TO THE READERS:

There is so much material in this issue that I will keep the
editorial comments to a minimum. The VWM editors have been much
gratified by how many of you have written in volunteering to
write reviews and will do our best to spread such opportunities
around. Please do not hesitate, however, to suggest specific books
you might wish to review. J.J. Wilson will be editing the Fall issue
(deadline Sept. 10) and, as announced in our last issue, it will be a
“theme issue,” featuring short articles on writers and other artists
who have been influenced by the work of Virginia Woolf. Send
material to her, c/o English Department, Sonoma State University,
Rohnert Park, CA 94928.

Declaring an interest: I am a member of the board of Charleston/
U.S.A., the American support group for Vanessa Bell’s and Duncan
Grant’s house—I have included a note from the chair of the Board
about the organization. Last October it had two highly successful
events in Chicago: the superb performance by Eileen Atkins of A
Room of One’s Own and a lecture by Pat Rosenbaum about the
newly uncovered manuscript of that same work (see his brief piece
in this issue of VWM). There are possibilities of other Charleston/
Bloomsbury events in the United States. I include in this issue an
updated version of Sandra Lummis’s piece on relevant events that
appeared in the latest, Virginia Woolf, issue of The Charleston
Magazine. (Sandra Lummis is a London art dealer specializing in
Bloomsbury.) The Trust is sponsoring a summer school on
Bloomsbury from June 29 to July 4 with an extraordinary faculty:
John Bayley, Lyndall Gordon, Iris Murdoch, Nigel Nicolson,
Robert Skidelsky, Frances Spalding, Stephen Spender, Claire
Tomalin. On the off chance that there are any places left, write to
Diana Reich, Charleston, Firle, Nr. Lewes, E. Sussex BN8 6LL.
Birkbeck College is again offering “Bloomsbury and the Blooms-
bury Group,” July 15 to 24. Write to Dr. Francis Ames-Lewis, 43
Gordon Square, London WC1H OPD. Would American collectors
of Bloomsbury art, from private collectors to galleries and
museums, please contact Howard Ginsberg at 3627 Sacramento St.,
San Francisco, CA 94118 (415 467-1557) if you would be interested
in participating in a possible up-coming exhibition? It would be a
pleasure to see such an exhibit mounted here for those who cannot
visit the London collections.

I would, however, like to draw to readers’ attention the hand-
somely printed and fascinating essay: Anne Olivier Bell Editing
Virginia Woolf’s Diary. It is available from the Bloomsbury
Workshop, 12 Galen Place, off Bury Place, London WCIA 2JR. In any
case, the Workshop is a lovely place to drop into to see Blooms-
bury books and pictures. I’m sure that its genial owner, Tony
Bradshaw, would be happy to put anyone who is interested on his
mailing list.

I would like to thank Erin Clune for her help in preparing this
issue.

Peter Stansky
Stanford University

FROM THE READERS:

John Mepham of London writes that his Virginia Woolf: Criticism in
Focus (forthcoming, St. Martin’s) with its consideration of biograph-
ical, modernist, feminist and philosophical questions, and an
“immense” bibliography, helps cope with much of the new material
on Woolf.

Elizabeth Steele writes to request that you send to her “some
good ideas on teaching Virginia Woolf, Bloomsbury, etc. Methods,
philosophy, outlines, queries welcomed.” They could then appear
in a column in this publication. Her address is 3219 Cheltenham
Road, Toledo Ohio 43606.

Laura Davis-Clapper announces a computer discussion group
gotten January 25, 1992 called “ModBrits.” ModBrits covers
Modern British & Irish Literature, 1895-1955, and will include a
bulletin board, a notes and queries section, conversation on
Teaching and research, and bibliographies, texts, papers and
abstracts. It uses the LISTSERV software at Kent State University
and is open to anyone with computer mail (e-mail) facilities
connected to Bitnet or Internet. The address is ModBrits@KentVM.

Yale’s Saybrook and College Dramats, in conjunction with the
Sudler Fund, put on a really wonderful production of Freshwater
at Trumbull College’s St. Nicholas Chapel on October 17-19. The
production preserved, I think, the festiveness and intimacy of the
first performance, and even perhaps some of the sense of its all being
a happy in-joke, since the performers as well as much of the audience
seemed very familiar with Woolf and her usual attitude towards her
Victorian antecedents. The scenes between John Craig (played by
Rick Brody) and Ellen Terry (Lisa Levinson) were to my mind the
funniest and liveliest, though the Camerons (Elizabeth Middleton
and Michael Saul), Watts (Nathaniel Jacobson), and Tennyson
(David Grenberg) hammed things up very properly. The somewhat
darker implications of Terry’s being tossed about among the doting
doting men and complicit regal women weren’t at all lost; but by and large
director Kim Todd aimed for farce, very successfully. Heather
O’Leary’s Victorian costumes were splendid. Producer, Kirstin
Mattson and her assistants may be congratulated not only for staging
Freshwater to three packed houses (with substantial waiting lists each
night) but also for assembling a show that would, I think, very much
have pleased the author. It was first-rate theater.

Victor Luftig
Yale University

The “close conspiracy” between Virginia Woolf and Vanessa
Bell is architecturally symbolized by Monk’s House and Charles-
ton. These houses were alike places of escape from Bloomsbury
habitats in London, but were very different in atmosphere and
temper. They still reflect the uniqueness of their respective mis-
resses. Monk’s House has a style which is simple, utilitarian,
intellectual. Charleston is a more rollicking place, where adults as
well as children painted on walls.

The two houses are separated by only a few miles, south and
southeast of Lewes, East Sussex. Monk’s House is owned and
maintained by The National Trust. Charleston, newly restored, is
the property of The Charleston Trust, which raised funds in
England and America to rehabilitate and preserve the house,
garden, and visitors’ center.
Lorie Leiniger’s praise of DeSalvo’s book in VWM 36 makes me think it is about time a brake was put on the rolling bandwagon carrying the burden of the Stephen family, and of Virginia in particular, further and further from responsible scholarship and deeper and deeper into the realm of erotic fantasy. (What benefit this can bring to Virginia’s readers it is hard to see.) If recommendations as suggested by Leiniger were conscientiously carried out, very little would remain of this ‘major thesis’.

