

Sylvia Townsend Warner scholarship 1978 – 2013: an annotated bibliography with introduction

Introduction

This bibliography of publications by and about Sylvia Townsend Warner since her death in 1978 is arranged in two parts, covering (I) editorial work and (II) criticism, which was my original remit. I have begun with the publishing history of STW's own writings because researchers on her work need to know (a) what exists and (b) where to look for it. Not all this information can be obtained from consulting the available critical commentaries, which tend to focus on a relatively small selection from STW's *large and varied oeuvre*.

Part I: Sylvia Townsend Warner's writings published since 1978, lists all the writings by STW published or reprinted since she died. Listed in order of publications, these are grouped under 9 headings, as follows:

1. Bibliography
2. Fiction, divided into 2(a) novels, 2(b) selections of STW's shorter fiction, and 2(c) uncollected stories published separately
3. Poetry
4. Non-fiction
5. Biography
6. Memoirs and diaries
7. Letters and interviews
8. Musicology
9. Translations.

Part II : Commentary on Sylvia Townsend Warner published since 1978, which includes biographies and memoirs of STW as well as literary and academic criticism, is likewise grouped under 9 corresponding headings:

1. Overviews, divided into: 1(a) Introductions to STW, 1(b) Biographies and biographical studies¹, and 1(c) Memoirs of STW;

¹ Overviews and biographies are listed together because Claire Harman's *Sylvia Townsend Warner* and Wendy Mulford's *This Narrow Place* are the nearest things we have at present (2013) to a general introduction to STW's writings. Having listed these, it seemed logical to put the other biographical publications in the same group.

2. Commentary on STW's fiction , divided into: 2(a) commentary on novels, and 2(b) commentary on shorter fiction
3. Commentary on STW's poetry
4. Commentary on STW's non-fiction
5. Commentary on STW as biographer
6. Commentary on STW as autobiographer
7. Commentary on STW's letters
8. Commentary on STW's music and musicology
9. Commentary on STW's translations from Spanish and French.

Part I, which deals with Sylvia Townsend Warner's posthumously published works, is pleasingly lengthy. When STW died, her work was out of print in Britain except for *Kingdoms of Elfin* (1977) , Chatto & Windus' 1977 reprint of *The Corner That Held Them*, the 1978 reprints by the Women's Press of *Lolly Willowses* and by Virago Press of *Mr Fortune's Maggot*, and the poetry pamphlet *Azrael* (1978). In the USA, only *Kingdoms of Elfin* (1977) and a paperback edition of *The Corner That Held Them* were in print, although STW's 150-plus stories published in the *New Yorker* between 1936 and 1977 had kept her name alive. By now (2013) her seven novels, four selections of her stories, two editions of her *Collected Poems*, a volume of her non-fiction, three books of diaries and memoirs, five books of her correspondence, and a great deal of uncollected material have appeared. Not all the titles listed below are in print or available online; but www.abebooks.com and library holdings make them fairly easy to find. JSTOR enables anyone with access to a university library to read STW's essays on Tudor music from the 1920s online.

Editors have been instrumental in reviving Sylvia Townsend Warner's reputation. Claire Harman brought STW to attention in her pioneering *PN Review* supplement *Sylvia Townsend Warner: A Celebration* (*PN Review*, Vol,8, no 3, 1981) , and later by her acclaimed *Sylvia Townsend Warner: A Biography* (1990); her editions of STW's *Diaries* (1994), *Collected Poems* (1982) and *New Collected Poems* (2008) revealed the amazing range and scope of STW's poetry. STW's literary executors Susanna Pinney and William Maxwell did much of the work on her letters and shorter fiction. Maxwell edited the first selection of STW's letters (1982), and Pinney the love-letters of STW and Valentine Ackland (1998) and the first selection of STW's short stories (1984). Maxwell wrote the foreword to and oversaw the US one-volume edition of four STW novels *Four in Hand* (1986), and co-edited with Pinney a more substantial *Selected Stories*.(1988). Much gratitude is owed to these

three, the prime movers in establishing STW's posthumous literary reputation; also to Richard Garnett, Michael Steinmann and Peter Tolhurst who edited further selections of STW's correspondence, short stories and non-fiction.

Commitment by publishers has been equally crucial to STW's revival. Her lifelong publishers Chatto & Windus published her memoirs (1981), short fiction (1988), letters (1982, 1998) and diaries (1994), as well as Claire Harman's 1990 biography and the slim *Twelve Poems* (1982); Virago Press published her seven novels, Carcanet Press publishes her poetry, Black Dog Books publishes anthologies of her stories and of her non-fiction. In the USA, Viking Books and the *New York Review of Books* have played similar roles. Since the Sylvia Townsend Warner Society was launched in 2000, its annual *Journal of the Sylvia Townsend Warner Society* and biennial *Sylvia Townsend Warner Newsletter* have between them printed 10 uncollected stories, 16 poems, 33 short essays and many letters, as well as short memoirs of STW by her friends. Some of these poems were reprinted by Claire Harman in *New Collected Poems* (2008) and most of the essays by Peter Tolhurst in *With the Hunted* (2012), but much remains uncollected. Almost all this material deserves inclusion in any future edition of STW's works, and given the *Journal*'s importance for STW scholars, I hope that it will soon become available online.

Part II, listing commentary on STW's work, is also long. Section 1. 'Overview' includes no monograph on Sylvia Townsend Warner (the 1990 biographies by Claire Harman and for the years 1930-1955 by Wendy Mulford (1988), are the best approximations at present to overviews of her work), but there are many journal articles, review articles and chapters in books about women's writing, notably the brief, perceptive introductions by Gillian Beer (1999) and Maud Ellmann (2012). Claire Harman's acclaimed 1990 life of STW and her edition of STW's diaries in 1994, followed by Susanna Pinney's edition of the love letters of STW and Valentine Ackland *I'll Stand By You* (1998), have made the two writers something of a cult in lesbian and gay criticism. Wendy Mulford's emphasis on STW and VA's Communist activism and her detailed, perceptive readings of their work in *This Narrow Place* (1988) have influenced later accounts of her work, especially by later British critic

Yet literary critics have as yet done less than editors, biographers and publishers to resurrect STW's memory; the difference between the wide-ranging editorial work listed in Part I and the much narrower critical focus on a handful of texts in Part II, is striking. This

disparity is occasionally manifested in editorial and critical work by the same person: Valentine Cunningham, who reprinted poems and essays by STW and first published her translations of Spanish *romanceros* in his two anthologies of Spanish Civil War writing (1980, 1986), nonetheless describes her unenthusiastically in his book about 1930s writers as ‘a mediocre poet...[who] produce[d] numerous readable, entertaining and serious novels’ (Cunningham, *British Writers of the 1930s*, OUP 1988, p. 26). Such dismissiveness is fortunately untypical since STW’s critics are nearly all enthusiasts for her work, but not many of them look beyond her first four novels or her late fairy-stories. *Lolly Willowes* (1926) is by far STW’s most written-about novel, inspiring 14 essays since 1984 (not counting substantial commentary in books about inter-war literary, followed by *Mr Fortune’s Maggot* (1927) with 10 essays and *Summer Will Show* (1936) with 9 substantial essays. In terms of critical interest, STW’s other fictions look like poor relations by comparison. *The True Heart* inspired one essay by Gay Wachman (2000) and some brief but acute, haunting commentary from Mary Jacobs (2011). There is no single essay about *After The Death of Don Juan*, considered by Maud Ellmann ‘arguably [STW’s] greatest novel’ (Ellmann p.88), though it has received a good deal of commentary from critics of left-wing 1930s writing. *The Corner That Held Them* has to date inspired 6 essays, *The Flint Anchor*3.

This skewed emphasis on a handful of texts is even more marked in the critical reception of STW’s shorter fiction which concentrates almost exclusively on her fairy tales, dealing either with the *Kingdoms of Elfin* (7 essays), or her 1940 *The Cats’ Cradle Book* (2 essays). I attribute this tunnel vision to the increasing tendency of academic commentaries, especially if they started life as doctoral theses, to multiply discussion of secondary material at the expense of a narrowed literary focus; which in turn exaggerates the influence of previous critical choices. Gay Wachman’s discussions of *Lolly Willowes* and *Mr Fortune’s Maggot* in her *Lesbian Empire* (2001) contextualise them in a wide range of STW’s work, but her successors Jane Garrity (2003), Jennifer Poulos Nesbitt (2004) and Wendy Gan (2009), each focusing like Wachman on four or five mid- 20th century British women writers, all stick firmly in their discussions of STW to Lolly and (except Gan) Mr Fortune. One could not tell from Jane Garrity’s *Stepdaughters of England* that STW had published any novel since 1936, or any short stories at all. Similarly, the failure of most queer and lesbian critics to notice the 100-plus realist stories which STW published between 1930 and 1970 can probably be traced to Terry Castle’s remark in her otherwise deservedly influential 1990 essay on *Summer Will Show* that STW’s ‘writing career as a whole suggests a progressive shifting away from realism towards the explicitly anti-mimetic modes of allegory

and fable; in her last published stories, collected in *Kingdoms of Elfin*, she dispensed with human subjects entirely' (Castle *The Apparitional Lesbian: Female Homosexuality and Modern Culture*, New York, Columbia University Press, 1993, p.89). This statement, obviously deriving from an incomplete knowledge of STW's fiction (unsurprisingly, since it was written when only *Kingdoms of Elfin* and the novels collected in *Four in Hand* were in print in the USA),² must have misled many newcomers to STW into supposing that *Kingdoms of Elfin* is worth pondering, whereas STW's 'realist' fictions are not. I hope that the evidence in Part I of the astonishing range and variety of STW's genius will help to redress this bias.

Different emphases often emerge between British and the Americans readings of STW's politics. In the USA, most critics regard her as a lesbian subversive, but except for Thomas Foster (1995) and more recently Jane E. Dunn (2012), often skate over her communism, preferring to frame their analysis in terms of gender and colonial identity politics, and more recently of historicist analysis; whereas British critics tend to be quite as much preoccupied with STW's Communist activism as with her lesbian radicalism. At times, a British and an American critic of STW seem almost to be reading different writers, as in the historicist accounts by Mary Jacobs (2006) and Georgia Johnson (2010 of *The Cats' Cradle Book* (1940), which are not so much opposed to each other as tangential: Jacobs reads the stories in terms of Communist hopes and anxieties at the time of writing in 1939 when the Molotov-Ribbentrop pact was keeping the USSR out of war with Hitler, whereas Johnson is not interested in the stories as political fables but in the way their disposition and the book's prologue amount to a feminist critique of the conventional tenets of anthropology. There has been less dialogue than one could wish between these two versions of STW, especially as the absence of the *Journal of the Sylvia Townsend Warner Society* from JSTOR has kept it off the radar of US academics.

STW's poetry, less well known than her fiction or letters, has attracted some fine short essays (often by British men, whereas except for the 2006 British book of essays on STW's novels, feminist American women predominate in commentaries on her fiction), and good commentary within larger studies of 20th century women's poetry. There are, however, many gaps in the assessment of STW's *oeuvre*. Poulos Nesbitt's essay on *The Flint Anchor*

²Terry Castle's essay appeared in *Textual Practice* (1990) and was collected in *The Apparitional Lesbian* (1993). The STW titles then in print in the USA were *Four in Hand : Lolly Willowes, Mr Fortune's Maggot, Summer Will Show, The Corner That Held Them* (Scranton, PA, W.W.Norton, 1986), *Kingdoms of Elfin* (NY Dell, 1978) *Scenes of Childhood* (NY, Viking 1982), and *Selected Poems* (NY, Viking 1985). I don't think Castle had read *Selected Stories* (NY Viking 1988), which aren't mentioned in *The Apparitional Lesbian*.

notices her interest in Jane Austen, but no one has written on her admiration of Defoe. STW was a Francophile who loved Colette and revered Stendhal as a master of narrative, but her dialogues with French writers have gone unexamined except in Sandy Petrey's excellent 1991 essay on STW and Flaubert. Much work has been done on STW's politics, and more recently on her relation to Modernism, yet little has been written on her hatred of Nazi fascism, her satires of the complacent English bourgeoisie, or her treatment of children, about whom she wrote even more sharply and unsentimentally than Jane Austen. Some good work has been done on her biographies and letters, but her musicianship is only now beginning to be explored by scholars examining her achievement as a musicologist, and though critics of STW's poetry have been alert to its musical subtleties, there is little commentary on the role of music in her writings.

