

Economics 195S.06
English 179 ES
Art History 177 FS
Economics in the Bloomsbury Group
Fall 2010
The Link, Perkins Library, Z-088
Wednesday and Friday, 1:15–2:30 p.m.

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Texts

S. P. Rosenbaum, The Bloomsbury Group Reader (hereafter **BGR**)
Quentin Bell, Bloomsbury (out of print but available for purchase on the Internet and in local second-hand bookstores)

Readings

E.M. Forster, Howards End
John Maynard Keynes, General Theory of Employment, Interest, and Money
Virginia Woolf, Mrs. Dalloway

(Texts and readings, with the exception of Bell, are available in the university bookstore)

Note: In addition to the texts and readings, ring binders with additional materials will be provided on loan to all members of the seminar free of charge, to be returned in good condition on the last day of class. **Please do not write on or in any way deface these materials.** If you wish to highlight or otherwise mark the material, you should carefully remove it from the binder, photocopy your own set, and carefully place the document back in the binder.

Background

This seminar is intended to afford students with some background in economics an opportunity to reflect on questions about the discipline: What are its values and its findings? What questions does it address and which ones does it avoid? How does it operate and interact with other fields of inquiry and endeavor; and what are its strengths and weaknesses? The focus will be on the “Bloomsbury Group,” an informal association of artists, writers, and intellectuals in England during the first half of the last century. Only one of the Group was a professional economist, but he, John Maynard Keynes, was the most important economist of his age. At least four others (Roger Fry, E. M. Forster, and Virginia and Leonard Woolf) took economic topics very seriously and wrote about them often. A

defining characteristic of the Bloomsburys was their close interaction with each other and, because of Keynes' presence, as well as for other reasons, economic ideas and issues pervaded their discussions. We will look not at Bloomsbury economics exclusively, but their economic ideas should be a guiding theme.

Some Topics Related to Economics Addressed by the Bloomsburys in Their Art and Literature

1. What is a proper measure of human welfare? Is it simply the consumption of goods and services per capita? Asking the same question over time, what is a proper measure of human progress? The Bloomsburys often used the term "civilization" when exploring this topic. They had disdain for Jeremy Bentham, the patron saint of micro-economics, and his brand of utilitarianism; they were more sympathetic to John Stuart Mill.
2. How can "the arts" (including painting, sculpture, music, literature, etc.) as well as "pure science" survive and prosper in an advanced market economy where, for the most part, goods and services are valued according to their capacity sooner or later to satisfy consumer wants? What new institutions need to be created in the public sector to make possible that survival? in the private sector?
3. Related to topic #2, what are the determinants of creativity in a complex modern economy? How may creativity (entrepreneurship, invention, etc.) be stimulated or retarded?
4. What should be the economic relations among nations? Is there any reasonable case for empires? What institutions would make possible an efficient, peaceful, and just global economic system?
5. What are the connections between the international economy and international conflict?
6. What are the determinants of the behavior of humans in the economy and society? Can presumptions of simple optimization serve as a basis for prediction? Is there improved understanding to be found in the discipline of psychology?
7. How do social classes affect the economy? Does the economy explain the class system? or does the class system determine the efficiency of the economy?
8. Is there a special set of responsibilities to society outside the market incumbent upon those persons with special gifts (the intellectual and artistic elite)? What are they? Do they require a kind of volunteerism?
9. What are the ways in which a social or economic problem (e.g., unemployment, poverty, or environmental degradation) may be most effectively explored and solutions found? economic and social modeling? descriptive accounts? history? biography? portrayals in works of art and literature? story-telling? Do these ways suggest reasons for continuing close relationships among natural science, social science, the humanities, and the arts?
10. What is the proper role for government in the economy and throughout society? What are the dangers present in a strong government?
11. To what extent do many social problems of the day (e.g., oppression of women and minorities, loss of community, etc.) have economic roots? And economic solutions?

12. How may civil society, conceived broadly, be involved in social and economic inquiry? What new technologies and institutions are required to make this effective?
13. There is always much talk of “public policy.” How about “private policy”? Should the results of economic and social inquiry suggest how we should lead our individual lives?
14. What are the requirements of human freedom? And what are the dangers to it and ways to protect it?