The first line of DeSalvo’s book states unequivocally that ‘Virginia Woolf was a sexually abused child; she was an incest survivor.’ And for 304 pages of text and over 30 pages of notes and references she doggedly pursues this assertion, to which she contributes no new factual evidence whatever, but a plethora of speculation and interpretation. I have failed to elicit a clear definition of the term ‘sexual abuse’ in this country; it appears to mean whatever the user wants it to mean. On the other hand ‘incest’ is defined as the ‘crime of sexual intercourse or cohabitation between persons related within the degrees within which marriage is prohibited by law.’ (OED). DeSalvo’s indiscriminate use of such terms, and her persistent and loaded use of words such as violation, abduction, molestation, ‘sexual abuse’ in this country; it appears to mean whatever the user wants it to mean. On the other hand ‘incest’ is defined as the ‘crime of sexual intercourse or cohabitation between persons related within the degrees within which marriage is prohibited by law.’ (OED). DeSalvo’s indiscriminate use of such terms, and her persistent and loaded use of words such as violation, abduction, molestation, etc, is tendentious and emotive—and by God! by the end of it the reader is indeed harrowed and appalled by the unrelievedly grim and appalled by the unrelievedly grim and ghastly and feelings. (What benefit this can bring to Virginia’s readers it is hard to see.) If recommendations as suggested by Leiniger were conscientiously carried out, very little would remain of this ‘major thesis’.

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The first part of DeSalvo’s grand guignol performance is concerned with the conjectured abuse—including rape—suffered by the other victims in this melodrama: Laura, Stella and Vanessa, setting the scene of infamy before the entrance of our heroine, Virginia, the principal victim. With morbid zeal she has combed the twelve published volumes of Virginia Woolf’s personal writings, her early diaries (now published), the few items of juvenilia which have been published, family correspondence, biographies, novels and stories etc, for words to underpin her thesis, not scrupling to manipulate extracts or omit inconvenient details (see Prof. Ray C. Longtin in VWM 35), together with a vast largely recent American literature on the subjects of child abuse, incest, rape, adolescent psychiatry, family life, child-rearing, sexuality and pornography in Victorian England, etc. But there is a curious omission in this diligent search: DeSalvo, when she stumbled upon her revelation of the iniquitous nature of family life in the Stephen household, with exquisite tact refrain from asking permission to study the Hyde Park Gate News, then still in the possession of the family, thus denying herself vital illumination from a prime documentary source, and leading her into the absurdity of analysing to death a story therein (which has been published) under the conviction that its author was the ten-year old Virginia and that it disclosed her horrific experiences of abuse as a child. In fact, as announced, it was written in collaboration with her elder brother Thoby Stephen, then a twelve-year old preparatory school boy. He manifestly was the dominant partner: his other contributions to the HFGN—and his weekly letters home to his mother—exhibit all the features, violence, brutality, crude humour, swank, characteristic of such boys and of this story. The sixty-nine surviving issues of this weekly paper record the principal events in the life of the family, its visitors, its comings and goings, its entertainments (and, interestingly, depict Virginia as the family greedy-guts), giving an impression of a lively, active, busy and cheerful life in London and Cornwall before the unexpected death of the central presiding figure, Julia Stephen—a picture very different from the gloom and doom portrayed by DeSalvo, ruthless in her determination to conjure up the invisible worm that flies in the night.

Yes, Gerald Duckworth did investigate Virginia’s private parts when she was ‘very small’, ‘aged about six or so’; the very vividness of the recollection over fifty years later strongly suggests that it was a unique and isolated occurrence. And, shocking as we too find it, one should remember that the degree of ignorance and the lack of information then available to young people on the bodily organs and functions was almost complete, and was moreover combined with an instinctive, and instilled, perception that such matters were dirty and shameful. So that it is not very surprising that in the 1880’s a fatherless upper-class Eton school-boy should be curious about the female anatomy, and should seek to satisfy that curiosity by examining an intimidated little sister. But nowhere, in letters, diaries, memoirs, family newspaper etc, is there any hint of a repetition of Gerald’s intrusive behaviour. He appears as a rather lethargic, unhealthy, marginal, if generally benign figure in the family circle.

Likewise George: the father and mother, brother and sister to those poor Stephen girls... their lover also! of Virginia’s ‘fearfully brilliant’ memoir, written to entertain her intimate friends in 1920, and to counteract the discomfiting impression made by her previous ‘mawkish’ Memoir Club contribution. (Can it seriously be supposed that she was here publicly accusing her half-brother of an indictable crime?) But neither Virginia’s brilliant memoir nor other records give any substance to the allegations of his sexual abuse of Virginia before she records his assumption, after the death of Julia Stephen, of the role of Head of the Family; and then she relates in the first place to his social aspirations for Vanessa. All through Virginia’s childhood George—their mother’s favourite son—appears as a benevolent if authoritative (and stupid) elder brother to his Stephen siblings, organising treats, giving generous presents, coaching them at cricket, undertaking practical responsibilities evaded by their father. It was not until Vanessa’s refusal, a year or two after she ‘came out’, to continue to perform in a social charade for which she had neither aptitude nor inclination, that George focussed his attention on his younger sister; and then no doubt she, as had Vanessa before her, suffered not only from the futility of the social conventions idolised by George, but from his inflamed if unconscious eroticism. Since there is no question that George’s libidinous behaviour disturbed both his sisters in their turn, and its effects upon Virginia, the more highly strung, were such as to affect her sexual responses. But to refer to either as an incest victim is to distort language in the interests of a conjectural thesis. Not only did Virginia herself report that George ‘lived in complete chastity until his marriage’; but many years later (1918) their cousin Fredegond Shoe, responding to an (also) undiscovered letter from Vanessa, refers to ‘that George affair’ and the ‘living nightmare’. She wonders if the sexual impulse was conscious in George, and concludes that it was not—quite. ‘People like him are I imagine too sentimental ever to be able properly to analyse their feeling.’

But the nightmare conjured up by DeSalvo—of sexual abuse perpetrated against all the young females in the family—Lauren, Stella, Vanessa, Virginia, but principally of the almost continual ‘assaults’ upon the latter from age six to twenty-two, her victimisation by the uncontrollable sexual desires of her half-brothers, the probability that Gerald ‘robbed her of her virginity’, the possibility that she had been ‘forced into oral sex’ by one or other, is really too grotesque to be taken seriously. Such prurient imaginings do no service to the study or appreciation of Virginia Woolf’s gift as a writer.

Anne Olivier Bell, Firle, Lewes, E. Sussex
Because of my respect for Anne Olivier Bell and my gratitude to her for her work on the Virginia Woolf diaries, I will not enter into an elaborate argument with her here regarding her criticism of my book. But I will say this.

It seems to me that if Anne Olivier Bell really wanted to find out about incest, and its lifelong impact, she could have read any one of the plethora of brilliant books on the subject that have appeared in recent years, and attacked my work based upon informed criticism about the impact of incest: Sandra Butler, *Conspiracy of Silence*; J. Crewdson, *By Silence Betrayed*; David Finkelhor, *Sexually Victimized Children and Child Sexual Abuse*; Judith Lewis Herman, *Father-Daughter Incest*; Ruth S. Kempe and C. Henry Kempe, *The Common Secret*; Jean Renvoize, *Incest: A Family Pattern*; Florence Rush, *The Best Kept Secret*; Diana E. H. Russell, *The Secret Trauma*; Sylvia Fraser, *My Father's House*; Eleanor Hill, *The Family Secret*; Toni McNarron & Yarrow Morgan, *Voices in the Night*; Kee MacFarlane & Jill Wakerman et al., *Sexual Abuse of Young Children*. Or she could have spoken to psychoanalysts who specialize in the treatment of survivors, as I have. Or she could have ventured, as I have, into church basements, and talked to adult survivors of sexual abuse as they try to reform their lives with a courage and tenacity that are inspiring.