Part I Sylvia Townsend Warner's writings published since 1978

All items are listed in order of publication. Place of publication is London unless otherwise stated. Because the *Sylvia Townsend Warner Newsletter* doesn't number its pages, items from the *Newsletters* are given with dates and issue numbers but no page references.

1. Bibliography

There is at present (2013) no complete bibliography of STW's works. Ray Russell's unfinished *Sylvia Townsend Warner: A Bibliography: Work in Progress* (1995) remains unpublished, though he has kindly made it available to members of the STW Society including myself. Russell gives excellently full publication details for STW's published novels, poetry, short stories and travel writing; but his account of STW's journalism and her (admittedly multitudinous) contributions to periodicals doesn't include all the journals she wrote for. He doesn't mention STW's musicology (for which JSTOR lists 5 items), and his 'Commentary and Criticism' section concentrates mainly on reviews, biographies and memoirs up to 1995. That said, Russell's unfinished bibliography remains a valuable tool for STW researchers, which I hope may soon become available online.

The website of the Sylvia Townsend Warner Society includes a brief two-page ‘Bibliography’ which lists her books with dates of their first publication and details of online reprints and contains a brief a selection of published criticism. The website also has details of the contents of each issue of the *Journal of the Sylvia Townsend Warner Society*.

2. STW’s Fiction

Feminist presses brought STW’s fiction back to British readers’ notice. Virago did most (*Mr Fortune’s Maggot*, reprinted 1978, was one of their earliest titles, and their sequence of reprinted STW novels closely follows the original order of their publication), followed by the Women’s Press’ which first reprinted *Lolly Willowes* (1978) and published the first anthology of STW’s stories (1984). *Kingdoms of Elfin*, published in Warner’s lifetime, did well enough to go into a 1979 Penguin paperback but was not otherwise reprinted before the recent Kindle edition. STW’s short stories have fared better with editors than critics; the two selections by Susanna Pinney (1984) and William Maxwell and Susanna Pinney (1988) were followed Michael Steinmann’s 2001 selection of STW’s *New Yorker* stories in *The Music at Long Verney* and Peter Tolhurst’s *Dorset Stories* in 2006, and three more STW story collections are available as print-on-demand or online. In the USA, W.W.Norton reprinted four STW novels in the single volume *Four In Hand* (1986), Viking Press published *Selected Stories* (1988), and the *New York Review of Books* reprinted *Lolly Willowes*, *Mr Fortune’s Maggot* and *The Corner That Held Them*. Details of all these are given below.

2 (a) Novels in order of re-publication . Dates of first publication by Chatto & Windus are given in brackets

1. *Lolly Willowes, or the loving huntsman* (1926); Women’s Press 1978, Virago reprint introduced by Claire Harman 1993, 2011. (See also ‘The original ending of *Lolly Willowes*’ (ed.) Rosalie Russell , *Journal of the Sylvia Townsend Warner Society* 2001, pp.32-34 , which includes a facsimile of two MS pages in STW’s hand.)

USA publication: Paperback edition introduced by Anita Miller, Chicago Academic Press, Chicago, IL, 1978; introduced by Alison Lurie, New York Review of Books, NY 1999 .

US publication: *Four In Hand: A Quartet of Novels: Lolly Willowes, Mr Fortune's Maggot, Summer Will Show , The Corner That Held them:* W.W.Norton, 1986, Scranton, PA.

2. ***Mr Fortune's Maggot*** (1927) Virago 1978, 2011. Kindle online 2012

US publication : AMS Press, NY 1980; *Four in Hand*, 1986; *Mr Fortune's Maggot and The Salutation* New York Review of Books, introduced by Adam Mars-Jones 2001, NY; *Mr Fortune's Maggot* introduced by Adam Mars-Jones, New York Review of Books, NY 2011.

3. ***The True Heart*** (1929); introduced by Claire Harman, Virago 1985; Kindle online 2012

4. ***Summer Will Show*** (1936), introduced by Claire Harman, Virago 1986; Kindle online 2012.

US publication: *Four in Hand*, 1986.

5. ***After the Death of Don Juan*** (1938), introduced by Wendy Mulford, Virago 1989 ; Kindle online 2012.

US publication: New York Review of Books, 2009

6. ***The Corner That Held them*** (1948), Chatto and Windus 1977; Virago reprint with introduction Claire Harman, 1988, and by Philip Hensher, 2012. Kindle online 2012

US publication: Popular Press, paperback, NY 1978; also *Four in Hand*, 1986.

7. *The Flint Anchor* (1954) introduced by Claire Harman Virago 1995; Kindle online 2012

2 (b) **Shorter fiction published since 1978.**

Reprints or publications of STW's shorter fiction fall into 3 categories (i) novella (ii) story collections, including posthumous anthologies, of which 4 appeared between 1984 and 2007, (showing little overlap between their contents) and online reissues of STW story collections, and (iii) uncollected short fiction. The contents of each category is listed in order of publication.

i) **Novella**

The Salutation, introduced by Claire Harman, Tartarus Press, Horam, East Sussex, 2000. (See also under *Mr Fortunes Maggot*, above.)

ii) **Story collections**

1. *Kingdoms of Elfin*, Chatto and Windus 1977; Penguin 1979; Kindle 2012.

US publication: Dell, NY 1978.

Contains: The One and the Other, The Five Black Swans, Elphenor and Weasel, The Blameless Triangle, The Revolt at Broceliande, The Mortal Milk, Beliard, Visitors to a Castle, The Power of Cookery, Winged Creatures, The Search for an Ancestress, The Climate of Exile, The Late Sir Glamie, Castor and Pollux, The Occupation, Foxcastle.

2. *One Thing Leading To Another* (ed.) Susanna Pinney, Women's Press, 1984

US publication: Viking Press, NY, 1984

Contains: A Saint (Unknown) with Two Donors, A Pair of Duelling Pistols, The Three Cats, Sopwith Hall, One Thing Leading to Another, Some Effects of a Hat, The Mahogany Table, The Sea is always the Same, A Breaking Wave, A View of Exmoor, Chloroform for All, Mr Mackenzie's Last Hour, I Met a Lady, A Widow's Quilt, The Mother Tongue, The Proper Circumstances, Narrative of Events Preceding the Death of Queen Ermine, Queen Mousie, An Improbable Story, The Duke of Orkney's Leonardo. (The last three of these are previously uncollected 'Elfin' stories.)

3. *Selected Stories* (eds. William Maxwell and Susanna Pinney, Chatto and Windus 1988; Virago paperback 1994; Kindle online 2012

US publication: Viking, NY 1988.

A substantial selection from all periods of STW's writing. **Contains:** A Love Match, Winter in the Air, Idenborough, The Foregone Conclusion, An Act of Reparation, Lay a Garland on my Hearse, Their Quiet Lives, A Spirit Rises, The Level-Crossing, A Speaker from London, The Fifth of November, Apprentice, A Red Carnation, Over the Hill, A Widow's Quilt, But at the Stroke of Midnight, Absalom my Son, Boors Carousing, On Living for Others, Plutarco Roo, The House with the Lilacs, A View of Exmoor, The Reredos, Happiness, Total Loss, Oxenhope, A Long Night, A Work of Art, How to Succeed in Life, The Nosegay, In a Shaken House, Shadwell, The Property of a Lady, One Thing Leading to Another, My Father my Mother the Bentleys the Poodle Lord Kitchener and the Mouse, Scenes of Childhood, The Young Sailor, The One and the Other, The Five Black Swans, Elphenor and Weasel, The Revolt at Broceliande, Visitors to a Castle, Winged Creatures, The Duke of Orkney's Leonardo.

Overlap with other titles: The One and the Other, The Five Black Swans, Elphenor and Weasel, The Revolt at Broceliande, Visitors to a Castle, Winged Creatures appeared in *Kingdoms of Elfin* (1977). My Father, My Mother, the Bentleys and the Poodle, Scenes of Childhood and The Young Sailor appeared in *Scenes of Childhood* (1981). A Widow's Quilt, One Thing Leading To Another and The Duke of Orkney's Leonardo appeared in *One Thing Leading To Another* (1984).

4. ***The Music at Long Verney : Twenty Stories*** Previously uncollected stories, all first published in the *New Yorker*. Edited with an Afterword by Michael Steinmann, and a foreword by William Maxwell: Counterpoint Press, Washington DC, 2001, USA. UK edition by Harvill Press, 2001.

Contains: The Music at Long Verney, The Inside-Out, Flora, Maternal Devotion, An Ageing Head, Love, 'Stay, Corydon, Thou Swain', Afternoon in Summer, A Scent of Roses, Tebic, A Flying Start, English Mosaic, The Candles, Furnivall's Hoopoe, The Listening Woman, Item, One Empty House, Four Figures in a Room. A Distant Figure, QWERTYUIOP, A Brief Ownership, In the Absence of Mrs Bullen.

5. **Peter Tolhurst (ed.) *Dorset Stories***, illustrated with wood engravings by Reynolds Stone, Black Dog Books, Norwich 2006.

Contains: Love Green, A Bottle of Gum, Early One Morning, Over the Hill, I am come into my Garden, A Village Death, Folk Cookery, The Jenny Cat, Two Minutes Silence, Dieu et Mon Droit, If These Delights, The Family Revisited, England, Home and Beauty,, It's What We're Here For, Tabbish, An Unimportant case, The Mothers, Rainbow Villa, Bow to the Rising Sun, The proper Circumstances, Poor Mary, The Cold, English Climate, Mary Brice and Mrs Conway, Boors Carousing,, Such a Wonderful, Opportunity, A Breaking Wave, Evan, A Dressmaker, A Queen Remembered, Flora

Overlaps with other collections: In *Selected Stories*, The One and the Other, The Five Black Swans, Elphenor and Weasel, The Revolt at Broceliande, Visitors to a Castle, Winged Creatures had all previously appeared in *Kingdoms of Elfin* (1977); My Father, My Mother, the Bentleys and the Poodle, Scenes of Childhood and The Young Sailor in *Scenes of Childhood* (1981); A Widow's Quilt, One Thing Leading To Another and The Duke of Orkney's Leonardo in *One Thing Leading To Another* (1984). In *Dorset Stories*, Folk Cookery, Dieu et Mon Droit, A Queen Remembered had all previously appeared in *Scenes of Childhood* (1981); Boors Carousing in *Selected Stories* (1988) and Flora in the *Music at Long Verney* (2001]

6. *Winter in the Air* Chatto and Windus 1955; Faber Finds (print on demand) 2011. **Contains:** *Winter in the Air*, *Hee-Haw!*, *The Children's Grandmother*, *Evan*, *A Priestess of Delphi*, *At the Trafalgar Bakery*, *Shadwell*, *Under New Management*, *At a Monkey's Breast*, *Absolom my Son*, *A Kitchen Knife*, *Uncle Blair*, *Emil*, *Idenborough*, *A Funeral at Clovie*, *A Passing Weakness*, *The Reredos*, *A Second Visit*.

