



Bridging generations: Virginia Woolf and Quentin Bell's intergenerational collaboration in 'A life of Vanessa Bell'

Guilherme Magri da Rocha^{1*} and Diana Navas²

¹Universidade Federal de Mato Grosso do Sul, Avenida Ranulpho Marques Leal, 3484, 79620-080, Três Lagoas, Mato Grosso do Sul, Brasil. ²Pontifícia Universidade Católica de São Paulo, Perdizes, São Paulo, Brasil. *Author for correspondence. Email: g.magri@ufms.br

ABSTRACT. This article examines the collaborative authorship of 'A Life of Vanessa Bell' within the *Charleston Bulletin Supplements*, an intergenerational project by Virginia Woolf and her nephew Quentin Bell. Situated at the crossroads of modernist aesthetics, family literary traditions, and children's literature, this study explores how their partnership redefines traditional ideas of childhood, authorship, and literary form. The research looks at the interaction between Woolf's fragmented, playful narrative and Bell's illustrations, highlighting how their collaboration represents modernist experimentation and questions hierarchical structures of adult authority. The findings show how text and image come together to create a crossover cultural artifact.

Keywords: Child agency; crossover literature; intergenerational collaboration; modernist aesthetics; Virginia Woolf.

Transcendendo gerações: a colaboração intergeracional de Virginia Woolf e Quentin Bell em 'A life of Vanessa Bell'

RESUMO. Este artigo analisa o texto 'A Life of Vanessa Bell', publicado nos *Charleston Bulletin Supplements* (Suplementos do Charleston Bulletin), um projeto intergeracional criado por Virginia Woolf e por seu sobrinho, Quentin Bell. A pesquisa investiga como a parceria entre eles redefine conceitos tradicionais de infância, de autoria e de forma literária. O estudo observa a interação entre a narrativa fragmentada de Woolf e as ilustrações de Bell, destacando como essa colaboração encarna a experimentação modernista e desafia as estruturas hierárquicas de autoridade adulta. Os resultados mostram como a criatividade intergeracional pode gerar artefatos culturais crossover.

Palavras-chave: Agência; colaboração intergeracional; estética modernista; literatura crossover; Virginia Woolf.

Received on April 02, 2024.

Accepted on May 13, 2025.

Introduction

The construction of childhood in literature, particularly in adult-authored texts for children, has long occupied a central position in critical debates within literary studies. Foundational works by scholars such as Rose (1984) have drawn attention to how childhood is often configured as a site of adult projection, shaped more by ideological constructs than by an authentic engagement with children's voices or experiences. In response, a growing body of research has examined alternative models of children's literature: those that challenge authorial authority, foreground child agency, or blur the boundaries between audiences. Within this broader scholarly discussion, Virginia Woolf's collaboration with her nephew Quentin Bell in the *Charleston Bulletin Supplements* stands out as an instance of intergenerational creativity that invites reconsideration of modernist aesthetics, literary authority, and representations of childhood.

The Charleston Bulletin was a domestic newspaper launched in 1923 by brothers Julian and Quentin Bell, who were then aged fifteen and thirteen, sons of Clive and Vanessa Bell, Virginia Woolf's sister. Initially conceived as a playful diversion in the Bloomsbury Group's countryside retreat in East Sussex, it recorded the rhythms of everyday life: weather updates, nature notes, and whimsical household happenings. Typed before breakfast and with typographical errors, the *Bulletin* came alive through Quentin's illustrations, offering a visual counterpart to the written reports. Produced intermittently until 1927, it gradually became Quentin's solo venture. In 2003, the British Library acquired all 188 surviving issues from Anne Olivier Bell, including eight Supplements (labeled K–R) co-authored with Virginia Woolf and labeled as *Supplements*.

Edited by Claudia Olk and published in 2013, from Rose (1984) *The Charleston Bulletin Supplements* reignited scholarly interest in this lesser-known facet of Woolf's creative output. This is a crossover artifact (Beckett, 2021), co-created by a child and an adult for an adult audience, namely the boys' parents and Charleston residents and visitors. However, the published edition is aimed at a specialized readership: scholars and researchers. The digitized manuscripts are resized and paired with complete transcriptions, prefaced by David Bradshaw and accompanied by an introduction, biographical notes, editorial annotations, a selected bibliography, and acknowledgements by Olk, underscoring their significance as literary and historical documents.