We now know too much to continue to make disclaimers that incest doesn't really matter. Judith Lewis Herman's recent work for example suggests that one episode of incest is sufficient to cause lifelong physiological alterations in brain function in survivors. Incest survivors experience identical symptoms to Vietnam veterans—posttraumatic stress disorder. (See Janet Hawkins *Rowers on the River Styx*; Harmond Magazine [March-April 1991] 43-52, which synthesizes Herman's most recent findings.) Herman has also documented the traumatic stress disorder. (See Janet Hawkins *Rowers on the River Styx*.)

To be ignorant of such work, as Anne Olivier Bell appears to do, is not, in 1992, entitled one to continue to claim that incest doesn't matter.

If, after undertaking the hard emotional work of reading about incest, or talking to survivors and their therapists, Anne Olivier Bell can continue to make claims about my work, I will pay attention. Until that time, I cannot.

But there is a greater issue here. Whether Anne Olivier Bell likes it or not, incest survivors have spoken. They have decided that, after even one such episode, the world is never the same again.

Virginia Woolf, in her "peak-out" document, "Old Bloomsbury," described how "George would fling himself on my bed, cuddling and kissing and otherwise embracing me in order . . . to comfort me for the fatal illness of my father—who was dying there from or four stores lower down of cancer." Woolf then described "the illness which was not unnaturally the result of all these emotions and complications." ("Old Bloomsbury" in *Moments of Being* [New York: Harcourt Brace, 1985] 182-3; italics mine.) Woolf herself told her audience that her so-called madness was related to George's kisses, cuddles, and other "embraces," the exact nature of which she does not specify, though she suggests that they went beyond cuddling and kissing. It is her testimony, the testimony of an incest survivor, after all, and not what I have said, and not what Anne Olivier Bell has said, that matters.

On the issue of my use of material from the Hyde Park Gate News. I used *A Cockney's Farming Experience* and *The Experiences of a Peter-Farmer*, edited by Suzanne Henig and published by San Diego State University Press in 1972, which originally appeared in the Hyde Park Gate News, which, of course, appeared in my Bibliography. In the Preface, Professor Henig remarks: "I want to thank Quentin Bell for his kind permission to reproduce a work by his aunt, as a gift publication for subscribers of the Virginia Woolf Quarterly." Virginia Woolf's name appears on the title page of the volume. The Preface goes on to say that these are "the earliest examples of the young Virginia, age ten, attempting to cope with the problems of novel-writing . . . and that they are "reproduced exactly as they were written in her hand." Suzanne Henig's Introduction states that "Both these juvenile works combine in such a way as to be probably the first sustained novel written by Virginia Woolf."

I therefore simply assumed that Virginia Woolf wrote both extracts, or participated in the writing of them. (The first page of *A Cockney's Farming Experience* states that "A story will be begun in this number . . . by Mr. J.T. Stephen"). As a Woolf scholar, I have come to respect Professor Bell's impeccable custodianship of his aunt's estate, and, of course, I have never doubted that any work appearing with his permission published under her name needed to be investigated to figure out if she had, in fact, written it.

I myself experienced Professor Bell's care concerning to the publication of my edition of Virginia Woolf's *Mellissoba*. Professor Bell supervised the wording of the title page, and insisted on the words "Scholar's Edition" appearing, to show that he believed that my edition was not meant for the "common reader." Similarly, in the initial stages of the preparation of Virginia Woolf's early diaries and writing journals for publication, when I was still involved in the project, which later was taken over completely by Mitchell A. Leaska, Professor Bell indicated that he wanted the publisher to use the word "journal" in the title to differentiate these early works from those edited by his wife. Because I had two experiences with Professor Bell supervising the wording of the title pages of his aunt's work, I assumed that he had taken the same care with Henig's edition. Apparently, if we are to believe what Anne Olivier Bell states, he did not, and allowed a work solely authored by Thoby Stephen to be published under Virginia Woolf's name.

Suzanne Henig, in her introduction, says that, though the work was begun jointly by Virginia and Adrian [sic], by Chapter II he had lost interest in it, and she had continued the work solely. Anne Olivier Bell would have us believe that the work quite obviously was Thoby's, because of its violence, though it was written in Virginia's hand, and announced in the *News* as jointly authored, and published with her husband's permission under Virginia Woolf's name.

I don't believe Thoby wrote the work himself. Had I travelled to see the original, I would have seen a work in Virginia's hand. Anne Olivier Bell couldn't have persuaded me that Thoby was singly responsible for it. If both children began the work, or authored the work, the only modification I would make to my argument would be to say that two Stephen children collaborated on a story in which the world is an unsafe place, a place inimical to the well-being of children. I surely would not have dismissed the violence and hostility to children in the work in the way Anne Olivier Bell does.

If Anne Olivier Bell wants to argue that "violence, brutality, crude humour, swank" are the general characteristics of preparatory school boys, I would have to agree with her on that point. But I would add that they are not the universal or necessary characteristics of boys that age—rather, as I argue, and as Woolf argues, they are the characteristics of a certain kind of boy in a certain kind of culture—one that encourages its boys to be violent and brutal.
THE MANUSCRIPT VERSIONS OF A ROOM OF ONE’S OWN

Eileen Atkins’s striking dramatization of *A Room of One’s Own* has persuaded many of her audience that they are hearing a lecture Virginia Woolf actually gave at Cambridge. The recovery of the manuscript drafts of *A Room of One’s Own* confirms, however, that no such lecture was given. Atkins offers a theatrical performance not of a lecture Woolf delivered, but of the book she wrote about the experience of preparing a lecture on women and fiction. Woolf did lecture on that subject twice in Cambridge in October, 1928, yet the lectures have not survived. As close as we can come to them now is probably the article ‘Women and Fiction’ that she wrote for an American magazine at the end of 1928. The differences between it and *A Room of One’s Own* are more than just a matter of length. The situation of women at Oxbridge is unmentioned in the article. There are no references to androgynous states of mind. There is little or none of the comedy, the satire of *A Room of One’s Own*. And there is nothing fictional in the article: no narrator, no novelist, and nothing about Shakespeare’s sister.

A manuscript with the same title—*Women & Fiction*—was donated to the Cambridge Fitzwilliam Museum by Leonard Woolf the year after Virginia’s death, in response to their request for something by her. I was led to the manuscript by a footnote in Frederic Spott’s edition of Leonard Woolf’s letters referring to a work called *Women in Fiction*. (Leonard Woolf misread an ampersand for a preposition in his wife’s hasty handwriting.) About thirty or so pages of the manuscript are missing, but the gap is largely filled by twenty pages of manuscript at the University of Sussex that were first noticed by Alice Fox. Given the speed with which *Women & Fiction* was drafted, these pages must have been written only a few days before the later version.

