

The Espalier, Time Importuned, Opus 7, Rainbow, Whether a Dove or Seagull, Boxwood, King Duffus, Twelve Poems, Collected Poems, Selected Poems, Lolly Willowes, Mr Fortune's Maggot, The True Heart, Summer Will Show, After The Death of Don Juan, The Corner that Held Them, The Flint Anchor, The Maze, Some World Far From Ours and 'Stay Corydon, Thou Swain', Elinor Barley, A Moral Ending, The Salutation, More Joy in Heaven, The Cat's Cradle Book, A Garland of Straw, The Museum of Cheats, Winter in The Air, A Spirit Rises, Sketches from Nature, A Stranger with a Bag, Swans on an Autumn River, Two Conversation Pieces, The Innocent and The Guilty, Kingdoms of Elfin, Scenes of Childhood, One Thing Leading to Another, Selected Stories, Somerset, Jane Austen, T.H.White, A Biography, Letters, The Diaries of Sylvia Townsend Warner, The Espalier, Time Importuned, Opus 7, Rainbow, Whether a Dove or Seagull, Boxwood, King Duffus, Twelve Poems, Collected Poems, Selected Poems, Lolly Willowes, Mr Fortune's Maggot, The True Heart, Summer Will Show, After The Death of Don Juan, The Corner that Held Them, The Flint Anchor, The Maze, Some World Far From Ours and 'Stay Corydon, Thou Swain', Elinor Barley, A Moral Ending, The Salutation, More Joy in Heaven, The Cat's Cradle Book, A Garland of Straw, The Museum of Cheats, Winter in The Air, A Spirit Rises, Sketches from Nature, A Stranger with a Bag, Swans on an Autumn River, Two Conversation Pieces, The Innocent and The Guilty, Kingdoms of Elfin, Scenes of Childhood, One Thing Leading to Another, Selected Stories, Somerset, Jane Austen, T.H.White, A Biography, Letters, The Diaries of Sylvia Townsend Warner, The Espalier, Time Importuned, Opus 7, Rainbow, Whether a Dove or Seagull, Boxwood, King Duffus, Twelve Poems, Collected Poems, Selected Poems, Lolly Willowes, Mr Fortune's

The Sylvia Townsend Warner Society Newsletter Number Seventeen

Maggot, The True Heart, Summer Will Show, After The Death of Don Juan, The Corner that Held Them, The Flint Anchor, The Maze, Some World Far From Ours and 'Stay Corydon, Thou Swain', Elinor Barley, A Moral Ending, The Salutation, More Joy in Heaven, The Cat's Cradle Book, A Garland of Straw, The Museum of Cheats, Winter in The Air, A Spirit Rises, Sketches from Nature, A Stranger with a Bag, Swans on an Autumn River, Two Conversation Pieces, The Innocent and The Guilty, Kingdoms of Elfin, Scenes of Childhood, One Thing Leading to Another, Selected Stories, Somerset, Jane Austen, T.H.White, A Biography, Letters, The Diaries of Sylvia Townsend Warner, The Espalier, Time Importuned, Opus 7, Rainbow, Whether a Dove or Seagull, Boxwood, King

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The Society's own website is online at
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NEWSLETTER NUMBER SEVENTEEN

Our May weekend was an outstanding success, with exciting revelations about STW, her music and her dealings with the *Countryman*. (We were also pleased to see a number of new faces at the Saturday events. Everyone is most welcome.) Along with accounts of this memorable weekend, details of the next one in September are given below.

I would like to thank all the contributors to this Newsletter: Lynn Mutti, Peter Tolhurst, Judith Bond, Stephen Mottram, Clive Robbins and Morine Krissdóttir.
Judith Stinton

SUBSCRIPTIONS: a reminder

If you haven't yet paid for 2008, please send your subscription to Judith Bond, 26 Portwey Close, Weymouth, Dorset DT4 8RF. The cost for UK members remains unchanged at £10, while the rate for overseas members is \$25. Cheques should be made payable to the Sylvia Townsend Warner Society.

STW, MUSIC & THE DREAMING SPIRES – HEAVEN!

We began assembling in Broad Street, for our tour of the Bodleian Library, at 10.30 on Saturday 3rd May – some walking slowly, others already seated enjoying the warmth of the unexpected sunshine.

