**The**

***Virginia Woolf Bulletin***

*Founder: Stuart N. Clarke*

**of the**

**Virginia Woolf Society of Great Britain**

*Hon. President:* *Dame Eileen Atkins*

***welcomes contributions***

The *Bulletin* appears every January, May and September; submissions can be made at any time but if you are aiming for a particular issue the deadlines are 1 November, 1 March and 1 July, respectively. Not only articles, but also individual paragraphs, items of interest, and letters for publication are welcome. Submissions should follow the format of the current issue (see below for more details, including exceptions). Purely as a guideline, reviews should not exceed 2,000 words; articles over 5,000 words may be split across multiple issues.

Submissions should also be sent in Word format (please name the file with something more descriptive than, say, ‘Article for the Bulletin’) via email to: bulletinvwsgb@gmail.com. Please do not leave any tracked changes or comment boxes in your final submission.

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**TYPES OF CONTRIBUTION TO THE *BULLETIN***

**Primary Research**

We very much welcome this. There seems to be no end to the facts and information that can still be discovered about Woolf, her life and her milieu. We wish to extend and develop knowledge of Woolf’s life and the society in which she lived.

**Descriptive Articles**

The more obscure the topic, the more you can get away with lists and observations with almost no interpretation or synthesis! So, a description of an obscure Hogarth Press book, such as Libby Benedict’s *The Refugees* (1938), can probably be just that—a description. By contrast, an article entitled ‘Woolf and Proust’ would need to cover everything Woolf says about Proust and almost everything almost everybody has written about Woolf and Proust. Thus, this would be an inappropriate title, and the writer would need to produce an article on some aspect of Woolf and Proust, and this would probably involve an ‘argument’.

**Comparative Articles (see also ‘Descriptive Articles’ above)**

This is a popular type of submission to the *Bulletin*, usually reflecting the fact that the contributor likes another author in addition to Woolf. But more is required than some knowledge of both writers’ works. You should be able to answer the following questions satisfactorily. Does the comparison cast new light on Woolf's work? Is your article more than a list of similarities/differences between the two writers? Remember that your audience may know little if anything about the other writer: do you think that your article will convince readers that the comparison is worth making? Has the second author ever read Woolf (or Woolf the second author), or acknowledged Woolf as an influence? If contemporaneous, did the two ever meet or know of one another? Is there any evidence that one influenced the other and/or acknowledged a debt to them?

**The Influence of Someone on Virginia Woolf**

This is welcome: e.g., ‘The Influence of W. M. Thackeray on Virginia Woolf’. However, the emphasis needs to be more on Woolf than the influencer.

**The Influence of Virginia Woolf on Someone**

This is more of a problem, because our readership is primarily interested in Woolf. An article on ‘The Influence of Virginia Woolf on Toni Morrison’ would have to try to interest our readers who have never read any Morrison.

**Titles**

This question of titles is very important. It focuses the mind: what title sums up what you are trying to say? Is what you are saying directly relevant to your article as your title implies? If you have an inappropriate title, it is very easy for the Editorial Committee to say: reject—where are all the references to previous research? When it perhaps should be saying: revise—just change the title and tweak the submission.

**Articles Putting Forward an Argument**

Whatever the argument, every paragraph should provide evidence to support that point of view, and every sentence should shore up the point of each paragraph. It is particularly important to pay attention to the meanings of the words used and also what the phrases/grammar/syntax actually imply. You need to tell us at the beginning what your argument is going to be, and there needs to be a conclusion at the end. ‘Time in *Mrs Dalloway*’ could hardly be a descriptive article, and so the argument would have to be laid out in the first paragraph.

**Student Essays**

Student essays have to be changed to attract the readership of the *Bulletin*. The purpose of a university essay is quite different—it is actually about the student, proving certain abilities that will lead to a good mark. Virginia Woolf considered her audience when she wrote—so should you. Our readers are Woolf enthusiasts, who, however, may not be experts or know everything there is to know about Woolf. They want to be told something new, something they haven’t thought of before.