With the dates in the manuscript and the comments on the composition made by Woolf in her diary, it is apparent that Woolf wrote *Women & Fiction* in the space of about a month. This explains why it is more illegible than other works of hers written around this time. Except for the opening note of the book (which is somewhat different in the manuscript: only one lecture is referenced to, not two), there is no indication in her diary or the drafts that she was relying on lectures or notes as she wrote. The manuscript follows the general structure of *A Room of One’s Own*, yet almost every sentence has been reworked. Shakespeare’s sister begins as someone called Mary Arden, for example; the novelist Mary Carmichael was originally called Chloe, and the climactic scene of the couple getting into a taxi begins simply with a young woman hailing a cab.

The composition of *Women & Fiction* involved more than crossings out, insertions, and marginalia. It was an interruptive creative process of starts, stops, and repetitions. A number of pages are unfinished, breaking off sometimes in the middle of a sentence or a series of notes. The next page frequently begins over again, sometimes in the middle of a sentence. The drafts of *To the Lighthouse* and *The Waves* were also written this way to some extent, but the process seems to have more significance in the writing of what became *A Room of One’s Own* because its narrative remains so discontinuous to illustrate the interrupted lives that women lead. After Woolf finished drafting *Women & Fiction* at the beginning of April she continued to make changes as she typed it up. The typescript contains passages to be found in neither the manuscript nor the finished book, including for example a fantasy on Florence Nightingale that reads like something out of *Orlando*.

My transcription of the Fitzwilliam and Sussex manuscripts is being published in 1992 by Blackwell Publishers under the title *Women & Fiction: The Manuscript Versions of A Room of One’s Own*. All the insertions and cancellations are preserved in the transcript, which follows in a more simplified way the holograph editions of J. W. Graham’s *The Waves* and Susan Dick’s *To the Lighthouse*. Unique passages from the typescript of *A Room of One’s Own* (now at University of Sussex) are included in an appendix.

The recovery of the manuscripts of *A Room of One’s Own* is one of a series of recent discoveries of Virginia Woolf’s writings. B. J. Kirkpatrick’s identification of over forty new TLS reviews by Woolf in a recent issue of *Modern Fiction Studies* is another example. These discoveries raise some fundamental questions about the current state of Virginia Woolf studies. Why, for example, after all the intense study that has been devoted to the life and works of Virginia Woolf, has it taken fifty years to find in a public institution the manuscript of Virginia Woolf’s most widely read book?

S. P. Rosenbaum
University of Toronto

VIRGINIA WOOLF AND MUSIC

Using techniques closely allied to music, Virginia Woolf has invented a music of consciousness, a sound and sensation of cerebration, along with other kinds of musical structurings in her novels. Her interest in the sensation and power of music has remained unexplored by critics though the experience of her novels, her letters to her friend, the composer, Ethel Smyth, In the thirties, and some publications of the Hogarth Press in the late twenties (Robert H. Hall’s *Contemporary Music and Delius: Basil deSelincourt’s The Enjoyment of Music*) attest to it. Using voices, musical structurings, motifs and various objects as voices for motifs. Woolf elicits from her readers an emotional and visceral response in her rippling sentences, oscillating themes, alternating structures, and flickering visions of reality. More than any other twentieth-century novelist she reaches for a condition of music and poetry in her novels as she seeks to capture.

The power of music, the stimulus of sight, the effect on us of the shape of trees or the play of colour. the emotions bred in us by crowds, the obscure terrors and hatreds which come so irrationally in certain places or from certain people, the delight of movement, the intoxication of wind. Every moment is the centre and meeting place of an extraordinary number of perceptions which have not yet been expressed. Life is always and inevitably much richer than we who try to express it. (Granite and Rainbow, 25)

An occasional critic has noted that the structures of her novels are closely related to music. In *Jacob’s Room*, for example, Robert Collins finds “Certain motifs are established and reappear, as keys or codes of emotional quality; among them are a vast number of street sounds, the images of the moth and that of the sea, the concept of Hellenism, the physical quality of St. Paul’s.” E. K. Browne in his discussion of *To the Lighthouse* notes that the “three parts of the novel are related somewhat as the three big blocks of sound in a sonata” (69-70); The Waves has been described as “an opera”; and Woolf herself describes *Jacob’s Room* as a “disconnected rhythmody” (Diary 2, 179).

Form in fiction—musically patterned—is not a sterile “formalist” preoccupation, but as Woolf says, “emotion put in the right relations” (Letters 3, 133). Emotion figures in certain rhythmic or musical patterns in the general structuring of her writing, as well as in the development of her notion of character. *Between the Acts* suggests a fugue, a pattern of simultaneity in which voices speak, minds meet, and unspoken voices of the past and present fuse to
figure rhythms of mind during a time of war. Music theory states that a given chord once struck liberates other tones that otherwise might not be heard. The unspoken private thoughts of Isa, Giles, Mrs. Manness, and William Dodge liberate new chords of meaning in tandem with the public sounds of the war, and the history and literature represented in Miss LaTrebe's pageant.

This blending of voices and discordancies is more complex in Between the Acts than in The Voyage Out, where Woolf holds a single voice and mind in the experimental sections of her first novel. It is in the description of Rachel's delirious state of mind during her illness which includes a "a body ego whose presence had never before been taken into account" (Richter, xi) that we find a different music of body and mind: "She had come to the surface of the dark, sticky pool, and a wave was replaced by the side of a mountain. Her body became a drift of melting snow" (347). This music of cerebration is different from Septimus' in Mrs. Dalloway. He ruminates about the silences and rhythms that pre-occupy the madman and the poet: "Sounds made harmonies with premeditation: the spaces between them were as significant as the sounds" (33). For him, and perhaps Woolf also, there is a beat of silence that accompanies words in a sentence: words as notes, silence as pauses.

Her "quivering," "rippling," "oscillating," "flickering," "fluttering," and "dancing" words and sentences create a sensation of "lightness" (one of the six qualities that Italo Calvino predicts will concern writers in the next millennium) in the reader. "The lightness" says Calvino "is something arising from the writing itself... quite independent of whatever philosophic doctrine the poet claims to be following" (10). This lightness arises from the music of Woolf's writing, "a symmetry by means of infinite discords, showing all the traces of the mind's passage through the world... the flight of the mind." 

Patricia Laurence
City College of New York

Brace Jovanovich, 1977-84.