It was a Degree Presentation Day and students, the men in evening dress, and all in academic dress, paraded towards their Clarendon Building ceremony; our own brightly-coloured Judith Stinton (hot-foot from a quick 'fix' of bibliophilia at Blackwells?) unwittingly leading the procession!

Our tour of the Bodleian - Duke Humphrey's Library only on this day - was conducted by a young Ukrainian woman who ensured that we saw everything, but whose accent and quiet voice precluded a full understanding of what she said.

The 'long gallery' room of 15th century origin, with a beautifully painted wooden ceiling which included the coat-of-arms of Thomas Bodley, and shelved to the ceiling with bound manuscripts of scholarly and legal texts, was a glorious testimony to one man's effort to restore and bring order to 'a remarkable representation of the Humanism of the Italian Renaissance'.

Having walked the length of the Library to the far window, the final joy was seeing, outside on a pediment, a beautifully delicate stone statue of a nymph with a trumpet – a fitting symbol for a day of Sylvia's music.

After a brief talk on the architectural symbolism of the Bodleian Quadrangle, we were released to coffee, an early lunch at Browns with other members of the Society, or a further browse in Blackwells.

One o'clock came swiftly and we arrived at St. Anne's College to assemble for the Society's AGM. Never was formal Society business conducted so swiftly and professionally! We learned that funds were healthy and that the membership had grown by 10 members – one of whom was Clive Robbins, collaborator and partner of Paul Nordoff, the American composer, with whom Sylvia corresponded for many years and who wrote the music for an opera of *Mr Fortune's Maggot* for which Sylvia wrote the libretto: "I wish I could write librettos for the rest of my life. It is the purest of human pleasures, a heavenly hermaphroditism of being both writer and musician. No wonder that selfish beast Wagner kept it all to himself."

The lecture hall was buzzing with anticipation as members of the choir of Keble College filed in with pianist Simon Whalley and mezzo-soprano Nicola Beckley. Claire Harman introduced the programme: a superb mix of Tudor Church Music edited by Sylvia, her own compositions and her poetry set to music by others.

As the choir began to sing John Sheppard's *I am the Resurrection*, the music soared into the ceiling void, I was minded of Sylvia's comment in her diary of July 1st 1929 having been at the Robert White service at Westminster Abbey "...My precamur, the Magnificat – it was entertaining to hear my added cantus part careering about that roof on 18th century wings..."

Her own composition *Dum Transisset* was complex and many-layered and gave, perhaps, a glimpse of the composer that Sylvia might have been had she not preferred writing.

Her music for Thomas Hardy's poems *She at His Funeral* and *The Subalterns*, accentuated the pain and pathos of the one and the inevitability of the other with deceptive simplicity.

Sylvia's poems set to music by John Ireland and Paul Nordoff's *Improvisation for Sylvia*, a setting of a poem from *Whether a Dove or a Seagull*, were also very well done: Simon Whalley's performance as pianist the most notable in the songs, but the choir taking the laurels overall.

After tea, biscuits and much excited talk of what we had just heard, we re-assembled for a discussion between Claire Harman and Frances Bingham on the launch of their recent publications; respectively, Sylvia Townsend Warner: *New Collected Poems* and Valentine Ackland: *Journey from Winter, Selected Poems* and readings from both collections. Not knowing the poems, I found it enlightening to hear both poets' work read by professionals who knew their subjects very well.

Altogether a balanced programme – certainly one which kept interest alive throughout – but for me the Keble Choir singing Tudor Church Music made my day: I left St. Anne's musing on Gibbons in F and dumb with delight.

Lynn Mutti

A Cotswold Adventure

If Saturday's programme was full of exquisite musical treats and memorable poetic insights then Sunday turned, quite unexpectedly, into the most exciting Cotswold adventure. A dozen or so members reconvened in Burford under leaden skies in one of those modestly elegant coaching inns that are a necessary part of the Cotswold experience. We were at The Lamb, chosen not just for its coffee but its Sheep Street location, home for many years to *The Countryman* in which several of Sylvia's autobiographical articles and early poems first appeared, and we dutifully strolled along an elevated path beside tea cosy cottages for the first photo call of the day.

From here Richard Searle endeavoured to shepherd us gently down the High Street, reading from the town trail guide, while a few strays wandered off up seductive back alleys. We eventually reached the churchyard and found the grave of

John Meade Falkner, antiquary and author of Dorset's celebrated smuggling tale *Moonfleet*. His tomb, a vintage barrel-topped replica of those distinctive Cotswold originals, looked every bit like Blackbeard's vault.