Virginia Woolf's engagement with children's literature and culture includes illustrated biographies, picture books, graphic novels, and other works (Magri & Navas, 2025). To begin examining this engagement, this article analyzes excerpts from 'A Life of Vanessa Bell,' a narrative in the *Charleston Bulletin Supplements*, to demonstrate the creative synergy between Woolf and her young collaborator. Specifically, the study emphasizes how this intergenerational partnership challenges hierarchical models of authorship and redefines childhood not as a fixed state to be narrated, but as a co-creative force in the artistic process.

The research is guided by two main questions: I) How does the *Charleston Bulletin Supplements* exemplify collaborative authorship? II) How does the Woolf-Bell partnership embody core principles of literary modernism? The article is organized into three sections to address these questions. The first discusses how the *Charleston Bulletin Supplements* emerge at the intersection of modernist experimentation, family literary traditions, and children's literature. The second section explores the creative implications of intergenerational collaboration, emphasizing child agency and the compositional aspects of the *Supplements*. The final section analyzes the visual-textual interaction in excerpts from 'A Life of Vanessa Bell,' demonstrating how narrative and illustration work together to challenge biographical conventions and reimagine childhood and authorship within a modernist aesthetic.

Modernism and the Child Co-Author

The construction and representation of childhood in literature are complex and have long interested scholars. 'Childhood' and 'children's literature' are hard to define because they relate to universal human experiences but are influenced by cultural and contextual factors. Anna Davin (1996) called 'childhood' a problematic construct because it's 'too familiar,' making analysis subjective. This article examines Virginia Woolf's collaboration with Quentin Bell on the *Charleston Bulletin Supplements*, focusing on 'A Life of Vanessa Bell' from the 1923 Christmas *Supplement*. This process shows how modernist aesthetics and intergenerational creativity reimagine childhood as a space of experimentation and imagination. The *Supplements* reveal how Woolf and Bell use narrative and visual media to challenge traditional views of childhood, offering an alternative to Rose (1984), who argues that childhood is shaped by adult control.

The *Charleston Bulletin Supplements* offer an intriguing lens for exploring the intersections among modernist experimentation, familial literary traditions, and children's literature. As described by Diogo (2010), Modernism is marked by a dynamic cultural response to significant societal changes, including the impacts of industrialization, urbanization, and the social and political upheaval following World War I. This period radically reevaluated existing literary forms and conventions, prompting authors such as Virginia Woolf to experiment with new ways of representing reality. On the other hand, as Hollindale (1997) argued, children's literature inherently involves a paradox: it is defined both by its intended (child) audience and by the 'childness' embedded within the text. This paradox is evident in the *Charleston Bulletin Supplements*, where Woolf's narrative voice is juxtaposed with Quentin Bell's illustrations and imaginative contributions.

This construction of childhood diverges significantly from Rose's (1984) analysis, in which childhood is portrayed as a cultural construct shaped by adult nostalgia and control, often rendering the child a passive recipient of adult fantasies. In contrast, Woolf and Bell's collaborative process positions childhood as an active, co-creative space in which children directly influence and reshape the narrative. The playful, irreverent tone of Vanessa Bell's characterization in 'A Life of Vanessa Bell' reflects not only Woolf's narrative choices but also Bell's illustrative exaggerations, underscoring a shared authorship that challenges the hierarchical authority of adults over children's experiences.

By engaging in this partnership, the *Charleston Bulletin Supplements* challenges the notion of authorship in children's artifacts as a fluid and participatory construct that emerges dynamically from the creative exchange between generations, rather than being imposed unilaterally by adult perspectives. Its illustrations, with their exaggerated qualities reminiscent of Edward Lear's work, provide a visual narrative that invites a reimagining of reality through a child's imagination. According to Diogo (2010), modernism sought to break

away from rigid conventions and embraced experimentation and fragmentation, qualities evident in the interaction between text and illustration in this piece.