Given the wealth of recent textual scholarship on modernist writers and the proliferation of different versions of canonical texts, George Bornstein's most provocative essays by major critics is timely and important. The essays focus on the intersection of editing and interpreting texts by Yeats, Williams, Pound, H.D., Marianne Moore, Auden, Joyce, Woolf, Lawrence, and Faulkner. For the readers of the Miscellany, the essay of chief interest is Brenda Silver's "Textual Criticism as Feminist Practice: Or, Who's Afraid of Virginia Woolf Part II." Silver's essay has particular significance this year with the lifting of the copyright on Woolf's works and the publication of new editions of her novels and polemical essays, along with the publication of previously unavailable manuscript versions of works such as Jacob's Room and A Room of One's Own. The essays in this volume address the issue of how textual criticism and editing affect and enrich interpretation and critical theory, and equally importantly, how the institution of interpretation affects textual scholarship at the present time. In the critical reception of Woolfian textual scholarship, these have long been important questions, fueling fundamental concerns in feminist theory about art and anger, the public and the private, and self-editing vs. self-censorship.

Brenda Silver elegantly and concretely traces the critical history of that reception, rather than the production, of multiple versions of Woolf's texts. Her interest lies in the varying extents to which critics have either been empowered or horrified by what they discover in the palimpsest of Woolf's written record. A critic's privileging of one version of a novel reveals the critic's own ideological predilections more than it does the "final" intention, in Romantic terms, of the author herself, especially for Woolf, who was untroubled to allow differing textual versions to coexist. A modernist writer's production of multiple texts, while often conceived in post-structuralist terms as emphasizing writing as process over writing as product, coincides in Woolf's case with the particular sociohistorical circumstances of a woman writing to an often unreceptive audience. There is no way to understand the nature of Woolf's differing texts without keeping that history in mind. Moreover, as Silver aptly demonstrates, one cannot underestimate the extent to which the historical rise of feminist criticism both brought those texts to the public and was changed by them.

The 1977 issue of the Bulletin of the New York Public Library, argues Silver, inaugurated a new chapter for Woolf studies in which "the critical discourse about all of Woolf's novels changed" and "textual criticism was at the center of the resulting fray" (201). The Bulletin, along with Women's Studies that same year, were inspired by and included papers from conferences that set out to find "Another Version of Virginia Woolf" within the earlier versions of her works and that argued more strongly for the neglected social and political meanings in her novels. Rejecting the arid, socially isolated, and presumptively monological approach of formalist criticism, Woolf editors and critics such as Grace Radin, Louise DeSalvo, Mitchell Leaska, Jane Marcus, Lucia Ruotolo, Susan Squier—and Silver herself, among others, though she does not draw attention to this fact—revealed the profoundly social nature of all literary production and helped to redefine modernism not just in aesthetic but also in ideological and gendered terms. The history of Woolf textual criticism reveals precisely what Woolf herself was both painfully and powerfully cognizant of: the social nature not only of artistic production but of art's reception and interpretation. By their collective activity, Woolf scholars demonstrated the social nature of their enterprise and aspired toward what Jane Marcus has called a "cooperative idea" (202).

The problem of what to do with multiple textual versions often seems in the existing criticism to be negotiated through competing metaphors—architectural, archaeological, and organic, among them—that carry a politics with them. Woolf's metaphor of "targeting" or "whitewashing" in The Years, which became an early focus for textual scholars in the reevaluation of the relationship between Woolf's politics and her art, has suggested to some critics that Woolf privileged art over "propaganda," as the excised essay portion of the novel seems to indicate. The critical debate as to
whether Woolf's revisions are a loss or a gain, whether she was self-censoring or self-editing, is essentially a debate about whether Woolf's editing exhibited courage, as Mitchell Leaska has argued, or fear, as Grace Radin has argued. Silver does not take one side in this debate but argues that one can read the revisions—or any multiple versions of Woolfian texts—in both ways in order to create a "composite" work that undermines any aesthetically or politically teleological design. Such a palimpsest, with no localizable, original intention, "emerges out of the mind and becomes the terrain of the period in which it was written and revised" (208). "The fine line between self-editing and self-censorship" (208), as Silver describes it, can lapse into a "potentially binary distinction between self-censorship, with its connotation of either politics and ideology or unconscious psychic mechanisms, and self-editing, with its connotation of conscious artistry; an opposition that feminist criticism, often using Woolf as its example, has worked to deconstruct" (209). Fear, Silver argues, "resides just as much in critics/readers as in writers" (209). The term "self-censorship" provokes a fear among nonfeminist critics that Woolf the social critic might obscure Woolf the artist, while it causes feminist critics to fear "that Woolf might have valued her art at the expense of her anger" (209).

However one might evaluate Woolf's textual changes, most critics agree that "what was lost in the revisions was the explicitness of Woolf's cultural critique, including her expression of anger" (210). The reevaluation of anger as a political tool among feminists in the 1970s was engendered in part by the uncovering of Woolf's revisions; feminist critics interpreted those revisions at that time as losses. The critical assessment at the present time, however, is more complex, as it is bound to become. Citing the recent work of Susan Stanford Friedman, which brings together psychoanalysis, tenets of textual criticism, and feminist perspectives, Silver's own preference for the palimpsestic metaphor emerges. Friedman's "psycho-political hermeneutic" reads various "drafts" not teleologically but "inter-textually, psychoanalytically, and politically—as sites of disguised repression and oppression produced by an author who reflects and re-presents a specific moment and process in history" (207). Privileging no draft over another, Friedman reads drafts as potentially the "unchanging" of the "final" text, as a means of working through conflicts in order to move from repetition to remembering. Silver, like Friedman, encourages a reading of the larger composite work as a way of uncovering those negotiations between the forbidden and the publically acceptable. For Silver, the critical goal of essentially constructing an "authentic" version or a linear progression among drafts limits "what Woolf potentially 'means' to her audience" (217) and reveals a fear of what Woolf can teach us. The fear of the palimpsest is for Silver essentially the fear of the postmodern, the fear of Woolf as both (postmodern) "writer" and (modernist) "author." To privilege hermeneutically one version of Woolf's texts is to define and impoverish our reading of Woolf and to limit, out of our own revisions and fear, what Woolf can offer our present cultural criticism.

Bill Handley
University of California, Los Angeles


Pamela L. Caughie has written a brilliant and provocative book, spanning the entire range of Woolf's literary and critical texts; it is also a profoundly disturbing study, indeed, one of Caughie's working assumptions seems to have been that the world of Woolf criticism "is hardly needful to be disturbed: few readers of the Miscellany will, I think, read Virginia Woolf and Postmodernism without having their feathers ruffled. Caughie's readings of Woolf's texts are, without exception, first-rate. In her exciting first chapter on the artist figure in Woolf's fiction, for instance, Caughie sets out to interrogate the accumulated criticism of Woolf's novels in search of critics' unexamined assumptions regarding the autonomy of the artist and the originality of the work of art, assumptions which, not surprisingly, these critics find mirrored in Woolf's novels. However, Caughie argues, were one to approach To the Lighthouse, for instance, without assuming that Woolf valorizes the lonely figure of the artist alienated from her society, we begin to see Lily Briscoe in rather a different light. Thus Miss La Trobe becomes in Caughie's reading Woolf's exemplary artist figure; her pageant, more fully than the artistic productions of any other of Woolf's artists, writes Caughie, "reveals the extent to which art depends upon its audience and on various contingencies, such as unpredictable weather, teatime, limited budgets, and world war."