Lunch was a few miles north at the King's Head on the green at Bledington, another creamy oolite village in the Evenlode valley. A walker enjoying a drink outside announced that he was going to Compostella. At a loss for a suitable reply I said I was going to read a poem and sat down among the sedentary to read 'In the Cotswolds' in a persistent drizzle, a mournful tale of abduction written at Idbury and taken from the *The Espalier* that seemed to chime with the day; the rise and fall of the opening lines accompanied by the sound of a tractor mowing the grass near by:

All day the rain
Fell on the wheat
And dripped from the gable
On to the stone;

Sufficiently damp, we retreated inside to read the blackboard menu and for more animated talk of STW.

Our last stop lay in the next village of Idbury and the manor, a 'high cold house' that rears up at a bend in the road. Robertson Scott and his wife, Elspet, had moved here from London in 1923, it was here they conceived *The Countryman* and here in the village the following year that, according to her essay 'The way by which I have come' (2007 Journal), Sylvia rented a cottage. In the owner's absence we were met by the gardener who showed us round manicured grounds and wild flower meadows before a tour of the house, starting in the attic where *The Countryman* was published in its formative years until its removal to Sheep Street.

We were then introduced to Neil Philip, local resident and writer, who entertained us with tales of the many literary and other distinguished visitors to the manor between the wars (an edited version of his talk to the Idbury Literary festival will appear in this year's *Journal*). If proof were necessary Neil then produced the remarkable Idbury Book, a common- place edition which bulged with cuttings, photos and hand written entries begun by the Robertson Scotts in 1923. Amid growing excitement and a hushed reverence we thumbed through the pages until above the signature of E M 'only connect' Forster and Cecil Sharp, appeared the familiar hand of Sylvia Townsend Warner '29th August – 28th September' and a line of music which Jay Barksdale, who gave an impromptu rendition, thought was probably a folk tune. Performance proved contagious; a recitation of 'Country Thoughts' from *Time Importuned* seemed appropriate:

Idbury bells are ringing
And Westcote has just begun.
And down in the valley
Ring the bells of Bledington.

Neil then treated us to 'A Song about a Lamb' written, he thinks, just a few yards down the lane in what is now Thatched Cottage, the only other place owned by the Robertson Scotts and therefore the cottage Sylvia rented from them for September 1924 while completing *Lolly Willows* (1926). We then set off down the lane with a spring in our step to see for ourselves this most demure of literary shrines tucked away off the green and opposite St Nicholas' church. We decided that the VR post box near by would have been put to good use during Sylvia's stay - a letter to David Garnett dated November 10th 1924 from 'The Manor House, Idbury' shows that she was back again that year. And so to the church, modest by Cotswold

standards, but atmospheric and musty with medieval bench ends where Sylvia's lamb 'soon took heart and leaped among the pews'. We drifted back in the drizzle still barely able to believe our good fortune, thanked Jim the gardener and bade fond farewells at the manor. Our thanks also to the owner, Bob Wise, and especially to Neil Philip for rounding off so engagingly what, by common consent, was the most successful of society weekends.

Peter Tolhurst

Among the many people who helped to make the weekend so memorable, we would especially like to thank Claire Harman, for her generous and imaginative arrangements of the concert, Judith Bond who acted as a tireless coordinator, Frances Bingham, Richard Searle and Peter Tolhurst.

SEPTEMBER WEEKEND 2008, 26th – 28th

Friday September 26th.

7.30pm. Meet for a meal at Alibi, 35 Great Western Road, Dorchester. Please let Richard Searle (01305 269204) know if you are coming.

Saturday September 28th.

10.30am. Gather in the library of Dorset County Museum to hear recordings of some of Sylvia's music and poetry selected by Judith Bond. They will include Paul Nordoff's musical setting of 'Lost Summer', seven poems written during Sylvia's separation from Valentine Ackland (a sequence which appears in the new edition of the poems under the title '1949'); Jill Balcon reading Sylvia's previously uncollected poem 'Go the Long Way Home'; two poems by Valentine Ackland, and Gerald Finzi's setting of 'My Spirit Sang All Day'.

At the end of the Oxford concert, Claire Harman played recordings made in 1978 of STW reading poems from *Azrael/Twelve Poems* and *King Duffus* and talking about them with the poetry editor of the BBC. Further sections from this recording will also be played.