Juliet Dusinberre (1999), in her analysis of Virginia Woolf's work, notes that Woolf's engagement with childhood and children's literature consistently emphasized the immediacy of childhood experience and the imaginative possibilities it offered. This immediacy is evident in 'A Life of Vanessa Bell,' in which the narrative is presented through a series of fragmented, episodic 'scenes' reflecting the spontaneity and unpredictability of childhood. These, as Olk (2007) describes, constitute Woolf's method of 'scene-making': capturing moments of heightened significance in a more evocative and emotionally resonant way than a straightforward narrative could achieve. This approach not only aligns Woolf's narrative with modernism's fragmented, nonlinear aesthetics but also mirrors how children often experience and remember the world: in moments and impressions.

Real Collaboration at Charleston

As defined by Smith (2017), intergenerational collaboration refers to creative partnerships between adults and children, characterized by ongoing negotiations over authority and authorship. In the *Charleston Bulletin Supplements*, this dynamic is evident in the creative process involving Virginia Woolf and her nephew Quentin Bell. Therefore, the *Supplements* reflect a genuine interplay where children's imaginations actively shape narrative forms and ideas. This concept is crucial to understanding the published manuscripts as 'composition narratives': compilations of sketches, letters, and illustrated scenes that provide a view of the creative process.

Smith's (2017) approach to child agency contrasts sharply with Rose's (1984). The latter claims that children in literature are often reduced to vessels for adult nostalgia, fantasies, and projections. However, the *Charleston Bulletin Supplements* provide a counterexample, demonstrating that children were not merely passive recipients of adult storytelling but were active participants who helped shape the narratives. Quentin Bell, for instance, was not simply a subject for Woolf to mold; he was an 'old and valued collaborator in fiction,' as she writes in the preface of *Orlando* (Woolf, 2000, p. 70). The agency he exhibits in the *Supplements* directly challenges Rose's claim.

The notion of intergenerational collaboration challenges the traditional view of a singular authorial voice, instead presenting a shared creative experience where children played a significant role as genuine contributors. Woolf and Bell's partnership transcends the conventional dynamic of adult authority and child passivity, creating a shared space where creative agency flows in both directions. Woolf's modernist narrative incorporates elements of childlike humor and unpredictability. Bell's illustrations reflect a youthful perspective, resulting in a dialogic creative process that enriches the final work. The portrayal of Vanessa Bell in 'A Life of Vanessa Bell' encompasses her childhood and adult life. However, these depictions are filtered through a playful lens, emphasizing continuity rather than division between life stages.

Olk (2007) notes that the *Supplements* are modeled on earlier family literary projects, specifically the *Hyde Park Gate News*, which Woolf and her siblings created during their childhood. Alexander (2005) emphasizes the significance of early family literary traditions in shaping young writers, noting that collaborative play and imitation were key components of many canonical authors' early literary experiments.

While presenting the lives of Charleston residents, Woolf and Bell demonstrate their experimentation with blending fact and fiction, the 'granite' and 'rainbow' of literary production, a phrase Woolf herself coined in 'The New Biography' (2012b). Her writing here goes beyond a simple biography; it becomes a medium through which adults' and children's imaginations intersect and influence one another. This blending of perspectives also illustrates how Woolf's experience as an established writer was enriched by the creativity and humor brought by the child. According to Alexander (2005), juvenile writing often serves as a means for young writers to explore their own identity while simultaneously engaging with and challenging adult norms.

The combination of textual and visual elements blurs the boundaries between storytelling forms, thereby underscoring the collaborative nature of the creative process. Therefore, the *Supplements* were a record of family history and a creative artifact, capturing the vibrant atmosphere of the Charleston farmhouse through the dual lenses of an adult author and her young nephews. The sketches and stories entertained family and friends while simultaneously documenting their experiences and interactions in a format that encouraged participation from both adults and children.

Alix Bunyan's dissertation (2001) provides further insight into Woolf's view on childhood and its central role in her works. Bunyan notes that Woolf saw childhood not as a separate, idyllic phase but as a foundational

and enduring part of the human psyche, crucial to understanding adult motivation. Woolf constructed her childhood as a somewhat mystical period, using writing to keep her younger self connected to her adult experiences (Bunyan, 2001). This perspective may have influenced her work on the *Charleston Bulletin Supplements*, in which she sought to preserve her young collaborators' spontaneous and imaginative contributions, thereby ensuring a genuine connection between adult and child creative processes.

