, 37
 Veronese, Paolo, 65
 Vêthueil, 52, 53
 Victoria and Albert Museum, 83
 Vienna, 87
 Vildrac, Charles, 170, 197, 204, 228, 234, 235
 Vildrac, Rose, 197, 208, 228, 235
- Villeneuve-les-Avignon, 61
Vision and Design: see under Roger Fry:
 Books
 Vlaminck, Maurice, 157, 171, 223, 226
 Vlieger, Simon, 94
 Vollard, Ambroise: 117, 118, 156, his book on Cézanne, 202
 Von Bode, Wilhelm, 66
 Vorticists, 185, 209, 211
- Wadsworth, Edward, 185, 187
 Waley, Arthur, 215, 217, 258
 Walshe, Christina, 139
 Walters, Henry, 85, 94
 Washington, 83
 Waterhouse, Alfred, 12
 Watteau, Antoine, 258
 Watts, George Frederic, 32, 73
 Wedd, Nathaniel, 72
 Wees, William C., 139
 Wells cathedral, 20
 Wells, H. C., 175, 207, 267
 Whistler, James McNeill: 33, 41, 49, 51, 55, 73, 74, 90, 91, 111, his *Ten O'clock* lecture, 120; 127
 White, Amber Blanco, 207
 Whitman, Walt, 24
 Widdrington, Cecilia: 38, 41, relationship with Fry, 47-8; 55, 78
 Widdrington, Fitzherbert, 38, 39
 Widdrington, Idonea (Ida): 38, refuses Fry's offer of marriage, 39-41; on her mother's portrait, 47; 130
 Williams, Basil, 149
 Williamson, G. C., 65
 Wilson, Canon, 13, 14, 16
 Wolfe, Edward, 226-7, 252
 Woolf, Leonard, 130, 225, 243, 259, 269, 274
 Woolf, Virginia: her biography of Fry, ix, 92, 122; describes Fry's appearance at Gordon Square, 127; 128, 130, 140, damned by Fry, 141; 164, on his still-life painting, 202; overwhelmed by Fry, 211-12; 225, 243-5; charmed by Fry, 247; 251; on Fry as a literary critic, 258-9; describes his appearance at children's party, 261; 269, 270, *The Mark on the Wall*, 212; *To the Lighthouse*, 128, 259; Mrs Dalloway, 259; *Orlando*, 259; *The Waves*, 259
- Yeats, William Butler, 191
 Yorkshire Penny Bank, 131
- Zadkine, Osip, 200
 Zborowski, Leopold, 226