11.30am. (approximately) Drive to the New Inn at Church Knowle in Purbeck for lunch. (Again, please let Richard Searle know if you are coming.)

2pm. Meet up again at the car park in Tyneham village for an exploration of the ruins and of nearby Worbarrow Bay. (See below for more about Tyneham.)

7.30pm. Among Sylvia's many talents was a flair for cooking. Her writings are peppered with references to food she has grown, prepared or eaten. Remarking on these, member Jenny Wildblood has volunteered to cook some sample recipes, assisted by a team of would-be chefs (well, one at least). This culinary experience will take place at the house of Eileen Johnson, 2 Vicarage Lane, Dorchester. Once again, we will need to know how many people are coming.

Sunday September 29th.

10.30am. Walk of two to three miles led by Stephen Mottram around Sylvia's Green Valley in Chaldon Herring.

*Here in the green scooped valley I walk to and fro
In all my journeyings I have not seen
A place so tranquil, so green;
The grassy slopes, and the cart-track winding, so.*

Despite the comparative steepness of most of the terrain around Chaldon, this is a fairly gentle walk (with one short sharp shock passing Llewelyn Powys's house at Chydyok).

12pm. Chaldon churchyard, for a belated visit to Sylvia and Valentine's grave.

1pm. Lunch in the Sailor's Return. Please contact Richard Searle if you plan to come.

Tyneham, a lost land

Dorset has lost villages to the Black Death, to pirates and to the grand schemes of ambitious landlords, but one village met another fate. This was Tyneham, a place evacuated in 1943 by the military and never since returned to its inhabitants.

The Army's occupation of this stunningly beautiful area (celebrated in the writings of Mary Butts) is a mixed blessing. A great stretch of coastal Dorset has been saved from bungalow development and new roads, but parts of the heathland have been so shot to bits that they resemble Paul Nash's paintings of northern France in the First World War.

When visitors began to come in numbers to Tyneham, some rather cack-handed attempts were made to patch up the ruins. Tyneham House meanwhile stands aloof, abandoned in what remains of the Great Woods. Below are the unspoilt reaches of Worbarrow Bay.

Tyneham is only accessible at certain times. At other times the Army use great stretches of this landscape as firing ranges. The guns can be heard from far away. You can hear them at Chaldon, with their vaguely menacing boom.

Judith Stinton

(Recommended reading: *The Village that Died for England* by Patrick Wright.)

Wanted: Webmaster for the STW Society website

Do we have anyone in the STW Society who is an expert in maintaining websites and would like to volunteer to work on the Society website? We need a volunteer to take over the updating of the website, with details of events, publications, activities and latest news of the Society. A most important part of the work is to maintain the rankings of the Society website in Google and other search engines. This is most important as the website is the main means by which potential new members find out about our existence. We should be most grateful if we could find a volunteer for this as professional charges for maintenance are increasing and a volunteer could be of immense help in saving money for the Society. If anyone would like to volunteer please contact Judith Bond on stwsociety@tiscali.co.uk

BOOK NEWS

Judith Stinton's *Weymouth & Mr. Punch: all the world's a stage*, will be published in July 2008 by Harlequin Press, Allshire, East Anstey, Tiverton EX16 9JQ @ £14.95.

Special Offer: *New Collected Poems by Sylvia Townsend Warner* (ed. Claire Harman) and *Journey from Winter* by Valentine Ackland (ed. Frances Bingham).

These splendid new volumes of poetry have been published this year by Carcanet and were on sale at the Concert in Oxford on 3 May. They were offered at a special price on the day of £15.00 each (usual price £18.95). The Society has acquired a limited number of copies which we can sell to members at the same price, + £2.10 p&p. If you would like to buy copies at this special bargain price (a good saving on the publisher's price and on the price on Amazon.co.uk) please contact Judith Bond on stwsociety@tiscali.co.uk or at 26 Portwey Close, Weymouth, DT4 8RF

Carmen Callil wrote an article on 30 years of Virago Press for the *Guardian* of Saturday April 26th. Sylvia Townsend Warner was one of their authors, and Callil mentions her twice. She states that it was Michael Holroyd who suggested that they should publish *Mr Fortune's Maggot* and *The True Heart* among the first Virago Modern Classics. Callil also refers to a letter in which Sylvia wrote 'comfortingly about my lack of knowledge of classical Greek'.