Later chapters largely live up to the promise of her first; especially noteworthy is her chapter on Flush, Woolf's ugly duckling" (as Joyce called the "Ithaca" episode of Ulysses). Rather than dismiss Flush out of hand as a pandering to popular taste, as critics in the past have been wont to do, Caughie examines precisely the tension between popularity and artistry in this quirky text, arguing that Flush should, approached in the right spirit, "effect a change in our way of valuing so that distinguishing absolutely between high art and popular art, canonical texts and marginal texts, or valuable fiction and worthless fiction is no longer worthwhile, no longer a valuable service rendered by critics and teachers of literature." Thus Woolf's ugly duckling, like Joyce's, serves to cast suspicion on the rest of a canon so seemingly stable and self-assured.

The two other chapters I would single out for special comment are the fourth chapter on Woolf's nonfictional prose, "Exploring Psychoanalysis," and the fifth chapter, "Ethics," and the sixth chapter, "Virginia Woolf as Critic: Creating an Aesthetic, Self-Reflective Criticism." For while Caughie's readings of the novels are fresh and challenging, when she sets her mind to these nonfiction texts her results are unexpected and delightful.

Virginia Woolf and Postmodernism is the keenest, most exciting, most challenging book on Woolf I have read in the past half-dozen years. Having said that, I feel I must register my misgivings, as well. As she states in the Preface, Caughie's readings focus "on issues in Woolf criticism, not on individual works by Woolf"; therein lies the book's unique contribution, and equally its defect, its course. Caughie's Introduction is titled "Taking Issue"; and the list of venerable Woolf critics with whom Caughie takes issue is extensive: Rachel Blau DuPlessis, Jean Guiguet, Jane Marcus, Perry Meisel, James Naremore, Elaine Showalter, Patricia Waugh. This is in part due, no doubt, to her theoretical allegiances with Toril Moi; playing with Woolf's famous proclamation and the publication date of Moi's Sexual/Textual Politics, Caughie declares that "In or about December 1985, Virginia Woolf criticism changed." Despite obvious attempts to temper her criticism of other critics, however, I found this is a rather antagonistic book; indeed, her occasional agreements with the critics who have preceded her are more often than not relegated to the book's endmatter. Throughout Virginia Woolf and Postmodernism Caughie treads a fine line between provocation and belligerence; most often she maintains that the sometimes hortatory tone of the argument is no effect, however, I feel I must register my misgivings, as well. As she states in the Preface, Caughie's readings focus "on issues in Woolf criticism, not on individual works by Woolf"; therein lies the book's unique contribution, and equally its defect, its course. Caughie's Introduction is titled "Taking Issue"; and the list of venerable Woolf critics with whom Caughie takes issue is extensive: Rachel Blau DuPlessis, Jean Guiguet, Jane Marcus, Perry Meisel, James Naremore, Elaine Showalter, Patricia Waugh. This is in part due, no doubt, to her theoretical allegiances with Toril Moi; playing with Woolf's famous proclamation and the publication date of Moi's Sexual/Textual Politics, Caughie declares that "In or about December 1985, Virginia Woolf criticism changed."
WYNDHAM LEWIS DRAWING

It must be of great interest to all readers that one of the very first fine prints that the Victoria and Albert Museum is considering making from its watercolour collection is a signed Wyndham Lewis pencil and wash drawing, illustrated here and variously published. Many will be familiar with the work, as it was used on the front cover of the 1978 Triad paperback of A Writer’s Diary (see also Walter Michel, Wyndham Lewis: Paintings and Drawings, Thames and Hudson, 1971, P.34, No. 500, and John Lehmann, Virginia Woolf and her World, London, 1975, p.52). The prints, in a limited edition of about 500, will be made by dustgrain gravure (a process similar to the aquatint) with hand colouring. The cost should be around £350, but will be offered at a special price to readers of the Miscellany, and it is hoped that orders can be placed at the Connecticut Conference in June.

This sentient and haunting drawing carries some still-undiscovered mysteries. Lewis himself dates the drawing 1922 (in the 1949 catalogue to a one-man show at the Redfern Gallery), and there is unanimous agreement among experts that this is a correct dating for, what is for Lewis, an unusually naturalistic portrait (see also, for example, The Turban Hat (Michel,1971, P.50, No.556), dated 1922). The subsequent history of the drawing is that, shortly after Lewis’s death in 1957, it was shown in the (now no longer existing) Zwemmer Gallery as Portrait Study of Virginia Woolf; then, presumably, sold—though no records of a sale from this exhibition are now available, and bought from an anonymous but “eminent” consignor by the V&A in 1959. This last sale was made through a draft typescript letter dated 5 November 1931 from Virginia Woolf to Harcourt Brace about The Common Reader, in which she says “I think one might describe it as a unprofessionnal book–well–dealing with such lives and books as have chosen to come my way rather from the point of view of a writer than of a student or critic.” Her letter to Curtis Brown, her agent, dated 25 January 1933 protests that their fee in respect of foreign royalties is too high and requires them to reduce it—a nice if rare example of Virginia the hard-bargain-driver. The total number of letters in this collection is 220, mostly from publishers and agents. Other papers, none of them obviously ‘literary’, are concerned with Woolf property in London and Sussex. The Sussex reference for the Adams and Remers deposit is Ms Ms 13 Ad 17.

More recently the Sussex archives have been significantly enriched by Professor Quentin Bell’s gift of his photocopied set of the Charleston Papers, which consists of some 5000 letters written to or by Clive Bell, Vanessa Bell and Duncan Grant. (The Bell set is almost but not entirely identical with the set archived at King’s...
College, Cambridge.) Until Sussex received the photocopies in December 1989 they occupied over twenty box files, temptingly labelled, in Maynard Keynes's room at Charleston, where the boxes remain. The re-boxed and re-catalogued collection at the University Library (Sx Ms 56) has already attracted researchers.

In December 1990 the Library bought from a dealer an address book of Leonard Woolf's dating from the 1920's which is interesting for the picture it gives of Leonard's social and business contacts during the twenties and thirties. There are about 260 entries (Sx Ms 13 Ad 20).

The Charleston Papers were augmented in 1991 by the arrival of some 900 letters written by Maria Jackson to her daughter and son-in-law, Julia and Leslie Stephen, over the years from 1856 to 1891. Of Mrs. Jackson, Quentin Bell has already written "Reading her, one feels as though one were struggling through a wilderness of treacle. Mrs. Jackson was as good as gold; but there is not one original thought, very little common sense and not the slightest dexterity in the use of language in all her hundreds and hundreds of letters." Who can resist her? The letters were given by the Charleston Trust (Sx Ms 56 Ad 1).