**Submissions by Non-Native English Speakers**

We greatly admire non-native English speakers who are able to undertake research, particularly literary research, in English. However, we consider that before submission such a writer should ask a native-speaking friend to read it through for mistakes, infelicities, non-natural constructions, etc. The editors of the *Virginia Woolf Bulletin* cannot do that work for you.

**Theory and Obscure Language**

The *Bulletin* takes pains not to exclude the common reader, while maintaining standards of precision and scholarship, and very much prefers a presentation in which clarity of ideas trumps theory that will be unfamiliar to many of our readers who, though well-read regarding Woolf, are not all literary scholars. There is very rarely any reason to write *opening up discursive fields* rather than *discussing*. An author who offers the reader four *discourses* (two of them *hegemonic*) in the first twelve lines risks camouflaging the ideas behind the flourish of rhetorical terms. Is the argument of the essay so philosophically and/or theoretically complex that it cannot be expressed in a more accessible way?

As another example, the following opening paragraph from a critically acclaimed book would not be acceptable in the *Bulletin* without rewording:

The universe of Virginia Woolf’s books is a monadology whose plurality of possible worlds includes private points of space and time unobserved, unoccupied by any subject. Its principle of unity is not a pre-established harmony conferred ahead of time by authorised intention. It is constructed *ex post facto* via a style and an art … [[1]](#footnote-1)

**Style**

Try to avoid the passive voice as much as possible. Casting sentences in the active voice livens up a piece significantly. It is more invigorating to read that X did Y, rather than wait for Y to be done by X. Why write that ‘the text was unfinished by Woolf’ instead of ‘Woolf never finished the text’ or ‘Woolf left the text unfinished’? Readers will find the active voice more engaging—probably without noticing why it is so engaging.

**Bloomsbury Bibliomania**

People can write as much or as little about anything to do with books by/about/published by members of the Bloomsbury group. We welcome experiences of collecting, on rare finds, about a particularly inspiring critical study—or even on an actual Virginia Woolf text! Here are further suggestions: differences between editions, illustrations, photographs, dust-jackets, prices, how you organise them—the parameters are broad and all-embracing.

**How I Discovered Virginia Woolf**

Series about first encounters with Woolf. How did you find her and/or her work? What drew you to her? Did you like her writing immediately, or was it a while before it grew on you? What did/does her writing mean to you?

**Reviews**

Keep in mind that *Bulletin* readers are familiar with the basic facts of Woolf's biography and do not need these recounted. Even though the book under review may present material in chronological order, relating them all to Woolf's life, doesn’t mean that the review must give all of these facts, with dates, in every instance. Give biographical facts and historical dates where useful and appropriate, keeping in mind that the goal is to help the reader decide whether to obtain the book.

**Events**

Reports of past VWSGB events will be prioritised, but a short report about a past event may be acceptable, especially if it is a one-off or of particular interest to readers. Longer reports would need to justify their place in the *Bulletin*; they would need to describe the experience of attending, as well as outlining the event’s significance. If the event is an art show, the catalogue is generally included, and the piece treated as a review, preferably while the exhibition is still in progress. Future events are promoted on the website and elsewhere, and announced in the *Bulletin*. Generally they would not be suitable for a full-length article, as this would presumably be written by the event holder and consist therefore largely of promotional material.

**Creative Writing**

This is problematic. We are conscious that our constitution states that the ‘principal aim of the Society is to present Virginia Woolf in her true light as a great novelist, publisher and woman of letters’. The emphasis is therefore on her writing. Consequently, we will decline creative writing that involves Woolf’s madness, childhood sexual abuse, suicide or attempts to recreate her mental processes.

**WRITING SMALL**

Here’s some advice on ‘How to write small’ from Joel Hawkes, University of Victoria, British Columbia, Canada.

Sometimes it’s best to ‘write small’: focus on the detail, and above all be clear and concise. It’s not easy to fit an idea, an argument, or/and a discussion into about a thousand words. Even if it is a smaller idea. You can’t spare words. You have to choose your examples and evidence carefully. You can’t get carried away with theory. And you have to be very willing to kill your darlings.

• Longer arguments might be better as shorter ones.