Items in STW/VA Archive belonging to the Sylvia Townsend Warner Society

1958 photo of a drawing photograph of Joy Finzi's drawing of Ruth Scott made in 1958

1993 printed booklet booklet entitled 'John Craske Fisherman and Artist 1881-1943' by Terry Davy, published Dereham Antiquarian Society on behalf of Bishop Bonner's Cottage Museum, Dereham

typescript music booklet a booklet in the Tudor Church Music series with the music for 'Alleluia - Anthem for Five Voices' by Thomas Weelkes c 1575-1623 edited by STW, Oxford University Press

April 1924 copy of periodical article article entitled 'Doubting Castle' by STW on musical editing which appeared in 'Music & Letters' Vol 5 No. 2 (April 1924). Taken from JSTOR archive

01/03/1922 copy of periodical article article entitled 'Madrigalists and Lutenists' by STW on music which appeared in 'The Musical Times' Vol 63 No. 949 (March 1 1922). Taken from JSTOR archive

01/04/1922 copy of periodical article article entitled 'Madrigalists and Lutenists' (continued) by STW on music which appeared in 'The Musical Times' Vol 63 No. 950 (April 1 1922). Taken from JSTOR archive

January 1921 copy of periodical article article entitled 'An Aspect of Tudor Counterpoint' by STW which appeared in 'Music & Letters' Vol 2 No. 1 (Jan 1921). Taken from JSTOR archive

February 1952 copy of periodical article article entitled 'Edmund Fellowes as Editor' by STW which appeared in 'The Musical Times' Vol 93, No. 1308 (Feb 1952). Taken from JSTOR archive

March 1900 copy of periodical article review by 'A.C.M.' of George Townsend Warner's book 'Landmarks in English Industrial History' which appeared in The Journal of Political Economy, Vol 8, No. 2 (March 1900). Taken from JSTOR archive

March 1900 copy of periodical article review by Edward P. Cheyney of George Townsend Warner's book 'Landmarks in English Industrial History' which appeared in Political Science Quarterly, Vol 15, No. 3 (Sept 1900). Taken from JSTOR archive

January 1900 copy of periodical article review by G.M. Trevelyan of George Townsend Warner's book 'Landmarks in English Industrial History' which appeared in the International Journal of Ethics, Vol 10, No. 2 (Jan 1900). Taken from JSTOR archive

1925-2005 set of CDs set of 8 CDs containing the entire contents of 'The New Yorker' from 1925 to 2005, including all of STW's contributions

19/02/1939 – 16/05/1939 a collection of 8 letters, one by Janet Machen and 7 by STW, to Oliver Stonor, to enlist his support for the campaign to get intellectuals out of refugee camps in Spain

18/01/1938 - 18/06/1938 photocopied letters 6 letters from STW to Egbert Thomas Eames, a Communist organiser in Bournemouth, referring to meetings, suggesting exhibitions he could hold, giving donations, offering photographic material from the Spanish Civil War. Indicates the type of work STW was doing for the Communist Party at this time. On permanent loan from the STW Society

1875 photograph (b&w) of Nora Hudleston as a child with nurse and siblings, including Frank Hudleston.

photograph of a portrait of Josiah Andrew Hudleston, 1799-1865, classical guitar virtuoso and great-grandfather of STW. Portrait owned by Joan Hyde (nee Hudleston). Also a photocopy of this juxtaposed with a photocopy of a picture of STW to show family resemblance.

VALENTINE ACKLAND PURCHASE

Earlier this year, the Society bought a large folder of papers— mainly poems, dating from as early as 1925, along with notes and letters all written by Valentine Ackland. They were found by Colin House, who had discovered them in an auction. The ultimate provenance of the collection is Bo Foster, to whom some of the poems and notes are addressed. The collection was acquired for £500, of which around £100 came from money left over from the Stonor Appeal and £200 was kindly donated by our patron, Janet Machen Pollock. The remainder came from Society funds. This important and unusual find will be discussed in an article by Judith Stinton in the 2008 Journal.

SYLVIA TOWNSEND WARNER SOCIETY: ACQUISITIONS POLICY

On June 16th 2008 the members of the Society's Committee agreed to the following acquisitions policy, which had been drawn up by the Chairman. (Committee member Peter Tolhurst has not agreed to the wording of this policy.)