7. *A Spirit Rises* , Chatto and Windus 1962; Faber Finds 2011. **Contains:** *Youth and the Lady*, *The Locum Tenens*, *The Fifth of November*, *A Question of Disposal*, *Barnby Robinson*, *In a Shaken House*, *The Old Nun*, *Randolph*, *On Living for Others*, *A Dressmaker*, *A Spirit Rises*, *The Snow Guest*, *During a Winter Night*, *A Work of Art*.

8. *A Stranger with a Bag* Chatto and Windus 1966); Faber Finds 2011, Kindle online 2012. **Contains:** *A Stranger with a Bag*, *Johnnie Brewer*, *A Jump Ahead*, *Fenella*, *Heathy Landscape with Dormouse*, *Happiness*, *A Love Match*, *Swans on an Autumn River*, *The View of Rome*, *An Act of Reparation*, *Their Quiet Lives*, *Total Loss*, *A Long Night*.

iii) **Uncollected short fiction**, listed in order of appearance:

1. 'The Bear' , *Sylvia Townsend Warner: a Celebration* 1981, (ed.) Claire Harman: supplement to *PN Review* Number 23, Volume 8 Number 3, 1981, pp. 48-50. A political fable about the USSR, written 1939, and first published here.

2. 'The Drought Breaks' (*Life and Letters Today* 1937) *Spanish Front: Writers on the Civil War*, (ed.) Valentine Cunningham , 1986, pp. 244-7. Collected in *With the Hunted* (ed. Tolhurst, 2012) pp.153-7.

3. 'The Jungle Blossom' (*Our Time*, 1948) *Journal of the Sylvia Townsend Warner Society* 2000, 17-33

4. 'I Am Come Into My Garden' (*Time and Tide*, 1932), *Journal of the Sylvia Townsend Warner Society* 2001,49-53
5. 'Philip and Anna' (*New Yorker*, 1971), *Journal of the Sylvia Townsend Warner Society* 2002, 1-10
6. 'Story with a Hypothesis' (*London Mercury* 1935), *Sylvia Townsend Warner Newsletter* no. 6, 2003
7. 'Cuckoo' (*Lilliput* 1949);, *Sylvia Townsend Warner Newsletter* ed. Judith Bond, no. 8, 2004
8. 'Arsace, il faut partir' (*English Stories*, 3rd series, Collins, 1945) *Journal of the Sylvia Townsend Warner Society* 2004,9-14
9. 'Poison' (broadcast 27.iv.34, published in *9 O'Clock series* 1934) *Journal of the Sylvia Townsend Warner Society* 2005,7-16
10. 'Scorched Earth Policy' (*New Yorker*, 1942) *Journal of the Sylvia Townsend Warner Society* 2007, 36-40
11. 'The Dog's Tragedy', (*Countryman*, 1942), *Journal of the Sylvia Townsend Warner Society* 2012, 21-4. (See also section 6 'Memoirs')

3. STW's poetry published since 1978

After the poorly received *Whether a Dove or Seagull* which she co-authored with Valentine Ackland in 1934, Sylvia Townsend Warner published no more poetry collections, with the small exceptions of *Boxwood*, her sequence of ekphrastic poems written as 'illustrations' to sixteen wood engravings by Reynolds Stone (1957, 1960) and the pamphlets *King Duffus and other poems* (1968) and *Azrael* (1978), both privately printed . From Claire Harman's editions of STW's (1982) and *New Collected Poems* (2008), she emerged as a powerful, unexpectedly prolific poet.

A number of uncollected STW poems were reprinted or published in the *Journal of the Sylvia Townsend Warner Society* and in the *Sylvia Townsend Warner Newsletter*, while some STW letters first published in books or in the *Journal* include her own short poems. Some remain uncollected, awaiting a complete edition of STW's poetry.

Books

1. *Azrael* Newbury, Libanus books, 1978. Introduction by Sir Peter Pears.
2. *Twelve Poems* Chatto and Windus, 1980
3. *Sylvia Townsend Warner: Collected Poems*, edited and introduced by Claire Harman, Manchester: Carcanet (1982), 288 pp. Includes STW's 1959 lecture 'Women as Writers' as appendix (pp.265-274). No poems from *Whether a Dove or Seagull* (1934). Has a perceptive introduction.
4. *Sylvia Townsend Warner: Selected Poems*, edited and with an Afterword by Claire Harman: Manchester, Carcanet (1985). US publication: Viking Press, NY, 1986
5. *Sylvia Townsend Warner: New Collected Poems*, edited by Claire Harman, Fyfield: Manchester, 2008, 388 pp. With a new introduction. Doesn't include STW's essay 'Women as Writers', but contains much previously uncollected and/or unpublished work, including the moving poems written during the crisis of STW's relationship with Ackland in 1949. This is not, however, a complete edition of STW's poetry; it omits 26 of STW's poems from *Whether a Dove or Seagull*, STW's long 1935 propagandist poem 'Red Front' (which may not show the poet at her best but is part of her *oeuvre*), STW's verse translations of Spanish *romanceros*, and fifteen of the uncollected poems listed below. (Seven of these appeared after 2008, and there may well be more to come.)
6. *Journey from Winter: Selected Poems of Valentine Ackland*, edited and introduced by Frances Bingham, Fyfield: Manchester 2008. Includes entire text of

Whether a Dove or Seagull (1934) by both STW and VA, and an excellent essay on VA's life and work.

Poems published separately since 1978, listed in order of publication .

1. 'Waiting at Cerbere' (1938), 'Benicasim' (1939) in *The Penguin Book of Spanish Civil War Verse*, Valentine Cunningham (ed.) Penguin, Harmondsworth, 1980, pp. 135, 150 and Valentine Cunningham (ed.) *Spanish Front: Writers on the Civil War*, Oxford: Oxford University Press, 1986, pp. 242-3.

The Penguin Book of Spanish Civil War Verse also first published STW's verse translations of *romanceros* by Francis Fuentes 'Revolutionary Madrid' (p.279), Julia D. Guillén 'La Peña' (p.281), Felix Paredes 'Encarnacion Jimenz' (p.289) and José Herrera Peter 'El día que no vendra' (p.291).
(See also 9. STW's Translations)

2. 11 poems in Claire Harman's *Sylvia Townsend Warner: A Celebration*, PNR 8:3 1981, pp.32-4. Of these, 'A Woman in a Dream', 'Monsieur de Grignan', 'Now in this long-deferred spring', 'Broceliande', 'Drawing you heavy with sleep to lie closer', were previously unpublished .

'Drawing you, heavy with sleep ' was subsequently reprinted in Jan Montefiore's *Feminism and Poetry* (Pandora, 1987, 1994, 2004), pp. 158-9, in the *Virago Book of Women's Love Poetry* ed. Wendy Mulford (Virago 1990), p. 182, in Jane Dowson's anthology *Women Poets of the 1930s* (Routledge 1996) p. 157, and in the *Faber Book of Love Poetry* (ed. James Fenton), Faber 2007.

3. 'Road 1940' in Catherine Reilly (ed.) *Chaos of the Night: Women's Poetry and Verse of the Second World War*, Virago Press 1984.
4. Richard Garnett (ed.), *Sylvia & David: the Townsend Warner/ Garnett Letters*, Sinclair-Stevenson 1994, contains seven short poem: 'Lines on Four Fantail Pigeons' (pp.44-5), 'Nobly grammatical in a puritan landscape' (p. 92); 'Learning to walk, the

child totters between embraces’, ‘Experimentally poking the enormous’, ‘On the heels of Easter when the sun dances’ ‘Fish come solid’, ‘Night after night I say’ (pp.201-2)

‘Experimentally poking the enormous’, ‘On the heels of Easter’, ‘Fish come solid’ and ‘Night after night’ are in *New Collected Poems* . ‘Lines on Fantail Pigeons’ (*Saturday Review* 1929, *Sylvia Townsend Warner Newsletter* no. 26, 2013) and ‘Nobly grammatical in a puritan landscape’, written 1965, first published here, remain uncollected.

5. ‘El Heroe’, ‘Port Bou’, ‘Journey to Barcelona’, ‘Some Make This Answer’, ‘Song for a Street-Song’ and ‘Drawing you, heavy with sleep’, plus a short critical essay on STW : Jane Dowson ed. & intro, *Women’s Poetry of the 1930s: A Critical Anthology*, Routledge 1995 .

6. ‘Rainbow’ (Knopf 1932), *Journal of the Sylvia Townsend Warner Society*, 2001, 54. Uncollected.

7. ‘Four Uncollected Poems’: ‘The Winter Road’ , ‘The Tree Pruner’, ‘Edward Thomas Memorial’, ‘Meditation on Grass’ : *Journal of the Sylvia Townsend Warner Society*, 2002 , 39-42.

‘The Winter Road’ and ‘Edward Thomas Memorial’ are in *New Collected Poems*. ‘The Tree Pruner’ and ‘Meditation on Grass’ remain uncollected.

8. ‘Elegy’ (*Countryman Book* 1948), *Journal of the Sylvia Townsend Warner Society* 2004, 7. Uncollected.

9. ‘All this winter day’, *Sylvia Townsend Warner Newsletter* no.10, 2005, described as ‘an early urban variant of ‘Ghosts at Chaldon Herring’ which appeared in *The Espalier* (1925). Uncollected.

10. ‘And after all the common Kings’, sent to Samuel Menashe at Christmas (in a Christmas card ?); ‘Learning to walk, the child totters between embraces’; ‘On the

heels of Easter when the sun dances', 'Each night I say', 'Fish come solid' 'Experimentally poking the enormous', 'The threadbare woods are still', in STW's letters to Samuel Menashe, *Journal of the Sylvia Townsend Warner Society* 2005, 46-60.

'Learning to walk', 'On the heels of Easter,', 'Each night I say', 'Fish come solid' and 'Experimentally poking the enormous', which overlap with item 4, are in *New Collected Poems* (2008). 'And after all the common Kings' and 'The threadbare woods' remain uncollected.

11. 'The Flowering Manger', 1919, *Sylvia Townsend Warner Newsletter* no. 12, 2006.

Words for a Christmas carol, set to music by Percy Buck. Uncollected.

12. 'The Red Dress' (1939), *Journal of the Sylvia Townsend Warner Society* 2009, 51. Uncollected.

13. 'Christmas Poem' (1939), *Journal of the Sylvia Townsend Warner Society* 2010, 27-28. Uncollected.

14. 'All Day Long' 1920, *Sylvia Townsend Warner Newsletter* no. 16, 2008. Early version, published in the periodical *Music and Letters* (1920) of what became 'The Happy Day' in *The Espalier* (1925) .

15. 'An Alphabet for Valentine: Composed by K, F, Q and T, Typed by Q and T, Christmas 1963': *Sylvia Townsend Warner Newsletter* Christmas 2010. The initials stand for Kaoru (Siamese cat), Fougère (poodle) Quiddity (Siamese kitten) and Tib (STW). Uncollected.

16. 'When Hitler's boys attained maturity': untitled, unfinished satirical poem of c. 70 lines, located in the STW/VA Archive under 'Diary 15, July 1942', discovered by Mary Jacobs. First published in *Sylvia Townsend Warner Newsletter* no.24 (2011). Uncollected.

17. 'Three poems by Sylvia Townsend Warner for the *Saturday Review*, 1929-1930':
'Four White Pigeons', July 1929 (see also item 4, 'Lines on Four Fantail Pigeons'),
'More Joy' (December 1929), 'In the day of judgement' August 1930:.. *Sylvia Townsend Warner Newsletter* no. 26, 2013. Uncollected.