• Simpler, ‘smaller’ sentences are nothing to be afraid of.

• A sentence is a work of art, and thus must be produced very carefully. But it can still be simple.

• Examples and quotations are necessary but should not just be essential; they must be the very best you can find.

• Making your writing accessible to as many people as possible: this is not ‘dumbing down’.

• A carefully crafted, clear, concise thesis makes everything work.

• Write the perfect abstract before you begin on the article: this is your paper in ‘small’. In fact, with just minor developments, it might be your paper in full.

**REFERENCING IN THE *BULLETIN***

The *Bulletin* uses the **Harvard Style** referencing system. This is a name system: the author’s surname is usually cited in the text of the article, review, etc.; the full details of the source are included in a reference list (‘Works Cited’) at the end. This means that there are far fewer footnotes and no use of *ibid*., *op. cit*., etc. This more or less brings the *Bulletin*s into line with the *Virginia Woolf Miscellany* and *Woolf Studies Annual*. However, owing to the specialised nature of the *Bulletin*, there is a need to devise an abbreviation system for Woolf’s works, which we have adapted from *Woolf Studies Annual*: see below.

**In the Text**

Omit ‘p.’ and ‘pp.’ from page references.

Author’s name and page number(s) in parentheses: (Quennell 15)

Abbreviation of Woolf’s work and page number(s) in parentheses: (*AROO* 110)

Abbreviation of Woolf’s *Letters*, including page number(s) in parentheses: (*L*3 451–2). If you have not already mentioned the date in the text, give the date here also: (*L*3 451–2, 29 January [1928])

Where more than one work by an author is cited, add date of publication: (Lee 1996 356)

Where more than one work published in the same year by an author is cited, add a letter of the alphabet to the date of publication: (Broughton 1987a 152)

**Abbreviations of Virginia Woolf’s Works[[2]](#footnote-2)**

*AROO A Room of One’s Own*

*BTA Between the Acts*

*CR1 The Common Reader* (London: Hogarth Press, 1925)

*CR2 The Common Reader: Second Series* (London: Hogarth Press, 1932)

*CSF The Complete Shorter Fiction*

*D The Diary of Virginia Woolf* (5 vols), ed. Anne Olivier Bell (London: Hogarth Press, 1977–84)

*E The Essays of Virginia Woolf*, ed. Andrew McNeillie (vols 1–4) and Stuart N. Clarke (vols 5–6) (London: Hogarth Press, 1986–2011)

*F Flush: A Biography*

*FR Freshwater*, ed. Lucio P. Ruotolo (London: Hogarth Press, 1976)

*HH A Haunted House and Other Short Stories* (London: Hogarth Press, 1943)

*JR Jacob’s Room*

*L The Letters of Virginia Woolf* (6 vols), ed. Nigel Nicolson and Joanne Trautmann (London: Hogarth Press, 1975–80)

*MD Mrs. Dalloway*

*MEL Melymbrosia*, ed. Louise A. DeSalvo (New York: New York Public Library, 1982)

*MOB Moments of Being*, ed. Jeanne Schulkind (London: Hogarth Press, 2nd edition, 1985)

*MT Monday or Tuesday* (Richmond: Hogarth Press, 1921)

*ND Night and Day*

*O Orlando: A Biography*

*P The Pargiters*, ed. Mitchell A. Leaska (London: Hogarth Press, 1978)

*PA A Passionate Apprentice*

*RF Roger Fry: A Biography*

*TG Three Guineas*

*TTL To the Lighthouse*

*TW The Waves*

*TY The Years*

*UL The Uncollected Letters of Virginia Woolf*, ed. Stephen Barkway and Stuart N. Clarke (Edinburgh: Edinburgh University Press, 2025)

*VO The Voyage Out*

**WORKS CITED SECTION: EXAMPLES**

**Book**

Lee, Hermione. *Virginia Woolf*. London: Chatto & Windus, 1996.

Quennell, Peter. *A Letter to Mrs. Virginia Woolf*. London: Hogarth Press, 1932.