1. The Society must keep under review what it is to use its money for. Committee members should ask what Society members, or any of us, want for the Society. Money could be used to acquire items such as original letters and manuscripts if they would help promote a wider readership and better understanding of the writings of

Sylvia Townsend Warner; or be of interest to members or scholars; or of use to the Sylvia Townsend Warner archive in the museum or otherwise. Acquisitions must be regarded as a luxury and certainly never a principal function of the Society.

2. An acquisition must never leave the Society having less than £2000 in its bank balance, even if that means that no acquisition can be afforded, though an appeal can be launched. Members must (by means of an application form for membership and through the Society's newsletter/Journal) be advised that if they join the Society (or re-join) they do so on the understanding that no individual has any ownership interest in any item.

3. Any acquisition will go to the archive in the Museum as a gift or if this is not possible, to the local history centre in Dorchester. Given the acute space shortage in the archive, any acquisition for the archive must first be approved by the archive curator. Items presented to the archive shall be subject to access arrangements stipulated by the curator.

4. Only committee members shall instigate a purchase. A committee meeting must be called to decide whether an item should be purchased, though urgent items for purchase *can* be approved by any two committee members plus the treasurer and chairman - by telephone conversations if necessary, such members reporting to the next scheduled committee meeting. All four members must be in agreement and this provision may be used only in exceptional circumstances where an item is likely to be lost if purchase is delayed. The Society chairman, the treasurer and (where an item is to go to the archive) the archive curator must in any case be made aware of any proposed purchase.

5. Purchases should only be made so as to acquire items not already available elsewhere. The acquisitions policy should reflect members' comments received from time to time. Purchases should not be made so that members' subscriptions are forced to rise as a sole result. With the consent of the owner of Sylvia Townsend Warner's copyright the Society should always seek to have published all items acquired.

6. No item acquired shall be presented to the archive/local history centre until a copy is made for publication in the newsletter/journal (if publication is appropriate) and placed on view at an annual general meeting.

Stephen Mottram
16 June 2008

THE SYLVIA TOWNSEND WARNER/VALENTINE ACKLAND ARCHIVE

Readers of the *Newsletter* may be interested in a brief history of the STW/VA Archive at the Dorset County Museum and in recent developments. Sylvia was concerned that material of literary interest belonging to her and to Valentine should be looked after and in her will she appointed Susanna Pinney and William Maxwell as her Literary Executors. Following Sylvia's wishes, on the 31st December, 1980, they signed an agreement with the Trustees of the Dorset Natural History and Archaeological Society whereby accommodation would be provided at the Dorset County Museum "to store original works, copies, published and unpublished manuscripts and letters to and from Sylvia Townsend Warner and Valentine Ackland together with photographs, drawings and other personal items of interest." This was accommodation only; all the material remained in the ownership of the literary executors.

Susanna Pinney and Roger Peers (then Director of the Museum) arranged to have a room furnished "for the purpose of housing and preserving" the material and beautiful bookshelves and cabinets were made by Septimus Waugh. Mr Philip Toogood, a volunteer, then undertook the mammoth task of sorting and cataloguing the diverse items, at which he worked faithfully for many years.

Inevitably, because William Maxwell was based in New York and in later years could not be actively involved, the burden of the literary executorship fell on Susanna Pinney. She has been indefatigable in keeping Sylvia's reputation alive by arranging book publication, permissions, copyright, film, radio and T.V. rights, as well as ensuring the good management of the collection at the museum. For many years all consents to view and access to the archive were arranged through her. However, in 1997, Susanna asked me to become Honorary Curator and Literary Advisor to the STW/VA Collection, to be responsible for supervising volunteers and to determine appropriate access to the Room.

In 2005, Miss Pinney turned her attention to the long term future of the Collection. In her concern to determine where the archive would best be cared for, she visited 3 major university libraries - Sussex, Reading and the John Rylands in Manchester, asking them tough questions concerning housing, access, exhibitions etc. The director of the Dorset County Museum was asked the same questions. After much discussion and thought, Susanna Pinney decided that the *genius loci* of the county in

which Warner wrote was perhaps as important the advantages offered by the bigger institutions and she was impressed by the proposals of Judy Lindsay. In August, 2007 the literary executors transferred ownership of the STW/VA Archive to the Dorset Natural History and Archaeological Society, while retaining copyright. Under the terms of the contract, I remain honorary curator and all requests for access continues to be directed to me. Already the changeover in ownership has proved positive. The museum has made grant money available so that we can re-house the fragile manuscripts and letters in melinex sleeves and proper archive boxes, and the museum has promised that they would "actively try to obtain items through donation, or, where appropriate, purchases." With the invaluable aid of Judith Bond as my research assistant, we hope to continue work on the ever-expanding data base, track down the existence of STW material in other universities, and encourage serious researchers to use this great collection. At all times we welcome enquiries from everyone interested in Sylvia Townsend Warner and Valentine Ackland.