4. **STW Non-fiction: essays, journalism, travel writing published since 1978**

Listed according to the year of reprinting (or where appropriate of first publication).

STW wrote sparkling memoirs and essays about politics, travel and literature. Many of these were published in the *Journal of the Sylvia Townsend Warner Society* and the *Sylvia Townsend Warner Newsletter* and most were collected in Peter Tolhurst's 2012 selection of STW's non-fiction *With the Hunted*.

Books

1. *Somerset* (1949) Norwich, Black Dog Books, 2007. Guide to the county, originally published by Paul Elek with drawings by Kirkland Jamieson. The 2012 reissue has beautiful black and white photographic illustrations.
2. *With the Hunted: Selected Writings of Sylvia Townsend Warner* ed. Peter Tolhurst, Norwich, Black Dog Books, 2012.

Essays and sketches separately reprinted or published.

1. 'Barcelona' (1937), *The Penguin Book of Spanish Civil War Verse*, (ed.) Valentine Cunningham, Penguin, Harmondsworth, 1980. Subsequently reprinted in *Journal of the Sylvia Townsend Warner Society* (2008), 3-8; *With the Hunted*, 2012, pp. 136-41. Describes STW's experience of visiting the Spanish Republic.
2. 'Women as Writers' (1959). Reprinted as afterword to Harman (ed.) *Collected Poems* (1982), pp.265-74, *The Gender of Modernism: A Critical Anthology* (ed.) Bonnie

Kime Scott, Indiana University Press, Bloomington and Indianapolis, IA,1990; *With the Hunted*, 2012, pp.231-40.

3. 'What The Soldier Said' (1937), *Spanish Front: Writers on the Civil War*, (ed.) Valentine Cunningham (OUP, 1986), pp. 92-4; *With the Hunted*, 2012, pp.151-3
4. 'Man's Moral Law' (1932), in Patrick Deane (ed.) *History in our Hands: A critical anthology of writings on literature, culture and politics from the 1930s*, Leicester University Press, 1998, London and NY. Reprinted from Mabel Ulrich (ed.) *Man, Proud Man*, Hamish Hamilton 1932.
5. 'Modern Witches' (fragment), *Sylvia Townsend Warner Newsletter* no. 1, 2000.
6. 'Northanger Abbey: an introduction' (1971): *Journal of the Sylvia Townsend Warner Society* 2002, 19-26; *With the Hunted*, 2012, pp.241-7
7. 'A Wish List ?' ed. Judith Stinton. List of 30 items beginning 'A rain-gauge' and ending 'thirty yards of lingerie ribbon' . Undated. First published in *Sylvia Townsend Warner Newsletter* no.5, 2002.
8. 'The Book of Merlyn' (1978) *Journal of the Sylvia Townsend Warner Society* 2003, 1-14. Introduction to T.H.White's posthumously published *The Book of Merlyn*, Collins 1978, 1983; *With the Hunted*, 2012, pp. 99-114
9. 'Death and the Lady'(1929) *Journal of the Sylvia Townsend Warner Society* 2003, 31-6. Review of letters by Katherine Mansfield; *With the Hunted*, 2012, pp. 276-281
10. 'Bathrooms Remembered', (*New Yorker*, 1964) , *Journal of the Sylvia Townsend Warner Society* 2003 37-45, *With the Hunted*, 2012, pp.38. Autobiographical sketch. See also Section 6, 'Memoirs and Diaries'.
11. 'The land of Gwent' (1963); *With the Hunted*, 2012 , pp.216-16. Short memoir of Arthur Machen

12. 'Nancy Cunard'(1968), *Sylvia Townsend Warner Newsletter* no. 7, 2003; *With the Hunted*, pp.223-8.

13. 'Feverell's Middlesex' (1948), *Journal of the Sylvia Townsend Warner Society* 2004 ,1-6; *With the Hunted*, 2012 pp. 297-301. Semi-fictionalised memoir of the countryside STW grew up in. *See also* Section 6, 'Memoirs and Diaries'.

14. 'Love of France' (1945), *Journal of the Sylvia Townsend Warner Society* 2004, 15-17; *With the Hunted*, 2012, pp.333-4

15. 'Defoe and *Moll Flanders*' (1929, New York Herald Tribune) , *Journal of the Sylvia Townsend Warner Society* 2005, 33-6; *With the Hunted*, 2012, pp.251-4

16. 'Modern Witches' (complete version), *Sylvia Townsend Warner Newsletter* no.10. 2005.

17. 'Country Worker and Country living' (1949), *Sylvia Townsend Warner Newsletter* No. 10, 2005. Short round-up review of 10 books about the countryside, beginning with *Sharpen the Sickle!*

18. 'Concerning Authors' Cottages no.9 : Miss Green's Cottage, Chaldon Herring', *Sylvia Townsend Warner Newsletter* No. 11, 2006; *With the Hunted*, 2012, pp. 33-4, re-titled 'I Cook On Oil' . This sketch of STW's kitchen, stock-pot and herb-bed, first published in *The Countryman* and collected in *The Countryman Book*, Odhams 1948, probably dates from the 1930s (Miss Green's cottage was destroyed by a bomb in 1944, and the advice about cookery doesn't mention rationing).

19. 'Soldiers, Weeding-Women and Linnets' (1948), *Journal of the Sylvia Townsend Warner Society* , 2006, 1-5; *With the Hunted*, 2012, pp. 264-7. Brilliant essay on the ghosts of minor literary characters.

20. 'A True Ear' (1954), *Journal of the Sylvia Townsend Warner Society* 2006, 36-8; *With the Hunted*, 2012, pp. 213-4. Review of Thomas Hardy biography.

21. 'Weeds', *Sylvia Townsend Warner Newsletter* no. 12, 2006; *With the Hunted*, 2012, pp. 379-81

22. 'The Way By Which I Have Come' (1939), *Journal of the Sylvia Townsend Warner Society* 2007, 1-9; *With the Hunted*, 2012, pp. 13-19. STW's account of her developing political consciousness as a Communist. *See also* Section 6, 'Memoirs and Diaries'.

23. 'The Essex Marshes', *Journal of the Sylvia Townsend Warner Society* 2007, pp.10-13; *With the Hunted*, 2012, pp. 29-31 . Autobiographical fragment describing STW's impassioned response to Essex in 1922 *See also* Section 6, 'Memoirs and Diaries'.

24. 'Private Letters in Old Ink' (1969), *Journal of the Sylvia Townsend Warner Society* 2007,31-35; *With the Hunted*, 2012, pp.169-73

25. 'Footsteps on the Battlements' (1948), Essay on *Hamlet* for the journal *Theatre Now*, eds. Montagu Slater and Arnold Rattenbury. *Sylvia Townsend Warner Newsletter* no. 15, 2007.

26. 'The Historical Novel' (1940), *Journal of the Sylvia Townsend Warner Society* 2007, 53-55; *With the Hunted*, 2012, pp. 268-70. STW's 1939 lecture to the League of American Writers.

27. 'Soldiers and Sickles' (1937), *Journal of the Sylvia Townsend Warner Society* 2008, 17-18; *With the Hunted*, 2012, pp. 157-8

28. Foreword to *The Fall of France* (1940) *Journal of the Sylvia Townsend Warner Society* 2009, 47-50.
29. 'On Choosing a Country Residence' (1927), *Sylvia Townsend Warner Newsletter* no. 19, 2009. Disquisition on 'Dens and Domesticity'.
30. 'What the Soldier Said' (1937), *Sylvia Townsend Warner Newsletter* no. 19, 2009; *With the Hunted*, 2012, pp.. 150-3.
31. 'The Country Schoolmaster' (1941), *Journal of the Sylvia Townsend Warner Society* 2010, 17-18.
32. 'A New Way of Protecting Fruit' (1934), 2010, *Journal of the Sylvia Townsend Warner Society* 69. Brief, practical, witty.
33. 'The Inspired Old Bustard' (1927), *Sylvia Townsend Warner Newsletter* no. 20, 2010; *With the Hunted*, 2012, pp. 186-8. Essay on William Blake.
34. 'The Domestic Petronius' (1927). *Sylvia Townsend Warner Newsletter* no .20, 2010; *With the Hunted*, 2012, pp. 352-6. Review of the encyclopaedia *Enquire Within*.
35. 'Recommendations to Starvation', *Journal of the Sylvia Townsend Warner Society* 2011, 17-20; ; *With the Hunted*, 2012, pp. 130-1 . Angry riposte to the Nutrition Committee's 'recommended diet' for working class families.
36. 'A Good Cook's Simplifications' (on wartime cookery, 1941), *Sylvia Townsend Warner Newsletter* no .23, 2011.
37. 'Item, One Empty House' (1966) *Sylvia Townsend Warner Newsletter* no. 23, 2011, on reading the fiction of the New England writer Mary E. Wilkins during a visit to Connecticut in 1927, with an uncanny ending. See also ' Section 6, Memoirs and diaries'.

38. 'We Are Gentlemen' (1938): *Sylvia Townsend Warner Newsletter* no. 25, 2012
review of Arthur Koestler's *Spanish Testament*.
39. 'Horrid Females' (1927): *Sylvia Townsend Warner Newsletter* no. 25, 2012. Review
of books about women. Disconcerting reading for STW's feminist admirers.
40. 'Two Islands and a Continent'(1944): *Sylvia Townsend Warner Newsletter*
no. 26, 2013. Review of story collections by Virginia Woolf, Mulk Raj Anand and
Frank O'Hara. Vintage STW.

5. Biographies

1. 'The Story of the Book': STW's prologue to T H White's *The Book of Merlyn*, Collins
1978, reprinted by Flamingo, 1983. Reprinted in *Journal of the Sylvia Townsend
Warner Society* 2003, 1-13; *With the Hunted*, 2012, pp. 99-114 .
(see also Section 4 Non-Fiction)
2. *T.H.White: A Biography* (Jonathan Cape with Chatto & Windus, 1967; NY Viking
1968) Oxford, Oxford University Press, 1989.
3. B.A.Pike (ed.) 'Warner's Excerpts from *Portrait of a Tortoise*' (1948), *Journal of the
Sylvia Townsend Warner Society* 2010,19-16
4. 'An Edinburgh Childhood': *With the Hunted* (2012) pp.372-8. Previously
unpublished account of the childhood of STW's paternal grandmother Flora Warner,
née Moir.
5. 'Dearest Rachel', *Journal of the Sylvia Townsend Warner Society* 2012, 25-30: STW's
letter to her young cousin detailing the genealogy of their shared Scottish ancestry.
See also section 7 'Letters and interviews'.

6. Memoirs and diaries

1. Sylvia Townsend Warner *Scenes of Childhood* and other stories (1978), London, Chatto & Windus 1981, NY Viking, 1982, Kindle 2011. Witty autobiographical sketches published in the *New Yorker* between 1936 and 1972. (*Sketches from Nature*, a smaller collection of this material, had been published privately in 1963: for details, see Russell's bibliography).
2. Claire Harman (ed.) *The Diaries of Sylvia Townsend Warner* Chatto & Windus 1994
Includes moving extracts from the two parallel diaries STW kept after the death of Valentine Ackland in November 1969.
3. Susanna Pinney (ed.) *I'll Stand By You: The Letters of Sylvia Townsend Warner & Valentine Ackland, with a narrative by Sylvia Townsend Warner* Pimlico 1998. NY Viking, 1998. Includes STW's moving, elegant memoir of their shared lives. Abridged by two-thirds from STW's original 400,000 word MS. (See also section 7 'Letters'.)
4. 'Memoirs of Laurel Lodge, Fineshade Priory and Moth Hall' (1927) about dolls' houses. pp.20-3; 'The Night Shift' (1916: 'Behind the Firing Line by a Lady Worker'): pp.23-9; 'I Cook on Oil' (1948) pp. 33-40, 'On Banks' (1933), pp.35-8, in Peter Tolhurst (ed.) *With the Hunted: Selected Writings of Sylvia Townsend Warner*, Norwich, Black Dog Books, 2012. (See also section 4 'Non-fiction').