Intergenerational collaboration in the *Charleston Bulletin Supplements* can be classified as real collaboration, as Smith (2017) describes, given that Woolf and Bell worked closely together on their work. Claudia Olk's 2013 edition preserves the idiosyncrasies of the original manuscripts, from Quentin's spelling to Woolf's style. The book is split into six sections: *Special Supplement Xmas Number* (1923), *Eminent Charlestonians* (c.1923), *The Life and Death History of a Studio* (c.1924), *The Dunciad* (1924), *The Messiah* (1925), and a *Monthly Calendar* filled with various undated entries from 1923 to 1927. 'A Life of Vanessa Bell' is narrated by Woolf for the Christmas edition, with Quentin providing the artwork and spelling. The calendar is credited only to Virginia Woolf. The other texts were all handwritten by Woolf, with illustrations, captions, and headings created by Quentin.

Woolf and Bell combine essential interactions with creative, imaginative portrayals. For example, Vanessa Bell's rebellious childhood actions are playfully exaggerated, such as her stubborn refusal of invitations from Mrs. Humphry Ward (scene 9). This mix of real and fictional details injects humor and offers a glimpse into how Woolf and her nephew rethought their family ties.

Smith (2017) emphasizes that in intergenerational collaborations, children's voices are not merely supported by adults but actively contribute to the creative process. In the *Supplements*, Quentin Bell was not just a passive follower; he was an active participant whose sketches and biographical satires provided important creative guidance. Woolf's writing and illustrations challenge strict sequencing; it's unclear whether the words or images came first, leaving us to speculate. Jessica S.Y. Yeung (2016) describes Bell's contributions as free from commercial pressures, a view she aligns with Pierre Bourdieu's concept of 'restricted production,' which prioritizes aesthetic value over market interests. Thus, the *Charleston Bulletin Supplements* offer an unfiltered perspective, free from literary-market constraints, allowing for a more genuine and playful exploration of family life.

Quentin Bell's reflections on creating the *Charleston Bulletin* and its *Supplements* illustrate the true collaborative spirit of the project. He recalls,

My brother and I produced a family newspaper; it was daily. I made all the illustrations and most of the other matter. From time to time my brother got bored and stopped work. I carried on reporting and inventing the news as best I could until he, exasperated by my spelling, my handwriting, my grammar etc., would take over again (Woolf & Bell, 2013, p. 1)

This description highlights the informal yet determined nature of their creative project. It illustrates how the boys played integral roles in producing the content and shaping the narrative, even before Virginia Woolf's involvement. Quentin Bell's admission about reaching out to his aunt emphasizes the proactive role the children took in expanding their project and seeking creative partnerships: "I knew she was an author, and although I did not think much of her work—that is to say, I had failed to finish Kew Gardens—it seemed stupid to have a real author so close at hand and not have her contribute" (Woolf & Bell, 2013, p. 1).

Bell eventually took on the role of editor, a responsibility that required dedication beyond that of a typical child. As he recalls, "As Editor, I rose at 5.30 am to get it written and delivered at breakfast—not the habit of a lazy child!" (Woolf & Bell, 2013, p. 4). This commitment underscores the seriousness with which Bell approached the project, emphasizing the importance of child agency and demonstrating that, when given the chance, children can actively shape their creative spaces.

'A Life of Vanessa Bell'

'A Life of Vanessa Bell' from the 1923 *Special Supplement Xmas Number* of the *Charleston Bulletin Supplements* aligns with Woolf's experimental approach to biography (Woolf, 2012a; Woolf, 2012b), in which she explores the limitations of traditional biographical methods and seeks to create a more dynamic and imaginative portrayal of her subjects. Woolf's narrative, characterized by irony, humor, and fragmentation, and Quentin Bell's visual representations reveal a modernist inclination and an intergenerational, multimodal collaboration that challenges conventional literary forms.

The modernist qualities of Woolf's writing are immediately evident in her subversion of the conventional biographical narrative. Rather than presenting a formal, linear recounting of Vanessa Bell's life, Woolf opts

for a playful, episodic narrative that emphasizes spontaneity and humor. Olk (2007) argues that Woolf's use of sketches merges familial history with fiction, creating a layered storytelling approach that intertwines real-life figures with imaginative reconstructions. The text is divided into scenes, aligning life-writing with staged representation.