Membership of the Bloomsbury Group, divided into three categories, according to their centrality

Major figures

1. Virginia Woolf: novelist, essayist, and feminist, daughter of Sir Leslie Stephen (editor of the Dictionary of National Biography, and student of Victorian social thought), wife of Leonard.
2. Vanessa Bell: painter, Virginia’s sister and hostess at Gordon Square and Charleston farmhouse. Wife of Clive Bell, mother of Julian, Quentin, and Angelica; sometime lover of Roger Fry; longtime companion of Duncan Grant.
3. Duncan Grant: painter, much beloved of all Bloomsbury.
4. John Maynard Keynes: economist, public servant, Cambridge academic, founder of Keynesian macroeconomics, husband of Lydia.
5. Roger Fry: painter, art critic, art impresario, writer, all-around Renaissance man.
6. Lytton Strachey: biographer, historian, essayist, iconoclast, longtime companion of Carrington.
7. Leonard Woolf: editor, publisher, essayist, socialist, political theorist, political commentator, Virginia’s husband.
8. Clive Bell: art critic, political philosopher, bon vivant, Vanessa’s husband.
9. Edward Morgan Forster: novelist, essayist, and Cambridge don.
10. G. E. Moore: Cambridge philosopher and ethicist, especially influential in early days of Bloomsbury.

Second-rank figures (with respect to Bloomsbury)

11. James Strachey: psychologist, Freud's translator and editor in English, Lytton's brother.
12. Desmond McCarthy: editor, theater critic, essayist, conversationalist.
13. Dora Carrington: painter, Lytton's companion.
14. Ralph Partridge: minor novelist, Carrington's husband.
15. Thoby Stephen: brother of Virginia and Vanessa who brought Bloomsburys together but died as a young man from typhoid.
16. Lydia Lopokova: Keynes's wife and prima ballerina of the Russian ballet.
17. Mary (Molly) McCarthy: novelist and Desmond's wife.
18. Marjorie Strachey: novelist, Lytton's sister.
19. Ottoline Morrell: grande dame and saloniere.
20. Vita Sackville West: novelist, gardener, close friend of Virginia.
21. Harold Nicholson: Vita's husband, diplomat and diarist.
22. Alix Strachey: James's wife and partner in psychoanalysis.
23. Saxon Sydney-Turner: civil servant, essayist, notoriously silent, beloved friend of all.
24. David Garnett: novelist, lover of Duncan, husband of Angelica.
25. Adrian Stephen: Psychoanalyst, Virginia and Vanessa's brother, perpetrator of Dreadnaught hoax.

Younger Members

Like most communities, Bloomsbury broadened over time, and in later generations became more diffuse. Among those in the second generation who remained close to the Bloomsbury tradition are:

26. Frances Partridge: Ralph Partridge's wife after Carrington's death and chronicler of the later Bloomsbury.

27. Julian Bell: son of Clive and Vanessa, promising young scholar and poet killed in Spanish civil war.
28. Angelica Bell: daughter of Vanessa and Duncan Grant, artist, wife of David Garnett. (Critical of Bloomsbury in memoir.)
29. Quentin Bell: son of Clive and Vanessa, with wife Olivier one of the most prolific and insightful interpreters of Bloomsbury.
30. George (Dadie) Rylands: poet, Cambridge don, theatrical producer, employee of Hogarth Press.

Others: A variety of prominent artists, intellectuals, and public figures of the first half of the twentieth century have some association with Bloomsbury, including Bertrand Russell, Robert Bridges, Charles Mauron, John Lehmann, Mark Gertler, Nina Hamnett, Goldsworthy Lowes Dickinson, T.S. Eliot, Wyndham Lewis, D. H. Lawrence, and Rupert Brooke.

What Did They Do? Art and Inquiry

Some features of the Bloomsbury Group that are most attractive and intriguing are (1) the remarkable amount of intellectual firepower that they could muster collectively; (2) the general commitment of most of them to revolutionary change in the various areas that they represented - art, economics, fiction, ethics, biography, criticism, history, political philosophy, psychology, esthetics; (3) the attention members paid to the thoughts of others in the Group and the inclusion of the ideas of the others in their own work; (4) their candor with others and with themselves; (5) their sense of fun and joie de vivre, combined with (6) their commitment to hard work (on whatever they were engaged) and improvement of human welfare. They also put their energy and their money where their mouth was. The Omega Workshops (1913–1919) and the Hogarth Press (1917–1946) were pioneering attempts to spread art across society and throughout daily life.

Who Cares about Them and Why?