See also the autobiographical essays 'The Way I Have Come', 'The Essex Marshes', 'Bathrooms Remembered', 'Feverell's Middlesex', published or reprinted in the *Journal of the Sylvia Townsend Warner Society* between 2003 and 2007, collected in Peter Tolhurst (ed.) *With the Hunted* (2012); also 'Item, One Empty House' (1966) *Sylvia Townsend Warner Newsletter* no. 23, 2011 (listed in Section 4: 'Non-Fiction'), and 'The Dog's Tragedy', *Journal of the Sylvia Townsend Warner Society* 2012, 21-4, listed in Section 2 (c) 'Stories'.

7. Letters and interviews

William Maxwell's 1982 selection of STW's letters and the three further books of correspondence edited by Richard Garnett, Susanna Pinney and William Steinmann made STW known as one of the finest letter-writers of the 20th century. More letters have been published separately. A full scholarly edition of STW's correspondence would be welcome.

7 a) Letters

Books

1. William Maxwell (ed.) *Letters of Sylvia Townsend Warner* London, Chatto & Windus 1982. The first book-length publication of STW's letters, revealing her warmth, wit, charm and fantasy. Some letters are abridged, and Valentine's American lover Elizabeth Wade White appears as a blank enclosed in brackets, thus: [].
2. Richard Garnett (ed.) *Sylvia & David: The Townsend Warner/ Garnett Letters: selected and edited by Richard Garnett* Sinclair-Stevenson 1994. Correspondence starts in 1922 and ends in 1978, just before STW's death. Conversation between equals about writing, cookery, friendship and loss. Includes Garnett's comments on *The True Heart*, *Winter in the Air*, *T. H. White* and *Kingdoms of Elfin*. The most satisfying of STW's published correspondences.
3. Susanna Pinney (ed.) *I'll Stand by you: The Letters of Sylvia Townsend Warner & Valentine Ackland with a Narrative by Sylvia Townsend Warner* Pimlico 1998. Love-letters knitted together with STW's memoir, abridged by nearly two-thirds from STW's 400,000 word MS. (See also section 6 'Memoirs and diaries'.)
4. Michael Steinmann (ed.) *The Element of Lavishness: Letters of Sylvia Townsend Warner & William Maxwell 1939-1978* Washington D.C., Counterpoint, 2001. The

correspondence between STW and her admiring editor at the *New Yorker*, himself also a writer. Much conversation about writing, children, landscapes, politics.

5. Rachel Monckton-How and Moira Rutherford (ed.) *Cousin and Friend: Sylvia Townsend Warner, letters to Rachel 1950-1952* White & Co, Durham, 2011, 43 pp. Brief but charming collection of letters to STW's young orphaned cousin.
6. Peter Judd (ed.) *The Akeing Heart: Passionate Attachments and Their Aftermath, Sylvia Townsend Warner, Valentine Ackland, Elizabeth Wade White*. Online Kindle edition 2013. Letters between STW, VA, VA's lover Elizabeth Wade White and E.E.W.'s lover Evelyn. Riveting .

Letters by STW published separately

1. Letters to and from David Garnett, 1922-1965, in Claire Harman (ed.) *Sylvia Townsend Warner 1893-1978: A Celebration PN Review* 1981: supplement to *PN Review* Number 23, Volume 8 Number 3, 1981, pp.41-44, the first publication of any letters by STW.
2. Two letters to H A Rappaport , (1954, 1957) *Sylvia Townsend Warner Newsletter* no.1, 2000.
3. Letter to Harold Raymond (1933), *Sylvia Townsend Warner Newsletter* no.5, 2002
4. Letter of condolence to Ursula Vaughan Williams (1958), *Sylvia Townsend Warner Newsletter* no.5, 2002
5. Letter to Miss D Dickson (1954), ed. Peter Tolhurst as 'A Jar of Sweets', *Sylvia Townsend Warner Newsletter* no.6, 2002
6. 16 letters to Peter Pears, (1970-1978), introduced by Peter Tolhurst, *Journal of the Sylvia Townsend Warner Society* 2004, 32-44.
7. Letter to Paul Allen (1917) and another to Joan Sturges (1936), *Sylvia Townsend Warner Newsletter* no.7. 2003
8. 23 letters to Samuel Menashe (1960-1978) , edited and introduced by Jay Barksdale, *Journal of the Sylvia Townsend Warner Society* 2005, 46-59

9. 2 letters to Frederic Prokosch (1931), *Sylvia Townsend Warner Newsletter* no.10. 2005
10. 2 letters to Walter Strachan (1946, 1947), *Sylvia Townsend Warner Newsletter* no.11, 2005
11. Letter to Ruth Scott (1969), intro Peter Tolhurst, *Journal of the Sylvia Townsend Warner Society*, 2006 ,55-8
12. 8 letters to Oliver Stonor (February to May 1939), edited and introduced by Mary Jacobs, *Journal of the Sylvia Townsend Warner Society* 2008, 9-18
13. Letter to Rachel Monckton-How (1953), *Journal of the Sylvia Townsend Warner Society* 2011, 37-8
14. Letter to Rachel Monckton-How (1953), *Journal of the Sylvia Townsend Warner Society* 2012, 25-33. (See also section 5 'Biographies')

7b) Interviews

1. 'Sylvia Townsend Warner interviewed by Louise Morgan' (*Writers at Work*, Dolphin 1931), *Journal of the Sylvia Townsend Warner Society* (2000), 41-50; *With the Hunted*, 2012, pp.393-9
2. 'Sylvia Townsend Warner In Conversation': Michael Schmidt and Val Warner interviewing STW in 1975, printed in Claire Harman *Sylvia Townsend Warner: A Celebration* 1981, pp.34-37. Reprinted in *Journal of the Sylvia Townsend Warner Society* (2002), 43-52 *With the Hunted*, 2012, pp.399-406
3. Interview with Simon Blow, *Guardian*, Jan 5th 1977; *With the Hunted*, 2012, pp.407-10.

8. STW's Musicology

‘Edmund Fellowes as Editor’ (1952) ; *With the Hunted* 2012, pp. 217-9

‘Three choral pieces: text by George Herbert, Lancelot Andrewes, Sylvia Townsend Warner’, set to music by John Casker: London, Schott & Co, 1994 (?) . Musical score.

On JSTOR

‘[An Aspect of Tudor Counterpoint](#)’, *Music & Letters*, Vol. 2, No. 1 (Jan., 1921), pp. 35-49

Madrigalists and Lutenists *Musical Times*, Vol. 63, No. 949 (Mar. 1, 1922), pp. 160-162

Madrigalists and Lutenists (Continued) *Musical Times*, Vol. 63, No. 950 (April 1, 1922), pp. 234-7

[Tudor Church Music](#) (letter from [P. C. Buck](#), [E. H. Fellowes](#), [A. Ramsbotham](#), [Sylvia Townsend Warner](#), *The Musical Times*, Vol. 64, No. 970 (Dec. 1, 1923), p. 860

‘[Doubting Castle](#)’, *Music & Letters*, Vol. 5, No. 2 (Apr., 1924), pp. 155-168

See also Part II, Section 1 (c) ‘Memoirs of STW’

9. STW’s translations

During the Spanish Civil War, STW translated several *romanceros* by Spanish poets, but did not publish these in her lifetime. She published translations of Marcel Proust’s *Contre Sainte-Beuve* (1958) and Jean-Rene Huguenin’s *La Cote Sauvage (A Place of Shipwreck)*, 1963).

i) From the Spanish: romanceros

Francis Fuentes ‘Revolutionary Madrid’ tr. STW p.279

Julia D. Guillén ‘La Peña’ tr. STW p.281

Felix Paredes ‘Encarnacion Jimenez’ tr. STW p.289

José Herrera Peter ‘El dia que no vendra’ tr. STW p.291

First published in the *Penguin Book of Spanish Civil War Verse* (ed.) Valentine Cunningham, Harmondsworth, Penguin, 1980. Uncollected. (*See also* Section 3 ‘Poetry’).

Leopoldo Urrutia 'Romancero de la muerte de Federico Garcia Lorca', translated by STW, set to music for soprano, clarinet, viola and guitar by Eric Hudes, Braintree 1986 (musical score). Uncollected.

ii) From the French

1. Sylvia Townsend Warner 'By Way of Sainte-Beuve' (1958), translation of Proust's *Contre Sainte-Beuve*. Reissued with a new introduction by Terence Kilmartin, Hogarth Press 1984.

Part II Commentary on Sylvia Townsend Warner since 1978

1

1 STW Overviews

As with 'Bibliography' in Part I, the entry for 'Overviews' has to begin by saying that at present (2013) there isn't one. The biographies by Harman and Mulford are not critical studies, and Mary Jacobs didn't live to complete her doctoral thesis on STW, which otherwise would surely have found publication as a monograph. What we have are introductions or short surveys, some addressing only part of her *oeuvre*, and two excellent and informative biographies.

1 (a) Introductions

Periodical

Claire Harman (ed.) *Sylvia Townsend Warner 1893-1978: A Celebration PN Review* 1981: supplement to *PN Review* Number 23, Volume 8 Number 3, 1981, pp. 30-61. Pioneering introductory collection has essays on STW's short stories (Glen Cavaliero), fiction (J. Lawrence Mitchell, Paul Binding), and poetry (Martin Seymour-Smith), plus short memoirs by her friends T. F. Powys, Arnold Rattenbury, William Maxwell, George Painter, Paul Binding and Bea Howe; 'Sylvia Townsend Warner in Conversation' (interview by Val Warner and Michael Schmidt), a small but

choice selection of STW's poetry, her correspondence with David Garnett, and her Communist fable 'The Bear' (*See also* sections 1. 'Fiction' , 2. Poetry' and 7. 'Letters and Interviews'.)

Book

Gill Davies, David Malcolm, John Simons (eds.) *Critical Essays on Sylvia Townsend Warner, English Novelist 1893-1978* Edwin Mellen Press, Lampeter, 2006.

Addresses STW's novels, plus one essay on *Kingdoms of Elfin* and one on the influence on STW of Valentine Ackland. Includes fine essays by Mary Jacobs on STW and English Pastoral, Chris Hopkins and Rosemary Sykes on STW's historical novels, and David Malcolm on *The Flint Anchor*.

Essays

1. Jane Marcus 'Sylvia Townsend Warner' in Bonnie Kime Scott (ed.) *The Gender of Modernism: A Critical Anthology*, Indiana UP, 1990.
2. Maroula Jouannou 'Sylvia Townsend Warner in the 1930s' in Andy Croft (ed.) *A Weapon in the Struggle: The Cultural History of the Communist Party of Great Britain*, Pluto Press 1998. Useful account of STW as an activist.
3. Gillian Beer 'Sylvia Townsend Warner: the centrifugal kick', Maroula Jouannou (ed.) *Women Writers of the 1930s* , Edinburgh UP 1999 , pp. 76-86. Concentrating mainly on STW's fiction and poetry of the 1930s this brief but subtle and illuminating introduction defines STW's work as 'sceptical of belief and wholehearted in its relish of the possible...her novels are experiments in *affect*, for these works at once baffle and possess the reader' (pp.76-77).
4. Brooke Allen 'Sylvia Townsend Warner's Very Cultured Voice': *New Criterion* vol.19 no 7, March 2001, pp.20-2. Review of *Lolly Willowes*, *The Element of Lavishness* (STW's correspondence with William Maxwell) and *The Music at Long Verney* (short stories).

