

Contents

Acknowledgements	vii
Introduction	
Heroism and Housework: Competing Ideas of the Modern	i
Section I <i>Rooms of One's Own: Three Early Domestic Environments</i>	19
1. Vanessa Bell and 46 Gordon Square (1904 TM -12)	20
2. Roger Fry and Durbins (1909-19)	35
3. Duncan Grant and King's College, Cambridge (1910)	51
Section II <i>Sailing to Byzantium: Post-Impressionist Primitivism</i>	65
4. Greek Loves: Mediterranean Modernism and the Borough Polytechnic Murals (1911)	68
5. Forging a Feminist Primitivism: Byzantine Women by Duncan Grant and Vanessa Bell (1912)	81
6. Country and City: Asheham and Brunswick Square (1911—12)	87
Section III <i>On to Omega: The Workshops' Origins and Objects</i>	109
7. The Origins of the Omega	111
8. A Modern Eden (1913-14)	133
9. Abstraction and Design (1914-15)	147

Section IV <i>An Aesthetic of Conscientious Objection: Bloomsbury's Wartime Environments</i>	165
10. Outposts of Peace: Eleanor and Wissett (1915-16)	169
11. Making Charleston (1916—17)	182
12. Urban Outposts: River House and 46 Gordon Square(1916-19)	199
Section V <i>Re-imagining Modernism</i>	213
13. Public Figures' Private Spaces: King's College, Cambridge, and 52 Tavistock Square (1920—24)	217
14. Signifying Subculture: Gordon Square Houses and Charleston (1924-28)	231
15. The End of Amusing: Interiors and Commissions (1927-36)	251
Notes	278
Bibliography	303
Index	310
Photographic Acknowledgments	315