Dr Morine Krissdóttir
email: krissdottir@telinco.co.uk

Memories of Paul Nordoff

The following recollections were included in a letter to Judith Bond from new member Clive Robbins.

"I was Paul's companion from 1960 until 1975, and his partner until his death in 1977, and indeed to the present day. I will continue to be for as long as I can be active in the work we initiated together. In 1959 Paul completely changed the direction of his musical life, becoming a pioneer in the improvisational, creative use of music as therapy. This was audacious, original and far-reaching, and has influenced the development of the practice of music therapy world-wide. Some idea of the impact of what he felt to be the crowning of his life's work can be gained from the internet under the name of Nordoff-Robbins. In Nordoff Robbins Steinhardt, the New York University home of the Nordoff-Robbins Center for Music Therapy, you will find a short biography of Paul. Sylvia was aware of the significance of Paul's work and wrote a blurb for the 1971 Victor Gollancz edition of our first book. On her visit to Denmark she worked with us over the text of our third book (see Maxwell p. 257). That was an experience never to be forgotten.

I tell you this because although I was, and am, completely involved in furthering Paul's clinical work. I have always had a tremendous love and admiration for the music he wrote before he applied his creative genius to therapy, I have collected manuscripts wherever I could. In this regard I also act as an agent for his estate, his children. Tragically, his own collection of his manuscripts was lost in the accidental flooding of his son's basement."

Clive Robbins

FABER FINDS: "FROM SURVIVAL TO REVIVAL"

Faber & Faber is launching a groundbreaking new imprint, "Faber Finds," headed up by editor John Seaton. The aim of this new venture is to restore to print a wealth of lost classics and authors of distinction. There will be over 100 titles available after 2 June, and then they hope to publish up to 20 new titles every month. The first list contains some striking names: F.R. Leavis, Angus Wilson, John Betjeman, John Cowper Powys, Richard Jefferies, Imogen Holst. Of particular interest to STW Society members, the list also includes Adrian Bell and Edward Thomas.

Faber Finds' bold initiative could spell the end of the out-of-print book. So many excellent authors, often with a small audience, remain out of print because until now it was not economically feasible to reprint in quantities of fewer than 500 or 750. Faber Finds has taken the plunge and will make use of print-on-demand technology which allows print runs of between one and 50 books at a time. Using PoD, a single book can be made for a single person and, moreover, can be made within hours of an order. It is perhaps the most exciting book technology of our time, but has been largely ignored by traditional publishers on the grounds that the initial costs are much higher than the usual paperback reprint. However, PoD obviates the financial risks of unsaleable stock and costly warehousing. While there is no dearth of fine books in need of resuscitation, as the editor ruefully points out, the more difficult part often is tracking down the copyright holder and clearing the rights. The on-the-ball Powys agent, Christopher Sinclair Stevenson, immediately saw the potential of this new venture which is why this author has pride of place on the initial list.

In the past, PoD has had a poor reputation for producing editions of substandard quality, but this is decidedly not the case with Faber Finds. I have seen a sample paperback. It is a conventional size, nicely bound, with clear type and will be selling from £9 upwards depending on length. One disadvantage is that the technology does not allow for changes to the original text or new forewords. However, the imprint has received high praise from prominent authors such as Julian Barnes, Margaret Drabble, Michael Frayn, P.D. James, who have already written pieces for the Faber Finds website.

The books will be available to order through major booksellers, most internet-based book retailers and from the Faber Finds website. A complete list of available books can be found at

www.faberfinds.co.uk.

I have just spoken to John Seaton and as well as Powys, Faber Finds is in the process of signing a contract to publish some of the novels of James Hanley - another interest of mine. With luck and good management Sylvia Townsend Warner may also be in the offing.

Morine Krissdóttir