5. David James 'Realism, Late Modernism and Sylvia Townsend Warner's Fictions of Impersonality', *Modernism/Modernity* vol 12 no 1, 2005, 112-132. Intelligently relates STW's politics and aesthetics to modernist thought. Discusses both novels and short stories.
6. K.Ewins 'The Question of Sylvia Townsend Warner and Socialist Writing in the 1930s', *Literature Compass* vol 5 no 3, 2008, 657-667, Blackwell, online
7. Mary Jacobs 'Gender, genre and politics: the literary work of Sylvia Townsend Warner in the 1930s,' University of Plymouth 2011 (electronic publication)
8. Maud Ellmann 'The Art of Bi-Location: Sylvia Townsend Warner' in *The History of Women's Writing, 1920-1945, Volume 8*, edited by Maroula Jouannou, Palgrave, 2013, pp.78-96.. Emphasises STW's characteristically ambivalent narratives, analysing the reasons for critical neglect of her work. Unusually, discusses STW's realist short stories as well as her novels.

1(b) Biographies of STW

1. Wendy Mulford *This Narrow Place: Sylvia Townsend Warner & Valentine Ackland: life, letters and politics 1930-1951*, London, Pandora Press 1988. Excellent readings of *Summer Will Show*, *After the Death of Don Juan* and *The Corner That Held Them*, short stories, essays and poems. Mulford also devotes much of the book to the writings of Valentine Ackland, as STW would surely have wanted. Little about STW's early and late work, but remains a key account of STW as political writer.
2. Claire Harman *Sylvia Townsend Warner: A Biography* London, Chatto & Windus 1990. Excellent, loving, elegantly written, focusing on STW as lover. Describes STW's development as a writer, commenting on her novels, her poetry, some of her short stories, and her biography of T.H.White. Indispensable.
3. Claire Harman, 'Warner, (Nora) Sylvia Townsend (1893–1978)', *Oxford Dictionary of National Biography*, Oxford University Press, 2004.

[<http://www.oxforddnb.com/view/article/31804>, accessed 19 March 2013]

4. Judith Stinton: *Chaldon Herring: Writers in a Dorset Landscape*, Norwich, Black Dog, 2004. Includes perceptive discussions of STW and Valentine and their relationships with the Powys family, Alyse Gregory, Hope and Betty Muntz, and others.

_____ 'For the Good of the Cause': a letter to T F Wintringham by Valentine Ackland, 1935, intercepted by MI 5. Edited with a commentary on the *dramatis personae*.

----- 'Some Chaldon Witches', *Journal of the Sylvia Townsend Warner Society* 2009, 333--46

5. Judith Bond and Mary Jacobs 'Nefarious Activities: Sylvia Townsend Warner, Valentine Ackland and MI 5 Surveillance, 1935-1955', *Journal of the Sylvia Townsend Warner Society* (2008), 40-58. Scholarly account of the MI5 records kept on STW and VA as Communist subversives (including VA's sexy biblical reference in a letter to her American lover which aroused the censor's grave suspicion).

1 (c) Memoirs and assessments of STW

Short memoirs by STW's friends have appeared in periodicals, listed below. I have also listed here Valentine's posthumously published 1949 memoir *For Sylvia: An Honest Account* here. For commentary on STW's letters and memoirs, see sections 5 and 6.

1. Claire Harman (ed.) *Sylvia Townsend Warner: A Celebration* (1981) contains short memoirs by Bea Howe 'The Sylvia I Knew', pp. 39-40; William Maxwell 'Sylvia Townsend Warner and the *New Yorker*', pp.44-5, Arnold Rattenbury 'Plain Heart, Light Tether', pp.46-8; George D. Painter 'Who was Sylvia?' pp. 50-1, Paul Binding

‘Sylvia Townsend Marner and *Mr Fortune’s Maggot*’ 51-2. (See also Part II section 1 ‘Overviews’).

2. Valentine Ackland *For Sylvia: An Honest Account*. Chatto 1995, paperback 1999. Written at the height of the 1949 crisis in their relationship. With an illuminating memoir- introduction by their lifelong friend Bea Howe.
3. Bridget Vaughan ‘A Child’s Eye View of Sylvia Townsend Warner’, *Sylvia Townsend Warner Newsletter* no.3, 2001. Short but very vivid vignette of Sylvia and Valentine in the 1930s.
4. Ursula Le Guin ‘Brief Encounter: Memoir of Sylvia Townsend Warner’, *Sylvia Townsend Warner Newsletter* no.9. 2004
5. Walter Strachan (ed.) Geoffrey Strachan ‘Portraits of Four Poets: Sylvia Townsend Warner, Cecily Mackworth, Stevie Smith, Nancy Cunard’, *PN Review* no.164, 3040, 2005
6. Ronald Blythe ‘Sylvia in Suffolk’, *Journal of the Sylvia Townsend Warner Society* 2006, 12-16.
7. Clive Robbins ‘Memories of Sylvia Townsend Warner’, *Journal of the Sylvia Townsend Warner Society* 2009, 19-31. Illuminating on STW’s musical collaboration with Paul, Nordoff. (See also Part I section 9 ‘STW’s Musicology’).

2 **Commentary on Fiction**

2 **a) Commentaries on STW’s Novels**

i) *Lolly Willowes or: the loving huntsman* (1926)

1. Jane Marcus ‘A Wilderness of One’s Own: Feminist Fantasy Novels of the Twenties: Rebecca West and Sylvia Townsend Warner, S.M.Squier (ed.) *Women Writers and the*

City: essays in feminist literary criticism, Knoxville, Univ of Tennessee, 1984 .

Pioneering feminist analysis

2. Barbara Brothers 'Flying The Nets At Forty: *Lolly Willowes* as Female *Bildungsroman*', in Laura Doan (ed.) *Old Maids and Radical Spinsters: Unmarried women in the Twentieth Century Novel*, Urbana/ Chicago, Illinois UP, 1991
3. Bruce Knoll 'An existence doled out: passive resistance as a dead end in Sylvia Townsend Warner's *Lolly Willowes*', *Twentieth Century Literature* 39:3, 1995
4. Rosalie Parker (ed. and intro.) 'The original ending of *Lolly Willowes*': STW's MS text reproduced and transcribed *Journal of the Sylvia Townsend Warner Society* 32-4 . Important contribution to textual history of this novel.
5. Rosemary Sykes 'The Willows Pattern' 2001 *Journal of the Sylvia Townsend Warner Society* , 1-17. Elegant, fluent Marxist-feminist reading
6. Ren Draya 'Some Musings on *Lolly Willows*', 2 *Journal of the Sylvia Townsend Warner Society* 2001, 19-24
7. Ray Russell 'Alternative Lives in Sylvia Townsend Warner's *Lolly Willowes* and Arthur Machen's "A Fragment of Life"', *Journal of the Sylvia Townsend Warner Society* 2001 25-31
8. Gay Wachman *Lesbian Empire : Radical Cross-Writing in the Twenties* Rutgers UP 2001:. The pioneering lesbian-feminist, anti-imperialist account of women's writing Four writers tackled but STW has pride of place. Alert to STW's political radicalism; concentrates mainly on *Lolly Willowes* and *Mr Fortune* , with detailed reference to a selection of STW's shorter fiction.
9. Jane Garrity 'Encoding bi-location: Sylvia Townsend Warner and the primitive erotics of sapphic dissimulation', *Stepdaughters of England: British Women Modernists and the National Imaginary* Manchester UP, 2003, pp.140-187 ; especially pp.152-79. Focuses on *Lolly Willowes* and *Mr Fortune*.

10. Jennifer Poulos Nesbitt 'Footsteps of Red Ink: Body and Landscape in *Lolly Willowes*', *Twentieth Century Literature* 49:3, 2003, 449-471. Reprinted in Poulos Nesbitt *Narrative Settlements: Geographies of British Fiction Between the Wars*, Toronto, Canada, Toronto University Press, 2005. Focuses on *Lolly Willowes* and *Mr Fortune*.
11. Wendy Gan *Women, Privacy and Modernity in British Early Twentieth Century Women's Writing*, Palgrave MacMillan (2009). Contains a chapter on *Lolly Willowes*. 'Lolly Willowes: witchcraft as a means to be private'.
12. John Shin 'Lolly Willowes and the Arts of Dispossession', *Modernism/ Modernity* 16: 4 (2009), 709-25.
13. Peter Swaab 'The Queerness of *Lolly Willowes*', *Journal of the Sylvia Townsend Warner Society* 2010 29-52. Elegant, agile, generous.
14. Jane E. Dunn 'Tracking Sylvia Townsend Warner's Red Footsteps in *Lolly Willowes*', *Journal of the Sylvia Townsend Warner Society* 2012, 1-20. Intelligent analysis of the novel's politically radical subtext.

See also the discussions of *Lolly Willowes* in

- (i) Mulford (1988) pp.105-8
- (ii) Mary Jacobs 'Sylvia Townsend Warner and the politics of the English pastoral', Davies (ed.) *Critical Essays on Sylvia Townsend Warner* (Mellen, 2006)
- (iii) Rod Mengham 'Postwar modernism in the 1920s and 1930s: the mammoth in the basement' in Robert Caserio (ed.) *The Cambridge Companion to the Twentieth Century English Novel* Cambridge, Cambridge University press, 2009

ii) ***Mr Fortune's Maggot* (1927)**

1. Paul Binding 'Sylvia Townsend Warner and *Mr Fortune's Maggot*' in Claire Harman (ed.) *Sylvia Townsend Warner: A Celebration* (1981) , 51-2. Short appreciation.

2. Nigel Rigby 'Not a good place for deacons: the South Seas, sexuality and modernism in Sylvia Townsend Warner's *Mr Fortune's Maggot*', Howard J Booth and Nigel Rigby (eds.) *Modernism and Empire*, Manchester University Press 2000, pp.224-48. Lively postcolonial reading.
3. 'Michael Holroyd's Book of the 20th Century,' *Sylvia Townsend Warner Newsletter* No. 1, 2000. Short appreciation.
4. Gay Wachman 'Cross-Writing the Primitive' *Lesbian Empire : Cross-Writing in the 1920s* (2001) pp. 82-100.
5. John Carey 'Pure Pleasure: *Mr Fortune's Maggot*', (2000), *Sylvia Townsend Warner newsletter* No.3, 2001. Short appreciation
6. Jane Garrity 2003 'Encoding Bi-Location', *Step-daughters of England* pp. 142-7 (see also Part II Section 2 (a) (i) *Lolly Willowes*)
7. Robin Hackett *Sapphic Primitivism: Productions of Race, Class and Sexuality in Key Works of Modern Fiction* Rutgers, London and Rutgers, NJ, Rutgers University Press, 2004
8. Emily M. Honniv 'A Counter-reading to Conquest: Primitivism and Utopian Longing in Sylvia Townsend Warner's *Mr Fortune's Maggot*', Davies. Simon, Malcolm ed. (ed.) *Critical Essays on STW* (2006), pp.83-102
9. Young-Hee Kwon '*Mr Fortune's Maggot* and the De-Masculinization of the Victorian Imperial Romance', *Literature, Interpretation, Theory* 18 (2007)
10. Margaret Sullivan "'Until I have given Lueli back his god": Queer Religion in Sylvia Townsend Warner's *Mr Fortune's Maggot*', *Literature and Theology* 25:2, June 2011

iii) *The True Heart* (1929)

Gay Wachman ‘ “The True Story of England’s Greatness: Degeneracy, Primitivism, Eugenics”’, *Journal of the Sylvia Townsend Warner Society* 2000, 34-42; see also ‘Cross-Writing the Primitive’, *Lesbian Empire* (2001) pp.45-54.