Woolmer, J. Howard. *A Checklist of the Hogarth Press: 1917–1946*. Revere, PA: Woolmer Brotherson Ltd (St Paul’s Bibliographies), 1986.

**Edited book**

Cecil, Lord David, ed. *English Short Stories of My Time.* London: Oxford University Press, 1970.

**Book by one author, edited by another**

Rosenbaum, S. P. *The Bloomsbury Group Memoir Club*. Ed. James M. Haule. Basingstoke: Palgrave Macmillan, 2014.

**Translated book**

Busch, Fritz. *Pages from a Musician’s Life*. Trans. Marjorie Strachey. London: Hogarth Press, 1953.

**Multiple editions**

Connolly, Cyril. *Enemies of Promise*, London: Routledge & Kegan Paul, rev edn. 1949.

Kirkpatrick, B. J., and Stuart N. Clarke. *A Bibliography of Virginia Woolf*. Oxford: Clarendon Press, 4th edn, 1997.

**Original publication date**

Bell, Quentin. *Virginia Woolf: A Biography*. 2 vols. New York: Quality Paperback Book Club, 1992. (Originally published 1972.)

**Chapter in edited book**

Beer, Gillian. ‘“Wireless”: Popular Physics, Radio and Modernism’ in *Cultural Babbage: Technology, Time and Invention*. Ed. Francis Spufford and Jenny Uglow. London: Faber, 1996. 149–66.

Goldman, Jane. ‘Desmond MacCarthy, *Life and Letters* (1928–1935), and Bloomsbury Modernism’ in *The Oxford Critical and Cultural History of Modernist Magazines, Vol. I: Britain and Ireland 1880–1955*. Ed. Peter Brooker and Andrew Thacker. Oxford: Oxford University Press, 2009. 428–51.

**Article in journal**

Beechey, James, and Richard Shone. ‘Picasso in London, 1919: The Première of “The Three-Cornered Hat”’. *Burlington Magazine*, 148:1243 (October 2006): 666–79.

Bishop, Edward L. ‘The Subject in *Jacob’s Room*’. *Modern Fiction Studies*, 38:1 (1992): 147–75.

Quennell, Peter. ‘Clive Bell’. *Charleston Newsletter* No. 4 (May 1983): 5–6.

Spender, Stephen. ‘Virginia Woolf: A Tribute’. *The Listener*, 639 (10 April 1941): 533.

**Newspaper**

Anon. ‘The Russian Dancers’. *Sporting Times* (8 July 1909): 2.

Auden, W. H. ‘A Consciousness of Reality’. Review of *A Writer’s Diary. New York Review of Books* (6 March 1954). newyorker.com/magazine/1954/03/06/a-consciousness-of-reality [accessed 26 February 2023].

Davies, Margaret Llewelyn. ‘Higher Popular Education’, letter to the Editor. *The Nation* (14 August 1911): 10.

**Book by Woolf with full details in the list of abbreviations (alternative editions in full)**

Woolf, Virginia. *CSF*. Ed. and intro. Susan Dick. London: Hogarth Press, rev. edn, 1989.

——. *D*1–3.

——. *MOB*. Ed. Jeanne Schulkind. London: Pimlico, 2002.

——. *UL*.

**Section or chapter in book by Woolf with full details in the list of abbreviations**

Woolf, Virginia. ‘Great Men’s Houses’. *E*5. 294–301.

——. ‘A Sketch of the Past’ in *MOB*. 181–201.

**Online**

Auden, W. H. ‘A Consciousness of Reality’. Review of *A Writer’s Diary. New York Review of Books* (6 March 1954). newyorker.com/magazine/1954/03/06/a-consciousness-of-reality [accessed 26 February 2023].

Hobhouse, Hermione. ‘Cubitt, Thomas’. *Oxford Dictionary of National Biography*, 28 September 2006. doi.org/10.1093/ref:odnb/6859 [accessed 2 November 2022].

Mates, Lewis. ‘Charles Wilson, the Pitman’s Poet’ in *Dictionary of Labour Biography,* Vol. XIII. Ed. Keith Gildart and David Howell. London: Palgrave Macmillan, 2010. Available from Durham Research Online: dro.dur.ac.uk/33842/1 [accessed 19 June 2023].