This modernist departure from the Victorian biographical convention of 'mere recounting' is evident in Vanessa's unpredictable activities, such as when she climbs a prickly bush to retrieve her lost umbrella, a task that requires the assistance of a professor (scene 4). The narrative's fragmented and episodic nature captures the unpredictability and the breaking away from linearity that reflects the broader cultural shift. Woolf's depiction of Vanessa Bell is thus emblematic of a world that rejects old certainties in favor of ambiguity and multiplicity. As Reynolds (2007) argues, modernist children's literature often uses unconventional storytelling to reflect changing perceptions of reality and identity. Although the *Supplements* are not children's literature *per se*, in the sense that they were not aimed at children, they are a children's cultural artifact that exhibits this characteristic, as shown below (Figure 1).

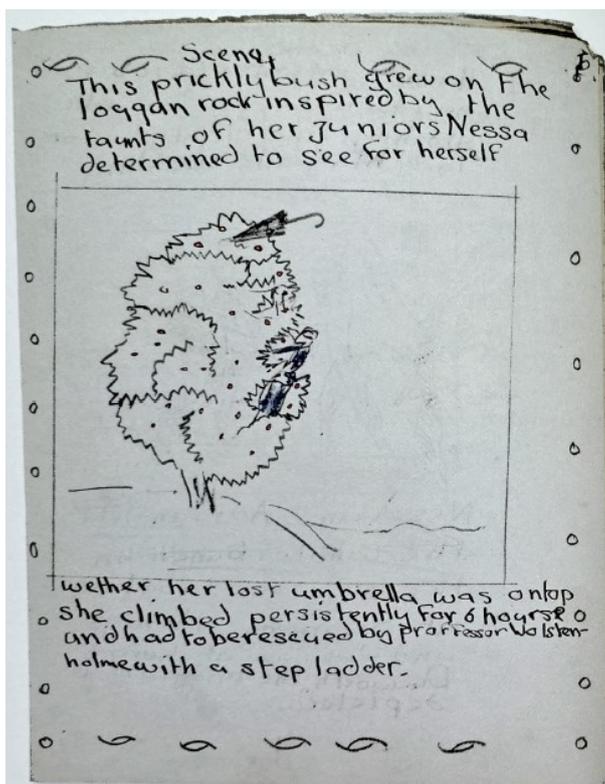


Figure 1. Scene 4. Charleston Bulletin Supplements (Woolf & Bell, 2013, p. 22).

The illustration demonstrates the integration of text and image. Rather than serving as a mere decorative element, Quentin Bell's drawing operates as a narrative device that complements Virginia Woolf's text by staging an exaggerated, absurd reality that recalls Edward Lear's nonsense tradition. The disproportion between figure and environment, the skewed perspective, and the playful distortion of scale reinforce this nonsensical mode, aligning the scene with an aesthetic that privileges imaginative excess over mimetic fidelity. At the same time, the handwritten script, the spontaneity of Bell's illustrative style, and Woolf's conversational tone reinforce the playful and satirical mood of the piece, ensuring that the visual and verbal elements function as equal partners in meaning-making.

Bell's exaggerated, jagged outlines of the prickly bush and Vanessa's figure create a visual humor that mirrors the absurdity of the written narrative, where her determination to retrieve her lost umbrella culminates in entanglement. The bush's contours and mass amplify the comic disproportion of the episode, while Vanessa's interaction with it, partially engulfed yet persistently climbing, may be read as a visual echo of Lear's limerick, "There was an Old Man who said, 'Hush! I perceive a young bird in this bush!'" (Lear, 2008, limerick 80). The loose, unpolished quality of the linework contributes to the piece's immediacy and informality, emphasizing the collaborative and familial context of its creation. The visual hierarchy guides the viewer's gaze upward toward the umbrella, fostering an organic interaction between textual narration and

graphic emphasis, while the irregular spacing and imperfect alignment of the script underscore the project's intimate, processual character.

Juliet Dusinger (1999) notes that such illustrations blur the line between the believable and the fantastical, drawing readers of all ages into a shared imaginative realm. She argues that modernist aesthetics have long been present in children's literature, from Carroll onward. Reynolds (2007) similarly suggests that nonsense humor both amuses and challenges standard views, prompting reflection on the fluidity of reality. Bell's simplified color palette and intentionally skewed perspective echo this modernist-influenced children's tradition, merging seriousness with playfulness and inviting both children and adults to interpret the text on multiple levels.