Mary Jacobs discussed this novel illuminatingly in ‘Politics of the English Pastoral’, Davies, Malcolm, Simon (eds.) *Critical Essays on Sylvia Townsend Warner* (2006), pp. 61-82, and in ‘Trees and Dreams’: *Journal of the Sylvia Townsend Warner Society* 2011, 1-16

iv) *Summer Will Show* (1936)

1. Terry Castle ‘Sylvia Townsend Warner and the Counterplot of Lesbian Fiction’, *Textual Practice* 1990. Collected in Castle’s *The Apparitional Lesbian: Female Homosexuality and Modern Culture* NY, Columbia UP, 1993. Argues for the radicalism of STW’s lesbian fantasy. A sparkling and highly influential essay.
2. Barbara Brothers ‘*Summer Will Show*: the Historical Novel as Social Criticism’, Baird-Lange and Copeland (ed.) *Women in History and the Arts*, 1989
3. Robert L. Caserio ‘Celibate Sisters in Revolution: Towards reading Sylvia Townsend Warner’ Boone and Cadden (ed.) *Engendering Men: the Question of Male Feminism*, Routledge 1990
4. Jan Montefiore ‘Listening to Minna: realism, feminism and the politics of reading’, *Paragraph* 1990. Reprinted in Suzanne Raitt (ed.) *Volcanoes and Pearl-Divers: essays in Lesbian Feminist Studies* (OnlyWomen, 1994), pp. 123-46 and Montefiore, *Arguments of Heart and Mind: selected essays 1978-2000* (Manchester University Press, 2002) pp. 124-42. Abridged in *Men and Women Writers of the 1930s: The Dangerous Flood of History* (Routledge 1996), pp. 124-7.
5. Sandy Petrey ‘Ideology, *Ecriture*, 1848: Sylvia Townsend Warner Unwrites Flaubert’, *RSSI: Recherches Semiotiques: Semiotic Inquiry* 11, 1991, 158-80. Subtle and perceptive on STW’s dialogue with Flaubert’s *L’Education Sentimentale*.

6. Thomas Foster ‘ “Dream made Flesh”: Narratives of Revolution in Sylvia Townsend Warner’s *Summer Will Show*’, *Modern Fiction Studies* 41, 1995, 532-558. Agile and perceptive; the best reading to date of the interplay between this novel’s Marxist and sexual politics.
7. Heather K. Love ‘Impossible Objects: Waiting for the Revolution in *Summer Will Show*’, Doan and Garrity (eds.) *Sapphic Modernities: Sexuality, Women and National Culture*, 2006.
8. J.J.Lecerle ‘De Jane Austen au Manifeste Communiste: Sylvia Townsend Warner et la revolution de 1848’, Paris, *Etudes Anglaises* vol 59 no 3, 292-303, 2006
9. Maren Tova Linett *Modernism, Feminism, and Jewishness* Cambridge: Cambridge University press, 2007. Contains two able chapters on *Summer Will Show*.

See also discussions of *Summer Will Show* by

- (i) Wendy Mulford in *This Narrow Place* (1988) pp. 109-2, (ii) Bruce McKenna ‘The British Communist Novel of the 1930s and 1940s: “A Party of Equals”’, *Review of English Studies* 47, (1996)
- (iii) Arnold Rattenbury ‘Literature, lying and sober truth: attitudes to the work of Patrick Hamilton and Sylvia Townsend Warner’ in John Lucas (ed.) *Writing and Radicalism*, Longmans Press, 1996
- (iv) Gillian Beer ‘The Centrifugal Kick’ in Maroula Jouannou (ed.) *Women’s Writing of the 1930s* (1998)
- (v) Maroula Jouannou ‘Sylvia Townsend Warner in the 1930s’ in Croft (ed.) *A Weapon in the Struggle* (1998)
- (vi) Chris Hopkins ‘Sylvia Townsend Warner and the Marxist Historical Novel’, *Literature and History* 4 (1995), *English Fiction in the 1930s: Language, Genre, History*, (Continuum 2006), and ‘Sylvia Townsend Warner and the Historical Novel’, in Davies, Malcolm Simon (eds.) *Critical Essays on Sylvia Townsend Warner* (2006) pp.117-143
- (vii) David James ‘Localizing Late Modernism: Interwar regionalism and the Genesis of the “Micro Novel”’, *Journal of Modern Literature* vol.32 no.4, Summer 2009, 43-64

- (viii) Robin Hackett, Freda Hauser and Gay Wachman (eds.) *At Home and Abroad in the Empire: British Women Write the 1930s*, Newark, NJ, University of Delaware Press, 2009
- (ix) Jean Radford 'Race and ethnicity in white women's modernist literature' in Maren Tova Linett (ed.) *Cambridge Companion to Modernist Women's Literature*, Cambridge, Cambridge University Press, 2010, pp.115-6.

v) *After The Death of Don Juan* (1938)

No separate essay has appeared on this novel, but it has attracted substantial discussion from

(i) Wendy Mulford *This Narrow Place* (1988) pp. 123-34 , and the introduction to the Virago reprint (1989)

(ii) Bruce McKenna 'The British Communist Novel of the 1930s and 1940s: "A Party of Equals"' *Review of English Studies* 47, 1996

(iii) Jan Montefiore *Men and Women Writers of the 1930s* (1996), pp. 157-63

(iv) Arnold Rattenbury 'Literature, lying and sober truth: attitudes to the work of Patrick Hamilton and Sylvia Townsend Warner' in John Lucas (ed.) *Writing and Radicalism*, Longmans Press

(v) Chris Hopkins in 'Sylvia Townsend Warner and the Marxist Historical Novel', *Literature and History* 4 (1995) 'Sylvia Townsend Warner and the Historical Novel', Davies (ed.) *Critical Essays on Sylvia Townsend Warner* (2006) and, *English Fiction of the 1930s: Language, Genre, History*, (2006)

(vi) Maroula Jouanna in 'Sylvia Townsend Warner in the 1930s' in Croft (ed.) *A weapon in the Struggle* (1998)

(vii) Gillian Beer in 'The Centrifugal Kick', Jouannou (ed.) *Women Writers of the 1930s*, (1999)

(viii) David James in 'Realism, Late Modernism and Sylvia Townsend Warner's Fictions of Impersonality', *Modernism/Modernity* vol 12 no 1, 112-132, 2005

(ix) Maud Ellmann in 'The Art of Bi-Location', Jouannou (ed.) *History of British Women's Writing 1920-1945*, pp. 88-90.

vi. *The Corner That Held Them* (1948)

1. Jenny Hartley 'From Class to Community' in *Millions Like Us: British Women's Fiction of the Second World War* Virago 1997, pp. 45-52
2. C.Vatt, R. Boaden 'Translating Women's Histories: The Medievalism of Sylvia Townsend Warner's *The Corner That Held Them*': *The Medieval Translator: Cardiff Conference on the theory and practice of translation in the Middle Ages*, Santiago de Compostella, Spain, Turnhout:Brepols, 2003-4, pp. 295-306
3. Rosemary Sykes 'This Was A Lesson in History', Davies, Malcolm, Simon *Critical Essays on Sylvia Townsend Warner* , (2005), pp. 103-116
4. Chris Hopkins 'Sylvia Townsend Warner and the Historical Novel' , Davies *ibid* pp 117-142; see also Chris Hopkins *English Fiction in the 1930s*, 2006
5. Rachel Willcocks 'Re-Imagining the Middle Ages: Sylvia Townsend Warner and *The Corner That Held Them*' ,*Journal of the Sylvia Townsend Warner Society* (2006), 39-53
6. Jan Montefiore 'Englands Ancient and Modern: Sylvia Townsend Warner, T.H.White and the Fictions of Medieval Englishness', Kristin Bluemel (ed,) *Intermodernism: Literary culture in mid-twentieth century Britain*, Edinburgh, Edinburgh University Press, 2009, pp. 38-55

See also Wendy Mulford *This Narrow Place* (1988) pp. 196-205.

vii. *The Flint Anchor* (1954)

1. Jennifer Poulos Nesbitt, 'Sharing a Worldliness of Austerity: Sylvia Townsend Warner and Jane Austen', *Journal of the Sylvia Townsend Warner Society* (2002), 30-7. Compares the novel with *Mansfield Park*.
2. David Malcolm 'The *Flint Anchor* and the Conventions of Historical Fiction', Davies, Malcolm, Simons (eds) *Critical Essays on Sylvia Townsend Warner*, 2006.

3. Jennifer Poulos Nesbitt 'Rum Histories: Decolonizing the Narratives of Jean Rhys' *The Wide Sargasso Sea* and Sylvia Townsend Warner's *The Flint Anchor*, *Tulsa Studies in Women's Literature* vol 26 no 2, 309-300, 2007

See also the discussions by Gay Wachman in *Lesbian Empire* (2001), pp.53-4, 71-3

2(b) Commentary on STW's Shorter Fiction

- (i) Commentary on story collections

The Cats' Cradle Book (1940), *A Garland of Straw* (1943) and *The Museum of Cheats* (1948) are discussed by Mulford in *This Narrow Place* (1988). pp.176-83.

Kingdoms of Elfin (Chatto & Windus 1977)

1. Geoffrey Grigson 'Elfin and Densmen', *Country Life* 6th Jan 1977. Review essay, reprinted in *Journal of the Sylvia Townsend Warner Society* (2005), 17-20
2. Robert Crossley 'A Long Day's Dying: The Elves of J.R.R.Tolkien and Sylvia Townsend Warner in Carl B.Yoke and Donald M.Hassler (eds.), *Death and the Serpent: Immortality in Science Fiction and Fantasy*, London: Greenwood Press, 1985
3. Alison Lurie 'Sylvia Townsend Warner' in Jack Zipes (ed.) *The Oxford Companion to Fairy-Tales*, Oxford, Oxford University press, 2000, pp.544-5
4. John Simons 'On the compositional Genetics of *Kingdoms of Elfin*', ,Davies, Simon, Malcolm (ede.) *Critical Essays on Sylvia Townsend Warner* (2006), pp 45-60.
5. Helen Sutherland 'From Elphame to Otherwhere', *Journal of the Sylvia Townsend Warner Society* (2005), 21-32

6. Hannah Priest 'The Unnaturalness of a Society': Class Division and Conflict in Sylvia Townsend Warner's *Kingdoms of Elfin* *Journal of the Sylvia Townsend Warner Society* (2010), 1-16
7. Rebecca Hahn 'Encounters Between Elves and Humans in Sylvia Townsend Warner's *Kingdoms of Elfin*', *Journal of the Sylvia Townsend Warner Society* (2010) , 53-6

The Cats' Cradle- Book (New York, Viking Press, 1940, reprinted in London by Chatto, 1960).

1. Mary Jacobs 'The Politics of Disclosure and the Fable', *Journal of the Sylvia Townsend Warner Society* 2006, 17-35
2. Georgia Johnson 'Narratives of Ethnography in the *Cats' Cradle Book*' 2011, *Journal of the Sylvia Townsend Warner Society* (2011). 51-68.

(See also Mulford *This Narrow Place* (1988) pp. 176-8 and 192-3 on 'The Magpie Charity', and Frances Bingham on the book's prologue in 'The Practice of the Presence of Valentine', Davies, Malcolm, Simon (eds.) *Critical Essays on STW*, pp.33-4.