All the papers mentioned are now available to researchers. For access please apply by letter enclosing a note of introduction. It is advisable to book a research place before each visit to avoid disappointment. The Sussex archives are open Mondays to Thursdays 9-1, 2-5, except on the few occasions in the year when the entire library is closed.

Bet Inglis
Manuscripts Section
University of Sussex Library
Brighton BN1 9QL

THE WSU WOOLF LIBRARY AND BLOOMSBURY COLLECTION: AN UPDATE

In the spring of 1984, I guest-edited an issue of the Virginia Woolf Miscellany featuring the Library of Leonard and Virginia Woolf and the Bloomsbury Collection housed in Manuscripts, Archives and Special Collections (MASC) at Washington State University in Pullman, Washington. Since some scholars new to Woolf and Bloomsbury studies are unfamiliar with the WSU holdings, it seems appropriate to refer them to the 1984 VWM overview as well as to provide an incomplete but representative update on recent purchases.

In the later 1980s the library added to several categories of the collection. New original artwork includes twenty-one drawings by Leslie Stephen and nine of Vanessa Bell's watercolor illustrations to "Emlyncaunt," a story by her mother Julia Stephen; 2 limited editions of an etching and four striking lithographs (three in color) by Duncan Grant; Coleridge's The Rape of the Ancient Mariner (London: A. and R. Lane, 1945) with Grant's illustrations, together with the original art work and hand proof pulls of his designs for this remarkable edition; three early twentieth-century art exhibition catalogues revealing Roger Fry's attempts to expose his British contemporaries to recent French and English painting and design; as well as several catalogues from more recent exhibitions of Grant's work and that of the Bloomsbury Group. A pen-and-ink caricature (ca. 1965) by the Woof's done by Nicolas Bentley represents another genre of Bloomsbury-related original art.

Purchases for the Bloomsbury Collection include selected new books for the use of readers but Manuscripts, Archives and Special Collections concentrates on materials less readily available. For instance, the library now has most of the Hogarth Press titles from 1917-1941 and has begun to collect 1941-1946 titles. In recent years, some Hogarth Press volumes with illustrations and/or book jackets designed by Bloomsbury artists have been added. A recently acquired copy of Joan Addey Baxtelle's Clerence and Clare (Hogarth, 1932) is inscribed by the author "To Virginia Woolf[D. Mrs Blank," an inscription suggesting that Edaust patterned her character on Woolf.

Since Virginia Woolf built her own library upon the books she inherited from her father, books by and about her ancestors continue to be high priority. For instance, the WSU library has added Leslie Stephen's Hours in a Library (London: Smith, Elder, & Co., 1874-79), with his corrections and additions and his inscription to "Laura Makepeace Stephen" as well as Our Village by Mrs. Russell Mitford with an introduction by ArtuThackeray Ritchie (London: Macmillan 1910). The latter volume came with a letter from the author and a holograph poem by Virginia's "Aunt Anyy" among its pages.

Representing the younger generation's work in the Bloomsbury Collection is Stephen Versus Gladstone, fifty copies of which were published by the Rampant Lions Press in 1967. Virginia Stephen wrote this paragraph in 1892 for the Stephen children's family newspaper, The Hyde Park Gate News. Also added is the now rare 1920 Duckworth edition of The Voyage Out, and Shih-ching Chu has done added to the collection his translations into Chinese of several of Virginia Woolf's books. Another recent addition is Leonard Woolf's Barbarians at the Gate (London: Victor Gollancz, 1939), inscribed "V. W. from L. W. 20/11/39." Complementing the library's English edition is the American edition of A Calendar of Consolation, For Each Day of the Year a Profound, Original Often Surprising Quotation, selected by Leonard Woolf (N.Y.: Funk & Wagnalls, 1968).


Among the manuscript materials the library has recently added is a seventy-four page holograph notebook containing drafts of translations by Roger Fry from poems by Mallarme (ca. 1921). Fry's earliest drafts, in a bag stolen at a railway station, were rewritten from memory in this notebook. The posthumously published translations (1936) represent further revision. Additional acquisitions include some papers of Enid Bagnold and of Mary Warre Cornish (Molly) MacCarthy. Recently acquired letters include ones written by Leslie Stephen, Janet Case, Jacques Copeau, Leonard Woolf, Gerald Duckworth, E. M. Forster, Harold Nicolson, and Vita Sackville-West. In addition to books about Nina Hamnett, the library now owns sixty letters to her from people associated with the Omega Workshops and the literary world. Several documents related to a proposed but aborted French translation of Queen Victoria by Lytton Strachey are also now in the collection.
Leila Luedeking is still available to help users and answer inquiries. Other knowledgeable people now on the staff are Laila Vejzovic, Rare Books Librarian, and Julia King. They can be reached by mail at Manuscripts, Archives and Special Collections; Washington State University Libraries; Pullman, WA 99164-5610, or by telephone at (509) 335-6272. If you are coming from out of town, it is best to let the MASC librarians know your schedule and your research interests so they can help you most effectively. MASC hours are 9:30 a.m. to 4:30 p.m., Monday through Friday, with shorter hours in the summer.

Diane F. Gillespie
Washington State University

1. Now, as then, I wish to thank Leila Luedeking for her help in compiling materials and checking my accuracy.

2. Seven of these appear, with the story, in Julia Duckworth Stephens: Stories for Children, Essays for Adults, edited by Diane F. Gillespie and Elizabeth Steele (Syracuse, N.Y.: Syracuse University Press, 1987). The manuscripts of the stories and essays are also at WSU.

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**A BLOOMSBURYITE'S LOOK AT 1991**

No one interested in the arts can have been unaware that 1991 was Mozart's bicentenary, and although the centenary of Stanley Spencer's birth was rightly celebrated, as well as the 50th anniversary of the death of James Joyce, that of Virginia Woolf did not prompt any national exhibition or commemoration. A small but sensitive tribute at Wingfield College in Suffolk was organised by Adrian Rose. Here, Adrian Stephen's daughter, Dr. Anne Synge, gave a fascinating talk and a stimulating discussion took place between Joan Bakewell and Malcolm Bradbury. Simon Lace of the Richmond Museum is to be congratulated on his six-month long exhibition dealing with the period of the Woolfs' life spent in Richmond. This was opened by Virginia Woolf's great-niece, who presented the museum with one of Quentin Bell's 'Virginia Woolf Centenary Plates' made in 1982. Apart from showing the Hogarth Printing Press itself, Simon Lace has managed to find almost all the publications issued by the Woolfs during their time in Richmond. Included was a lead cast of Stephen Tomlin's bust of Virginia Woolf, a fine painting of 'Buildings at Twickenham' (1927) by Duncan Grant and Len McDermid's collage and ink illustrations of the two houses 'The Green' and of 'Hogarth House' where the Woolfs lived.