The spelling and punctuation further reflect the informal and playful nature of the work. Quentin Bell's phonetic spellings, such as "ontop" or "proffessor", foreground a register that enhances the authenticity and material visibility of his contribution, transforming orthographic deviation into an aesthetic feature rather than a flaw.

"*A Life of Vanessa Bell*" further mobilizes intertextuality, as exemplified in Scene 9 (Figure 2), where the inclusion of Mrs. Humphry Ward situates the episode within a recognizable cultural network while simultaneously subjecting it to modernist satire.

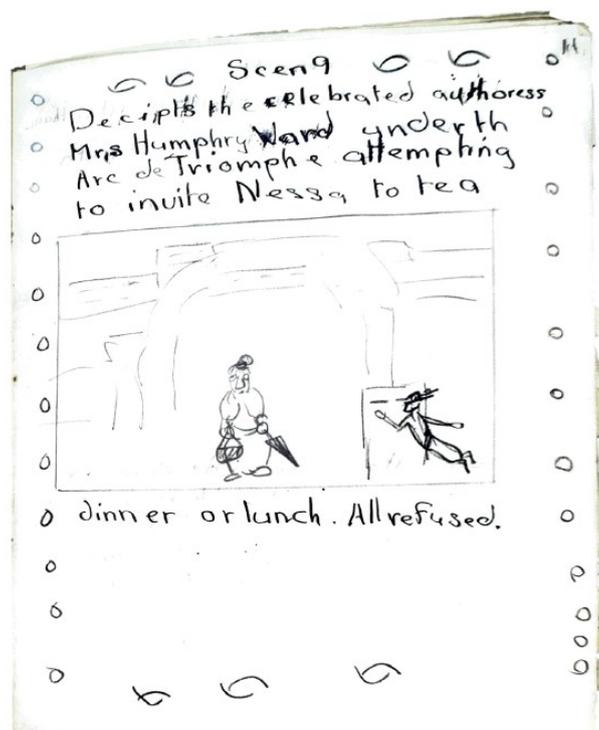


Figure 2. Scene 9. *Charleston Bulletin Supplements* (Woolf & Bell, 2013, p. 27).

The verbal text of the scene ('Depicts the celebrated authoress Mrs. Humphry Ward under the Arc de Triomphe attempting to invite Nessa to tea dinner or lunch. All refused.') establishes an ironic tension between cultural prestige and playful irreverence. The mock-formal designation 'celebrated authoress' evokes Victorian literary authority, while the abrupt, telegraphic closure 'All refused' punctures that authority with comic finality. The accumulation 'tea dinner or lunch' compresses social ritual into a breathless insistence, satirizing the conventions of polite society.

Ward's involvement is intentional. She was a leading British novelist of the late 19th and early 20th centuries, representing institutional literary authority: respectable, earnest, and embedded in cultural power structures. Her participation increases the episode's irony: a symbol of authority in the literary world is presented as theatrically persistent and subtly absurd. This intertextual move supports the *Supplements'* modernist goals, and Nessa's repeated refusals serve as a small allegory of aesthetic and generational breaks.

The drawing heightens the satire. The Arc de Triomphe, symbolizing monumentality, functions more as a theatrical backdrop than a realistic scene. Its simplified outline turns a public monument into stage scenery. The two figures are depicted with expressive asymmetry: Mrs. Humphry Ward stands upright and still, while

Nessa leans away dynamically, her body angled in resistance. The spatial gap between them visually emphasizes the story's main action.

The handwritten script, uneven spacing, and decorative borders highlight the page as a collaborative work rather than a polished publication. The label 'Scen 9' underscores the theatrical theme throughout, depicting biography as an episodic performance rather than a linear history. Woolf's narrative and Quentin Bell's visuals create meaning through their interaction.

The text also features figures outside the Bloomsbury Group but part of the children's immediate social circle, underscoring the artifact's communal nature, rooted in domestic experience, as shown in Scene 1 (Figure 3).

