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SPRING BOOKS

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Foreword

THE sole partners since April 1938 in The Hogarth Press are Leonard Woolf and John Lehmann, but on literary questions they have the benefit of the advice of the following distinguished authors: W. H. Auden, Christopher Isherwood, Rosamond Lehmann, V. Sackville-West, Stephen Spender, and Virginia Woolf.

Biography

VIRGINIA WOOLF

Roger Fry: A Biography

THIS biography was written by Mrs. Woolf at the request of Roger Fry's executors, though she of course is solely responsible for it. In writing it she has been able to make use of some autobiographical fragments and of many letters. Roger Fry was not only the foremost art critic of his time, and had an incalculable influence upon many generations of British painters, but he was a man of the widest interests and of the most active mind. Several recent books have treated of Roger Fry, the art critic; this book is primarily a record of his life and an attempt to convey his fascinating character, though it necessarily throws light upon his development both as painter and as art critic. He was primarily responsible for bringing the Post-Impressionist movement to England; he organized the first two exhibitions of Post-Impressionist paintings and he established the Omega Workshops in London. He was for some time Director of the Metropolitan Museum, New York, and was there brought into relations with the late Pierpont Morgan, with whom he went on a curious and amusing journey in Italy. Mrs. Woolf deals with these various sides of his life and his character; she had the advantage of personal friendship with him for many years.

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The Backward Son

THIS is Mr. Spender's first novel. Those who have read his collection of short stories, *The Burning Cactus*, which appeared in 1937, will know that his prose is distinguished by the same originality of outlook and style as his poetry. Like many young authors, Mr. Spender sets out on a journey back to the world of childhood and early boyhood; the discoveries he makes there are, as might be expected, unique, and add a new chapter of surprising richness to the imaginative history of his generation.

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General Literature

Folios of New Writing I
Spring 1940

IN a foreword to the Christmas Number of *New Writing*, which brought the New Series to a close, the Editor said: "its readers and its contributors can rest assured that sooner or later, in one form or another, its work will be continued." Since then, so many of *New Writing's* friends have urged, in private letters and public articles, that it would be a disaster if so significant a venture were allowed to die, that The Hogarth Press and John Lehmann have made arrangements for a war-time successor to appear. *Folios of New Writing* will be different both in scope and format; it will be shorter, but it will also be cheaper; it cannot hope to represent so many writers from abroad, but it will instead spread its net wider for native talent. In spite of these changes, however, the guiding principle will remain the same: to create a laboratory where the writers of the future may experiment, and where the literary movement may find itself. The first number will contain striking contributions by Henry Green, Rosamond Lehmann, George Barker, G. F. Green, John Sommerfeld, and many other young authors both known and unknown.

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It is now nearly two years since Mr. Forster's famous pageant play was staged in the grounds of Milton Court in Surrey, in aid of the Dorking Preservation Society, but all who were fortunate enough to see the production will remember how brilliantly successful the occasion was. Since then Mr. Forster has been continually approached by numerous admirers to make it possible for them to possess so original a work of art in permanent form; and he has now prepared the script for publication and written a special introductory note. *England's Pleasant Land* will rank as one of the author's most moving and delightful works outside the field of fiction.

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