Interest in Bloomsbury has been somewhat cyclical. They were noticed first during the second decade of the twentieth century for their revolutionary intellectual views and for their critiques of aspects of Victorian and Edwardian culture then on the wane. They attacked and provided alternatives to Victorian biography, art, fiction, economics, moral codes, history, imperialism, and militarism. They gathered an enthusiastic following mainly among the young. But they were also denounced as dangerously subversive by conservatives and traditionalists, especially for the postimpressionist art exhibitions, their pacifism during World War I, their general irreverence toward their forbears, and their lifestyle.

The years between the wars (1919-1939) brought many of Bloomsbury's greatest triumphs (Virginia's and Morgan's novels, Lytton's biographies, Keynes's economic classics, the Hogarth Press, Fry's esthetics, etc.) but they also brought tragedies (the deaths of Lytton, Roger, and Julian and the suicides of Carrington and Virginia). During these years, and in the years right after World War II, they were attacked for being elitist snobs, inferior to those they admired (e.g., the French Postimpressionists) and destructive of the moral fibre that had sustained the British Empire. They were criticized for leaving London (in the main) and moving to the country, where, it was alleged, they could ignore the sufferings of the depression, the horrors of industrialization, and the rising tide of authoritarian rule worldwide.

The revival of interest in Bloomsbury since World War II has been based, I think, on four developments:

1. There was a growing appreciation (especially in America) of Virginia Woolf as a literary genius and pioneer in exploring the changing role of women in society. Study of her life and works has been facilitated by publication of her letters, diary, essays, and several biographies. The biography by Hermione Lee is especially good.
2. There has been a sharp focus on Keynesian economics which first of all seemed to be merely tangled (1930s) then simple and useful (1940s-1960s) and finally much more complex than first believed (today). Discussion of Keynes was undoubtedly stimulated by the publication by the Royal Economic Society of his collected writings in 31 volumes. Two excellent recent biographies are by Donald Moggridge and Robert Skidelsky (3 volumes).
3. A highly entertaining biography of Lytton Strachey by Michael Holroyd in 1967 lifted the wraps off the personal lives of the members which were found in some cases to rival a soap opera. ("They lived in squares and loved in triangles.") A criticism that may be made of this prurient attention is that it leads to neglect of the artistic and intellectual activities around which their lives revolved. The 1995 film Carrington is in this prurient tradition (but is still quite good!).
4. After Duncan Grant's death in 1978, the Charleston Farmhouse near Lewes in Sussex that had for long been a center of Bloomsbury activities was closed up and abandoned. In the 1980s a group of friends and admirers of Bloomsbury, in Britain and America (notably Mrs. Dewitt Wallace of Reader's Digest) provided the means to restore and open Charleston to the public. Now, each year, thousands of visitors come to see how this center of Bloomsbury looked during its heyday. Monks House, the home of Virginia and Leonard, is a National Trust property open to the public in nearby Rodmell.

Over the last decade, there has been abundant scholarly attention to Bloomsbury in articles and books that reproduce source materials and provide interpretations. Some of these are in the works you have purchased and been given on loan; others are on reserve in the Perkins Library. Still others are spread throughout Perkins, Bostock, and Lilly. We will read and discuss this literature over the course of the semester. In 1999-2000 there was a focus on the art of Bloomsbury in London that was not equaled ever in their own lifetimes. The Tate Gallery devoted a major exhibition to

“The Art of Bloomsbury” (which traveled to the Huntington Library in California and to Yale). The Courtauld Gallery in London devoted an exhibition entirely to Roger Fry, and there were numerous smaller exhibitions at other galleries. The Tate and Courtauld catalogs are major additions to the literature. The art critics have been almost universally scathing of Bloomsbury art, but the public has been exceptionally enthusiastic. We shall discuss this paradox. An exhibition of Bloomsbury art in American collections has been assembled by the Johnson Museum at Cornell and opened at the Nasher in December 2008 and closed in April 2009. The exhibition traveled to four other locations and will conclude in October 2010. The Courtauld Gallery in London recently opened a fine exhibition on the Omega Workshops.

The most serious scholar of the Bloomsbury Group as a distinct phenomenon is S. P. Rosenbaum, emeritus professor at the University of Toronto and the editor of the reader that you have purchased. He has produced five other very valuable volumes that you should know about.