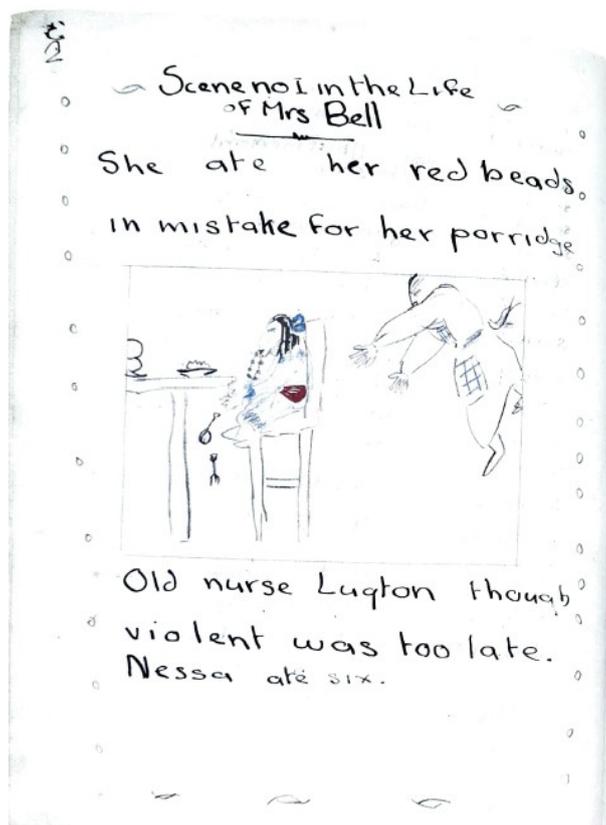


Figure 3. Scene 1. *Charleston Bulletin Supplements* (Woolf & Bell, 2013, p. 20).

The scene depicts Vanessa accidentally eating her red beads, mistaking them for porridge. The humor arises from exaggeration: a simple breakfast becomes a bizarre act of self-harm, culminating in a straightforward statement: 'Nessa ate six.' The short, final sentence amplifies the comic tone through minimalism instead of a detailed explanation.

The illustration deepens this situation through visual exaggeration and spatial economy. Nessa sits upright at a table, her red beads highlighted in color, drawing the eye to the site of transgression. To the right, Nurse Lugton lunges forward, arms extended in alarm, her body angled diagonally as if propelled by urgency. The dynamism of her gesture contrasts with Nessa's composure, producing visual irony: the adult figure appears chaotic and reactive, while the child remains centered and absorbed. The simplified linework, disproportion, and expressive gestures recall nonsense illustration, privileging immediacy and humor over anatomical or perspectival realism.

The irregular handwriting, open spacing, and minimal framing marks reinforce the artifact's domestic and collaborative context, resisting typographic standardization. Biography becomes affectionate satire: Vanessa Bell is introduced not through achievements or lineage but through an episode of childish misrecognition, embodying absurdity rather than linear coherence. At the same time, Quentin Bell's orthography and visual authorship materially inscribe agency within the artifact.

The character Nurse Lugton would also appear in the short story 'Nurse Lugton's Curtain' (first published as 'Nurse Lugton's Golden Thimble'), a text written for her niece Ann Stephen in the autumn of 1924. Her participation in this scene reinforces communal identity while simultaneously reconfiguring that very community through satire, participation, and shared imaginative play.

Conclusion

The *Charleston Bulletin Supplements*, especially ‘A Life of Vanessa Bell’, exemplify a key case of intergenerational collaboration that reshapes both authorship and the depiction of childhood within a modernist context. By placing Woolf and Quentin Bell’s partnership at the crossroads of family literary tradition, modernist experimentation, and children’s cultural production, the study shows that childhood in this setting is not a passive object of adult narration but an active, participatory force influencing form, tone, and aesthetic choices. Through techniques such as fragmentation, satire, nonsense, and multimodal interaction, the Supplements challenge hierarchical conceptions of authority and broaden our understanding of modernism’s engagement with children and domestic creativity.

The project reflects what Smith (2017) calls ‘real collaboration’. Quentin Bell’s role went beyond that of an illustrator or a juvenile participant; he served as an editor, visual satirist, orthographic experimenter, and co-creator of the narrative. The manuscripts reveal tangible signs of this shared authorship (spelling, layout, and sequencing), highlighting the process rather than a single author’s control. The Supplements thus function as storytelling compositions where authority is negotiated and shared, visibly inscribed in the interplay of handwriting, drawing, and narrative voice.