Charleston's week-long tribute to Virginia Woolf proved a great success and culminated in two performances by Penelope Keith and Alan Bennett of readings of letters of T.S. Eliot to Virginia Woolf and her comments on, and letters to, him. It is almost beyond belief that when visiting the Woolfs Eliot took with him records of the latest American dance crazes. It is certainly beyond my powers of imagination to picture Leonard and Virginia Woolf performing the 'Memphis Shake'. It is with a certain distaste that I report that a wine bar in Russell Square has been renamed 'The Virginia Woolf'.

Those fortunate enough to see Eileen Atkins as Virginia Woolf giving her Cambridge lecture of a Room of One's Own, at the Voice Box, the Hampstead Theatre, the Playhouse or at Saltwood Castle will not be surprised to hear that her New York season was extended. The performance continued in the USA from September to December 1991 and is now available on cassette. Recordings in French and German have been made by other actresses.

The art market has not escaped the recession. A number of paintings by Bell, Fry and Grant have passed through the auction rooms recently. The quality has, in the main, been indifferent but two outstanding works by Grant—a still life of 'Flowers on a Chimneypiece' of 1914 and a superb Omega Lily-pond screen remained unsold. By the autumn the market had improved slightly and Alan Clark put some of his father's (the late Lord Clark) collection of Bloomsbury paintings, a 1935 rug and some 1930's pottery into Sotheby's October auction. The smaller items sold but a fine portrait of Jane Clark and a rather over-worked painting of Angelica Bell in Russian costume, both by Vanessa Bell, did not sell. At the same auction a very fine abstract painting by Duncan Grant for Mary St. John Hutchinson to use as a fireplace cover made a good price.

There have been no Bloomsbury works on view at the Tate Gallery in 1991 and this situation will continue throughout 1992. Visitors who would like to see the many excellent works in store should telephone the Tate (071 821 1313) to make an appointment to view them. The Victoria and Albert Museum has a permanent exhibition of Omega and later works. A free leaflet which is available at the reception desk gives information on where in the museum the furniture, textiles, ceramics and prints and drawings can be seen. The Courtauld Institute Galleries' new premises in Somerset House have a splendid display from the Fry bequest in Room 9. Included is a 1917 Dolmetsch virginals painted by Roger Fry in 1918, a Lilly-pond table and screen, chairs (one armchair designed by Fry with the back embroidered by Winifred Gill and a rug designed by Duncan Grant in 1913. In addition to paintings by Bell, Fry and Grant there are also rarely seen works by Friesz, Etchells, Winifred Gill, Jean Marchand, and Matthew Smith and a white marble torso by Frank Dobson. A small selection from Fry's ethnographic collection is also on view. The Courtauld has a vast number of works which are not on display but if visitors telephone (071) 872 2526 to make an appointment, the helpful and enthusiastic staff will be happy to show some of the remarkable designs and artifacts from the Omega Workshops.

Charleston has come to London in an unexpected location. Lloyd's Bank Overseas Division is in a new building in Park Street, Bankside, S.E.I, which is between the Financial Times Building and the Anchor Inn. In the vestibule is a 10 feet by 30 feet mural by Norman Ackroyd R.A., depicting the gardens at Charleston. The image is etched on 186 strips of Austrinite (marine quality) stainless steel and was inspired by the drawings and etchings Ackroyd made on seeing the mural was of looking at a map, but when the light is at a certain level the effect is of late evening sun filtering through leaves. For me Charleston is about colour and this is entirely absent in the early 1980's—when the gardens were wilder and before disease and the gales destroyed so many trees. The first impression on seeing the mural was of looking at a map, but when the light is at a certain level the effect is of late evening sun filtering through leaves. For me Charleston is about colour and this is entirely absent due to the artist's choice of medium. Criticism notwithstanding, this is well worth a visit and it is encouraging to find a new building with a modern work on such a vast scale inspired by Charleston.

Sandra Lummis
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The Virginia Woolf Society Column

The Society sponsored two stimulating and successful panels during the MLA Convention in San Francisco: "Between the Acts: A Postmodern Text?" was organized by Judith Allen, and "Who is This Woman Called Woolf?: Critical and Biographical Constructions of Virginia Woolf" was organized by Denise Marshall and Jane Lilienfeld. A lavish party was organized for the Society by J.J. Wilson at the home of Paul and Prentice Sack giving us all the chance to relax, gossip, and catch up on lupine news.

Two sessions are planned for the MLA Convention in New York this year: "Virginia Woolf and the Avant-Garde(s)" is being organized by Leslie Hankins and Madeline Moore; "How Does Virginia Woolf Theorize, Position, Engender Masculinity?" is being organized by Richard Pearce.

The 2nd Annual Virginia Woolf Conference, Virginia Woolf: Themes and Variations, will be held June 11-14 at the Quality Inn, New Haven. Space is limited so call now to reserve a room. To insure housing you must register by April 15 by calling the Quality Inn directly at 203/387-6651; rooms range from $40-51 (plus tax). Registration information for the conference will be mailed soon. The program for the 2nd Annual Virginia Woolf Conference is taking shape and is sure to be an exciting one... so register early as space is limited. The Proceedings of the 1st Annual Conference will be on sale at the 2nd. For inquiries about Virginia Woolf: Themes and Variations, please contact Dr. Vara Neverow-Turk, Dept. of English, Southern Connecticut State U (203/397-4204).

Karen Levenback read her paper "The Return of a Soldier: Virginia Woolf and Septimus Warren Smith" at the Women and War conference in Austin, Texas, in October 1991, and "Virginia Woolf, the Great War, and those 'damned newspapers'" at the War and Image conference in Colorado Springs in March. She is teaching a course, "Virginia Woolf: The Years Between the Wars," at George Washington University's London Centre in Bloomsbury this June. Interested students should contact her at the Dept. of English, George Washington University, Washington D.C. 20052.

Maire McQueeney writes from England that the East Sussex County Council Planning Dept. in Lewes is seriously considering demolishing Asheham House to increase the landfill site at Beddingham. They were scheduled to meet on February 26, but you are encouraged to write expressing your objections.

Karen Standridge, a new Society member, is working on Reader Response in the Biographies of Virginia Woolf and Leslie Stephen and is interested in hearing from anyone working on similar topics (2227 Farragut, Colorado Springs CO 80907).

Welcome to all our new members. Please send items for the Bibliography to me before the end of May and, if you have not yet paid your 1992 dues, please do so now to ensure receipt of the Annual Bibliography and Membership Directory. Costs continue to rise, your dues remain the same, but the Society does need your support.

Mark Hussey
Secretary/Treasurer
Pace University

ADDRESS CORRECTION REQUESTED

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