1. The Bloomsbury Group (an earlier collection of readings, 1st ed. 1975, 2d ed. 1995; the 1st ed. contains selections from some early critics of Bloomsbury)
2. Victorian Bloomsbury
3. Edwardian Bloomsbury
4. Georgian Bloomsbury
5. Aspects of Bloomsbury (a collection of his essays, 1998)

In addition, Rosenbaum is working on a book about the Memoir Club, sort of an alumni association the Bloomsburys started in the 1920s.

A useful bibliography of the secondary literature of Bloomsbury that appeared by 1989 is Lawrence W. Markert, The Bloomsbury Group: A Reference Guide (G.K. Hall, 1990).

Conduct of the Course

I hope you will gain from the course the following:

1. Some familiarity with this fascinating group of people, their ideas and artistic creations, how they interacted, and what they accomplished. The Bloomsburys were important pioneers of what is now called “modernism.”
2. An acquaintance with the important period in human history during which the Bloomsburys lived: the events, the challenges to artists and intellectuals, and how they responded.
3. A deeper understanding of economics - its powers and its limitations - through an examination of how economic ideas reverberated through the intellectual and artistic endeavors of Bloomsbury, as well as their conversations.

During the first two weeks, I will lead a relatively unstructured discussion of the history of the

Group, the institutions through which they interacted, and the times in which they lived. As background for this discussion, you should read all of the following:

1. Quentin Bell's Bloomsbury (if you can find it)
2. Janet Malcolm's New Yorker article (binder)
3. Clive Bell's short essay "Bloomsbury" (binder)
4. Virginia Woolf's essay "Old Bloomsbury," #47 in the BGR
5. The other "memoirs" in the BGR, i.e., #s 44-46 and 48-50. Note that there are 50 pieces in the reader, and each one is quite short.
6. As much as you can find time to read from the following two general works. Both of these books are regrettably out-of-print. However, copies are on reserve and copies are often available in secondhand bookstores. Both of these books contain sympathetic descriptive accounts by "outsiders."

Leon Edel, Bloomsbury: A House of Lions (a descriptive account with a psychoanalytic slant)

David Gadd, The Loving Friends: A Portrait of Bloomsbury (a straightforward descriptive account)

I will organize my comments around "A Bloomsbury Chronology" prepared by S. P. Rosenbaum (binder).

What Is Required of Seminar Participants?

Reading. It is absolutely essential that you read broadly (sometimes quickly) and deeply in the extensive primary and secondary literature of Bloomsbury. This is necessary, in particular, so that you may contribute in an informed fashion to the discussions at each session. Readings are of three kinds: (1) readings that we all read and discuss together. These are listed for each class day; (2) readings that you need to undertake for your final paper; and (3) readings that you should undertake as much as possible in the wider literature to inform yourself and your fellow seminar members of this rich subject.

Writing. Over the course of the semester there will be two kinds of writing assignments. (1) A series of twelve 2–3 page mini essays that are ruminations on the assigned readings for that week. These essays should not be summaries of your readings; they should be *reflections on* some aspect(s) of your reading. In each of these, you should make a point or claim and argue it effectively. (2) A more substantive paper for presentation during the final meetings of the seminar. I would like to consult with you about your selection of a topic for the longer paper. For both the essays and the paper you should use primary works by the Bloomsburys themselves—one or two works for each of the essays, and more for the paper. You may be able to use some of the short essays as partial building blocks for your larger paper. We can

discuss this option. But one of the main purposes of the term paper is to bring you beyond the readings we discuss in class. The bulk of the sources used for the final paper must lie beyond the required class readings. Each of these writing assignments is for the day assigned when it will be discussed in class and will be dealt with severely if late. Essays will be graded and returned promptly with comments. They may be rewritten if necessary to improve grades. Rewrites must be submitted no later than one week after the original paper was returned.

These writing assignments are designed to help you engage critically with the assigned readings and provide a basis for discussion. A mini essay should contain a creative reflection of your own on some aspect of the assigned reading (the norm, the purpose of the inquiry, the audience to which it is addressed, the methods and tools of argumentation used, etc.) as it relates to the main inquiry of this course. In order to accomplish your goal, it is important that you attempt to read the author very carefully and *on his/her own terms*. This is not the occasion to argue why an author was “wrong” or to propose alternative ways of approaching the question addressed in the reading. You should demonstrate engagement with the text through references to and brief quotations from the assigned readings. All quotations must be properly and thoroughly documented. The paper should have a title that captures the subject of your reflection. The assignments are intended, through the experience of writing and rewriting, to improve your skills as a critical reader, writer, and researcher. Students are expected to be familiar with and to practice the Duke guidelines on the appropriate acknowledgment of sources and the avoidance of intentional and unintentional plagiarism; please visit the library’s guide on this matter: <http://www.lib.duke.edu/libguide/citing.htm>. *You are warned particularly about cutting and pasting from the Web without full acknowledgment.* This is a serious form of plagiarism.

