**CALL FOR PAPERS: *Virginia Woolf Miscellany***

Special Topic: 1930s Woolf

The literature of the 1930s is commonly characterized as anti-modernist because of the prevalence of documentary realism, political purpose, and autobiographically-inflected fiction. Moreover, the canonical literature of the decade is almost entirely authored by privileged young men, a phenomenon explored by Virginia Woolf in “The Leaning Tower.” Interestingly, however, the 1930s bears witness to Woolf’s most daring and most commercially successful novels, *The Waves* and *The Years* respectively. With this context in mind: how does the modernist – and feminist – Woolf align with the common understanding of the decade’s literary figures and their production? And, by extension, does – and if so, how? – Woolf’s 1930s writing shed new light on a decade of literature otherwise dominated by the Auden and Brideshead Generations?

This issue of *VWM* seeks contributions that explore Woolf’s relationship to the canonical literature of the 1930s, such as but not limited to: Auden’s poetry, Isherwood’s Berlin fiction, Auden’s and Isherwood’s plays, Spender’s commentary, and Waugh’s comedic novels. Equally, this issue also seeks contributions examining resonances among Woolf’s 1930s writing and non-canonical literature of the decade, especially literature written by women.

In addition, this issue encourages responses to the following questions: How does Woolf scholarship, if at all, engage with the critical study of 1930s literature? How does Woolf’s modernism disrupt or complement the critical understanding of 1930s literature? What can Woolf’s late fiction and essays reveal about the 1930s and its literature that the traditional scholarly narrative conceals or overlooks?

Send submissions of no more than 2500 words to:

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Deadline for submission:

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