The Supplements embody modernist ideas on multiple levels: text fragmentation, opposition to linear biography, blending of ‘granite and rainbow’, and the use of nonsense. The episodic format of ‘A Life of Vanessa Bell,’ its theatrical presentation of scenes, and its multimodal fusion of text and images all reflect modernism’s rejection of Victorian coherence and stable identity. Importantly, this modernist approach is not merely aesthetic; it is relational. The collaborative structure itself acts as a modernist statement, breaking down strict boundaries between seriousness and play, adulthood and childhood, author and illustrator.

Ultimately, the *Charleston Bulletin Supplements* encourage us to rethink modernism not merely as an avant-garde movement focused on elite experimentation but as a domestic, dialogic practice shaped by intergenerational exchange. Recognizing children as co-authors within modernist culture complicates traditional critical narratives about authority, influence, and literary value. Future research could examine in greater depth how other family or informal literary works challenge established views of modernism, revealing that some of its most radical acts occurred not only in manifestos and major journals but also in everyday settings such as breakfast tables and shared imaginative play.

References

- Alexander, C. (2005). Play and apprenticeship: The culture of family magazines. In C. Alexander & J. McMaster (Eds.), *The child writer from Austen to Woolf* (pp. 31–50). Cambridge University Press.
- Beckett, S. L. (2021). Crossover. In P. Nel, L. Paul, & N. Christensen (Eds.), *Keywords for children’s literature* (2nd ed.). New York University Press.
- Bunyan, A. (2001). *The children’s progress: Late-nineteenth-century children’s culture, the Stephen juvenilia, and Virginia Woolf’s argument with her past* [Doctoral dissertation, University of Oxford]. OxSmith Research Archive.
- Davin, A. (1996). *Growing up poor: home, school and street in London 1870-1914*. Rivers Oram P.
- Diogo, A. A. (2010). Modernismo. In *E-Dicionário de termos literários*. Universidade Nova de Lisboa. <https://edtl.fcsh.unl.pt/encyclopedia/modernismo>
- Dusinberre, J. (1999). *Alice to the Lighthouse*. Palgrave Macmillan, London.
- Hollindale, P. (1997). *Signs of childness in children’s books*. Thimble Press.
- Lear, E. (2008). *Book of nonsense*. Project Gutenberg. <https://www.gutenberg.org/ebooks/13650>
- Levy, P. (1996). *Bloomsbury recalled*. Arcade Publishing.
- Magri, G., & Navas, D. (2025). Resonating across generations: Virginia Woolf and literary crossover logic. *ITINERÁRIOS—Revista de Literatura*, 1(61).
- Olk, C. (2007). The art of ‘scene-making’ in the Charleston Bulletin Supplements. *Literature Compass*, 4(1), 252–262. <https://doi.org/10.1111/j.1741-4113.2006.00398.x>
- Reynolds, K. (2007). *Radical children’s literature: Future visions and aesthetic transformations in juvenile fiction*. Palgrave Macmillan.

- Rose, J. (1984). *The case of Peter Pan, or the impossibility of children's fiction*. University of Pennsylvania Press.
- Smith, V. F. (2017). *Between generations: Collaborative authorship in the golden age of children's literature*. University Press of Mississippi.
- Spalding, F. (2014). *Virginia Woolf: Art, life and vision*. National Portrait Gallery.
- Westman, K. E. (2007). Children's literature and modernism: The space between. *Children's Literature Association Quarterly*, 32(4), 283–286. <https://doi.org/10.1353/chq.2007.0044>
- Woolf, V. (2012a). A arte da biografia/The art of biography. *Dispositiva*, 1(2), 200–207.
- Woolf, V. (2000). *Orlando*. Penguin Classics.
- Woolf, V. (2012b). The new biography. In *Granite and rainbow* (pp. 149–155). Girvin Press.
- Woolf, V., & Bell, Q. (2013). *The Charleston Bulletin Supplements* (C. Olk, Ed.). The British Library.
- Yeung, J. S. Y. (2016). Collaboration and cultural production in Hyde Park Gate News and The Charleston Bulletin. *Virginia Woolf Miscellany*, (89), 14–16. <https://viriniawoolfmiscellany.wordpress.com/wp-content/uploads/2017/01/vwm89and90-edited-final.pdf>