Attendance. I expect you to attend all meetings of the seminar, arriving promptly. Only the most persuasive excuse will be accepted for missing class or arriving late. A seminar involves participation and you cannot participate if you are not there. Late arrival can be extremely disruptive.

Conversation. A seminar is a collaborative endeavor in which we learn from each other. Come to each session with comments and questions on the topics and readings under discussion. If you feel uncomfortable about speaking in class, please work hard to overcome that feeling.

I propose to prepare grades approximately as follows:

Mini essays	60%
Other class participation	20%
Final paper	<u>20%</u>
	100%

Let me emphasize most strongly that I am available by appointment, in office hours, after class, or by drop-in to advise, read drafts, or just chat.

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 Fall Semester, 2010
 Seminar Schedule

<u>Date</u>	<u>Topic</u>
Sept. 1 W	Introduction

I. Bloomsbury History

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Sept. 3 F	Families, education, iconoclasm	Keynes, "Economic Possibilities for Our Grandchildren" (<u>BGR #18</u>); L. Woolf, "Fear and Politics" (<u>BGR #19</u>); Forster, "What I Believe" (<u>BGR #21</u>)	Mini essay #1 (on some aspect of one or more of these essays)
Sept. 8 W	Accomplishments and goals	Six items listed under Conduct of the Course, item 3, above	

II. Values and Norms

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Sept. 10 F	Civilization I	Forster, <u>Howards End</u>	Mini essay #2 (on <u>Howards End</u>)
Sept. 15 W	Civilization II	Forster, "Me, Thou, and You" (<u>BGR #31</u>); Strachey, "Art	Discussion

and Indecency” (BGR #33);
Fry, “However desirable it
may be” (“Sermon,” binder)

Sept. 17 F Civilization III Bell, Civilization (binder) Mini essay #3 (on
Civilization)

III. Art and Esthetics

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Sept. 22 W	Esthetics	Fry, “Art and Religion” (binder), “An Essay in Esthetics” (binder)	Discussion
Sept. 24 F	Post-impressionism	<u>BGR #14, #15</u> ; V. Woolf, “Mr. Bennett and Mrs. Brown” (<u>BGR #32</u>); Richard Morphet, “Image and Theme in Bloomsbury Art” (binder)	Mini essay #4 (on essays by Fry and Woolf)
Sept. 29 W	Accomplishments in art	Richard Shone, “The Artists of Bloomsbury”; James Beechey, “Defining Modernism”; and selections from Clive Bell’s <u>Art</u> (binder)	Discussion
Oct. 1 F	Omega and Hogarth	Isabelle Anscombe, “Roger Fry and the Foundation of the Omega Workshops” (binder)	Mini essay #5 (on some aspect of their art)

IV. Biography

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Oct. 6 W	Strachey’s “Florence Nightingale”	<u>Eminent Victorians</u> (binder)	Discussion
Oct. 8 F	Keynes’s “Newton the Man”	<u>BGR #10</u>	Mini essay #6 (on Strachey or Keynes)

Fall Break

V. Economics

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Oct. 13 W	Microeconomics	Fry, <u>Art and Commerce</u> (binder)	Discussion
Oct. 15 F	Microeconomics (cont.)	V. Woolf, <u>Three Guineas</u> , chap. 3 (binder); C. Goodwin, "Virginia Woolf as Policy Analyst" (binder)	Mini essay #7 (on Fry or Woolf)
Oct. 20 W	Pre-Keynesian history of macroeconomics	None	
Oct. 22 F	The Keynesian perspective	Keynes, "My Early Beliefs" (binder); <u>Economic Consequences of the Peace</u> , chaps. 2 and 6 (binder); Goodwin, "The Art of an Ethical Life: Keynes and Bloomsbury" (binder); Goodwin, "Maynard and Virginia" (binder)	Mini essay #8 (on Keynes selections)
Oct. 27 W	Bloomsbury reading of Keynes	<u>General Theory</u>	Discussion
Oct. 29 F	Bloomsbury reading of Keynes	<u>General Theory</u>	Mini essay #9 (on the <u>General Theory</u>)