*OED*. ‘Ogre’. oed.com/view/Entry/130848 [accessed 20 April 2022].

UCL Bloomsbury Project. ‘Gordon Square’. ucl.ac.uk/bloomsbury-project/streets/gordon\_square.htm [accessed 2 November 2022].

Wikipedia. ‘*The Bulpington of Blup*’. en.wikipedia.org/wiki/The\_Bulpington\_of\_Blup [accessed 26 October 2022].

**Thesis/dissertation**

Bennett, Alan David. ‘The Great Western Railway and the Celebration of Englishness’. DPhil thesis, University of York, Institute of Railway Studies, 2000.

**Archives**

Berg. The Berg Collection of English and American Literature. Astor, Lenox and Tilden Foundations, New York Public Library, New York.

*LW/GLS*. Correspondence between Leonard Woolf and Lytton Strachey, 1903–04. Lytton Strachey Collection Box 4, Files 5–7. Harry Ransom Center, University of Texas, Austin, TX.

*SST/LW*. Saxon Sydney-Turner: letters to Leonard Woolf, 1905–17. Monks House Papers, SxMs-18/1/B/59/1. University of Sussex Library, The Keep, Brighton, East Sussex.

Stephen, Julian Thoby. Letters to Lytton Strachey, 15 November and 19 November 1904. Add MS 60700. British Library, London.

Sydney-Turner, Saxon. Letter to Frances Catherine Partridge, 14 August 1945. Partridge Papers, FCP/6/1/198. Archive Centre, King’s College, Cambridge.

**Film**

*Mrs Miniver*, 1942 [film]. Directed by William Wyler. USA: MGM.

**Other**

Shafak, Elif. ‘*A Room of One’s Own* Lecture’, Cambridge Literary Festival, 20 April 2024.

**TECHNICAL NOTES FOR CONTRIBUTORS**

Language: English (United Kingdom)

Single line spacing

UK spelling (e.g. organise not organize, favour not favor, centre not center) and dates (7 January 2005); minimum number spans (508–9; 113–19; 247–9)

UK punctuation: single quote marks, ‘curly’ rather than 'straight'; quotations inside punctuation

Text 10 pt Times New Roman; quotations of 50+ words in 9 pt with 10-pt blank line before and after

Footnotes should be automated and in 8 pt

Titles of articles should be in bold capitals; contributor name on new line in italic sentence case

Textual dashes should be unspaced em-rules (—); number ranges should be unspaced en-rules (–). In Works Cited, repeated author name is denoted by a 2em-rule (——).

Use ‘Monks House’ rather than ‘Monk’s’; and the following capitalisations: ‘Post-Impressionist’ and ‘common reader’. ‘Bloomsbury group’, ‘First World War’.

Except in quotations, no full stops after contractions such as ‘Mr’, ‘Dr’ or ‘Mrs’, with the exception of *Mrs. Dalloway* (the 1925 edition) but not *Mrs Dalloway’s Party*; ditto ‘eds’, ‘vols’, initialisms such as ‘MA’, ‘PhD’, ‘UK’ and acronyms such as ‘UNESCO’.

In Works Cited, ‘Publishing’ should be omitted after publishers’ names; use ‘Hogarth Press’, ‘Cambridge University Press’, ‘Oxford University Press’, ‘Bloomsbury’.

Do not insert line breaks (hard returns) where none should appear in print.

For mid-text illustrations, indicate in the text where these should appear, e.g. <Fig. 1 near here> and send all images as separate pdfs. Please notify us in advance if your illustration will require a full page.

**If what you want to know isn’t contained in this guide, you may find an example in a previous issue of the *Bulletin*, or you can email us at bulletinvwsgb@gmail.com**

1. Ann Banfield. *The Phantom Table: Woolf, Fry, Russell and the Epistemology of Modernism*. Cambridge: Cambridge University Press, 2000. 1. [↑](#footnote-ref-1)
2. Where no publication details are given, or where you are using a different edition, you will need to state which edition you are referring to. [↑](#footnote-ref-2)