(i) Commentary on individual stories

1. '**The Salutation**' Claire Harman, introduction to reprint, Tartarus Press, Horam, 1986
2. '**The Jungle Blossom**' (a satiric Marxist fable, uncollected) is discussed at length by Wendy Mulford in *This Narrow Place* (1988), p.p.193-5.
3. '**My Shirt is in Mexico**', from *A Garland of Straw*: Gay Wachman in *Lesbian Empire* (2001), pp.144-7 . See also Frances Bingham 'The Practice of the Presence of Valentine', Davies, Malcolm, Simon (eds.)

Critical Essays on Sylvia Townsend Warner; 2006 p. 3. Bingham also discusses 'Two Children', pp.36-8.

4. **'A Love Match'** , Wachman , *Lesbian Empire* (2001) pp.147-51.
5. **'Apprentice' and 'The Red Carnation' from *A Garland of Straw*:**
David James , 'Realism, Late Modernism and Sylvia Townsend Warner's Fictions of Impersonality', *Modernism/Modernity* vol 12 no 1, 2005, 112-132 . On 'The Red Carnation' see also Maud Ellmann, 2012, p.88
6. *Winter in the Air* (Chatto & Windus 1955) Maud Ellmann (2012) , p.90, on the title story
7. **'But At The Stroke of Midnight'** (*New Yorker* 1970) Maud Ellmann (2012) pp. 78-9.

3. Commentary on STW's Poetry

1. Arnold Rattenbury , 'Plain Heart, Light Tether' in Claire Harman (ed.) *Sylvia Townsend Warner: A Celebration* (1981),. 46-8.
2. Martin Seymour-Smith 'Sylvia Townsend Warner's Poetry' in Harman *ibid.* , 57-61
3. Claire Harman, introduction to *Collected Poems* (1982), pp.xiii-xxiii
4. Penelope Fitzgerald 'Keeping Warm': review of Maxwell *Letters* and Harman (ed) *Collected poems*, *London Review of Books* 1982. Collected in Hermione Lee (ed.) *A House of Air*, Flamingo 2003, pp.249-52; reprinted in *Sylvia Townsend Warner Newsletter* no.8, 2004. Alert to tension between form and 'wildness' in STW's poems.

5. Barbara Brothers 'Writing Against the Grain: Sylvia Townsend Warner and the Spanish Civil War', M L Broe and C Ingram (ed.) *Women's Writing in Exile* (Univ of Carolina Press) 1989
6. Donald Davie: 'Sylvia Townsend Warner' and 'Sylvia Townsend Warner, Posthumously' in *Under Briggflatts; A History of Poetry in Great Britain 1960-1988* (Carcanet, Manchester, 1989) pp. 58-61, 229-34. Brilliant handling of STW's relation to traditional lyrics, paying tribute to STW as a 'superbly intelligent' poet.
7. Peter Scupham 'Shelf Lives' *PN Review* 133 (2000), reprinted in *Journal of the Sylvia Townsend Warner Society* (2003), 47-55 Illuminating introduction to STW's poetry.
8. John Lucas 'Sylvia Townsend Warner as Poet' *Journal of the Sylvia Townsend Warner Society* (2000), 1-16. Engaging, spirited defence of STW as a sexually and socially radical poet.
9. Jan Montefiore: *Feminism and Poetry* (Pandora 1987) pp. 158-9, on 'Drawing you, heavy with sleep, to lie closer'. Expanded into 'Mirror writing: a dialogue' in *Arguments of Heart and Mind*, (Manchester University Press 2002), pp.207-219, and in 3rd edition of *Feminism and Poetry* (Pandora 2004), pp. 156-63.
10. 'Enter if you will: echoes from a haunted house', *Journal of the Sylvia Townsend Warner Society* (2002), 11-18. Close reading of one of the *Boxwood* poems.
11. Claire Harman, introduction to *New Collected Poems*, Fyfield 2008, pp.1-11. Particularly helpful on the previously unpublished poems.
12. Peter Swaab 'Authenticity, not originality', *Essays in Criticism* 59 (2009), 371-80. Searching, detailed review of *New Collected Poems*, with close readings of several poems.

See also the discussions of STW's political poetry by

- (i) Wendy Mulford in *This Narrow Place*, (1988) pp. 72, 97
- (ii) Jan Montefiore in 'Women Poets of the 1930s', *PN Review* 99, July-August 1994, reprinted and enlarged in *Men and Women Writers of the 1930s* (Routledge, 1996), pp.118, 125, 133-7
- (iii) Jane Dowson in *Women's Poetry of the 1930s: A Critical Anthology* (Routledge 1996), pp.23-5, 149-53, 'Women Poets and the Political Voice', in Jouannou (ed.) *Women writers of the 1930s* (Edinburgh University Press 1999) pp. 46-62, and chapters 2 and 4 of Jane Dowson and Alice Entwhistle *A History of Twentieth Century British Women's Poetry* (Cambridge University Press 2005)
- (iv) Claire Buck 'Reframing Women's War Poetry' in Jane Dowson (ed.) *Cambridge Companion to Twentieth century British and Irish Women's Poetry* (Cambridge University Press 2012), discussing 'Opus 7', pp. 27-8
- (v) Maud Ellmann on STW's Spanish War poetry in 'The Art of Bi-location' in Jouannou (ed.) *History of British Women's Writing* (Palgrave 2012) pp 87-8.

For discussions of *Whether a Dove or Seagull*, see

- (i) Wendy Mulford *This Narrow Place* 1988 pp. 48-51,
- (ii) Claire Harman *Sylvia Townsend Warner* pp.131-4
- (iii) Jan Montefiore *Men and Women Writers of the 1930s* p.139,
- (iv) Frances Bingham's excellent introduction to Valentine Ackland *Journey from Winter: Selected Poems* (ed. & intro Frances Bingham) Manchester, Fyfield Press 2008, pp.19-24.

5. **Commentary on STW's Non-Fiction**, listed in order of publication

1. STW's 1916 essay 'The Night Shift' is discussed by Wendy Mulford in *This Narrow Place* (1988), pp.52-3 Mulford also discusses STW's essays on Elizabeth Gaskell and Jane Austen, pp.184-7.

2. Jane Marcus discusses 'Women as Writers' (1959) in 'Still Practice: A W/Rested Alphabet: Toward a Feminist Aesthetic', *Tulsa Studies in Women's Literature* 198., and by Mulford in (1988), pp. 188-91.
3. Rosemary Sykes and Chris Hopkins separately discuss STW's 1940 essay 'The Historical Novel' Davies, Malcolm, Simon (eds.), *Critical Essays on Sylvia Townsend Warner, English Novelist 1893-1978* (Mellen 2006). STW's essay is also discussed by Jan Montefiore in 'Englands Ancient and Modern' (2009; see also section 2 'Commentary on STW's Fiction).
4. Peter Tolhurst's edition of STW's non-fiction *With the Hunted* attracted a fine review article from Claire Harman (*TLS* 12 October 2012).

5. Commentary on STW as biographer

1. Jan Montefiore 'Sylvia Townsend Warner: Authority and the Biographer's 'moral sense', in David Ellis (ed.) *Imitating Art: essays in Biography* (London: Pluto 1993), pp. 125-148. Reprinted in Montefiore *Arguments of Heart and Mind* 2002, pp. 143-164, abridged in *Journal of the Sylvia Townsend Warner Society* (2003), 15-30. Mainly addresses her biography of T.H.White, comparing it with the portraits of STW by Harman and Mulford.
2. Francois Gallix ed. & intro *T.H.White: Letters to a Friend: The correspondence between T. H. White and L.J.Potts* (Alan Sutton, 1984). Discusses STW's prologue to *The Book of Merlyn* (Collins 1978),.
3. 'A Note on Tortoises': John Simon, *Critical Essays on Sylvia Townsend Warner, English Novelist 1893-1978* (eds Gill Davies, David Malcolm, John Simon), pp.57-8: on STW's *Portrait of a Tortoise* (1946).

4. Melanie Micir ["Living in Two Tenses": On the Intimate Archives of Sylvia Townsend Warner](#), *Journal of Modern Literature*, Vol. 36, No. 1 (Fall 2012), pp. 119-131.
5. Alan Munton 'Rural Radical' (1999) takes a negative view of *T H White*, regarding it as too kind to White's conservatism.
6. **Commentary on STW's diaries and memoirs**
 1. Terry Castle 'The Will to Whimsy' *TLS* (3 June 1994), collected in Castle's *Boss Ladies Watch Out !: Essays on Women, Sex and Writing* London, (Routledge 2002) pp. 237-44. Incisive, brilliant review of STW's *Diaries* which argues that STW's troubled relationship with Valentine redeemed her from compulsive witticism.
 2. Frank Kermode : 'Sylvia Townsend Warner' review of STW's *Diaries* (ed, Harman, 1994) and of R. Garnett (ed.) *Sylvia and David: The Townsend Warner/ Garnett Letters*, *London Review of Books*, 21 July 1994 ('Breeding'), collected in Kermode, *Pleasing Myself: from Beowulf to Philip Roth*, Allen Lane, Penguin Press, 2001; Penguin, 2002, pp. 238-45. Measured admiration, from a leading critic.
 3. Alan Munton 'Rural Radical', review of STW's *Diaries*, *Cambridge Quarterly* vol.,28 no 2, February 1999, 171-3
 4. Kristianne Kalata ' "There Was a World Of Things...And A World Of Words": Narration of Self through Object in Sylvia Townsend Warner's *Scenes from Childhood*', *Tulsa Studies in Women's Literature* 2005, 319-339. Reads STW as a Modernist writer, comparing her with Gertrude Stein.
 5. Frances Bingham 'The Practice of the Presence of Valentine: Ackland in Warner's Work', Gill Davies, David Malcolm, John Simon (eds.) *Critical Essays on Sylvia Townsend Warner, English Novelist 1893-1978* Lampeter, Mellen Press 2006, pp.29-44. Examines the ways STW rewrote her lover Valentine into her fictions.

6. Ailsa Granne 'The Silent Self: Valentine's Ackland's Diaries After 1939', *Journal of the Sylvia Townsend Warner Society* 2012, 31-49. Subtle analysis of the 'textual dialogue' between STW and VA through their diaries.

7. Commentary on STW's letters

1. Penelope Fitzgerald 'Keeping Warm': review essay of William Maxwell (ed.) *Letters* and Claire Harman (ed.) *Collected Poem*. First published *London Review of Books* 1982, collected in Hermione Lee (ed.) *A House of Air*, Flamingo 2003, pp.249-52; reprinted in *Sylvia Townsend Warner Newsletter* no.8, 2004 (See also section 3: Commentary on STW's Poetry).
2. Terry Castle 'The Will to Whimsy' *TLS* (3 June 1994 (See above, section 6: Commentary on STW's Diaries and Memoirs.)
3. Margaretta Jolly 'A word is a bridge: death and epistolary form in the correspondence of STW', Davies, Malcolm, Simon (eds.) *Critical Essays on Sylvia Townsend Warner* (2006), pp.11-28. Abridged in *Journal of the Sylvia Townsend Warner Society* (2007), 18-30.
4. Jan Montefiore 'Something Understood: Formality and the Language of the Heart in the letters of Sylvia Townsend Warner', *Journal of the Sylvia Townsend Warner Society* (2009) 1-18

8. Commentary on STW's music

Lynn Mutti 'The Ambivalent Composer and the Carnegie Competition: From Music to Literature', *Journal of the Sylvia Townsend Warner Society* (2011), 21-36

Richard Searle 'Sylvia Townsend Warner and *Tudor Church Music*', *Journal of the Sylvia Townsend Warner Society* (2011), 69-88

9. Commentary on STW's translations

STW's translation of Felix Paredes' *romancero* 'Encarnacion Jimenez' is briefly discussed by Wendy Mulford in *This Narrow Place* (1988) p.97, and by Jan Montefiore in *Men and Women Writers of the 1930s* (1996) pp. 118-9.