VI. Fiction

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Nov. 3 W	Forster	Forster, "Other Kingdom"	Discussion

		(binder); “Other Side of the Hedge” (binder)	
Nov. 5 F	V. Woolf	V. Woolf, <u>Mrs. Dalloway</u>	Mini essay #10 (on <u>Mrs. Dalloway</u>)
Nov. 10 W	L. Woolf	“Pearls and Swine”; <u>BGR #6</u> ; Goodwin, “Economic Man in the Garden of Eden” (binder)	Discussion
Nov. 12 F	Garnett	<u>Lady into Fox</u> (binder)	Mini essay #11 (on Garnett)

VII. Politics and Psychology

<u>Date</u>	<u>Topic</u>	<u>Readings in Common</u>	<u>Assignment</u>
Nov. 17 W	L. Woolf	<u>Principia Politica</u> (binder); Goodwin, “Bloomsbury Group as Creative Community” (binder)	Discussion
Nov. 19 F	Keynes	Keynes, “Am I a Liberal?” and “The End of Laissez-Faire” (binder)	Mini essay #12 (on Woolf and Keynes)

Thanksgiving Recess

VIII. Research Papers

Dec. 1 W	Discussion of papers
Dec. 3 F	Discussion of papers
Dec. 8 W	Discussion of papers
Dec. 10 F	Concluding discussion; classes end

Summary of Writing Obligations
Mini Essays Due

#	Date Due	Readings for Essays
1	Sept. 3	Keynes or L. Woolf or Forster
2	Sept. 10	E. M. Forster's <u>Howards End</u>
3	Sept. 17	Clive Bell's <u>Civilization</u>
4	Sept. 24	Fry and V. Woolf
5	Oct. 1	Shone, Bell, Anscombe
6	Oct. 7	Strachey, Keynes
7	Oct. 15	Fry, V. Woolf
8	Oct. 22	Keynes
9	Oct. 29	Keynes
10	Nov. 5	V. Woolf
11	Nov. 12	Garnett
12	Nov. 19	L. Woolf, Keynes

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“Bloomsbury” (from <u>Civilization and Old Friends</u>)	Clive Bell
Correspondence between Leonard Woolf and Lord Fisher	
“However desirable it may be” (sermon)	Roger Fry
<u>Civilization</u> (from <u>Civilization and Old Friends</u>)	Clive Bell
“Art and Religion”	Roger Fry
“An Essay in Aesthetics”	Roger Fry
<u>Art</u> (excerpt)	Clive Bell
<u>The Art of Bloomsbury</u> (selections)	
“The Artists of Bloomsbury”	Richard Shone
“Image and Theme in Bloomsbury Art”	Richard Morphet
“Defining Modernism”	James Beechey
“Roger Fry and the Foundation of the Omega Workshops”	Isabelle Anscombe
“Florence Nightingale” (from <u>Eminent Victorians</u>)	Lytton Strachey
“Art and Commerce”	Roger Fry
“My Early Beliefs” (from <u>Bloomsbury on Bloomsbury</u>)	John Maynard Keynes
<u>The Collected Tales of E. M. Forster</u> (selections)	
“Other Kingdom”	E. M. Forster
“The Other Side of the Hedge”	E. M. Forster
<u>Lady into Fox</u>	David Garnett
“Economic Man in the Garden of Eden”	Craufurd D. Goodwin
<u>Principia Politica</u> (selection)	Leonard Woolf
<u>Essays in Persuasion</u> (selections)	
“The End of Laissez-Faire”	John Maynard Keynes
“Am I a Liberal?”	John Maynard Keynes
“The Value of Things in the Imaginative Life”	Craufurd D. Goodwin
<u>The Economic Consequences of the Peace</u> (selection)	John Maynard Keynes
<u>Three Guineas</u> (selection)	Virginia Woolf
“The Art of an Ethical Life”	Craufurd D. Goodwin
“Economic Possibilities for Our Grandchildren”	John Maynard Keynes
“The Bloomsbury Group as Creative Community”	Craufurd D. Goodwin
“Virginia Woolf as Policy Analyst”	Craufurd D. Goodwin
“Maynard and Virginia”	Craufurd D. Goodwin