

ANTHONY POWELL :
BIBLIOGRAPHY AND ASPECTS OF PUBLISHING
HISTORY

GEORGE LILLEY

**Thesis submitted to the University of Wales in fulfilment of the
requirements for the degree of Doctor of Philosophy**

2002

DECLARATION

This work has not previously been accepted in substance for any degree and is not being concurrently submitted in candidature for any degree.

Signed _____ (candidate)

Date _____

STATEMENT 1

This thesis is the result of my own investigations, except where otherwise stated. Other sources are acknowledged by footnotes giving explicit references. A bibliography is appended.

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Date _____

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Date _____

STATEMENT 2

I hereby give consent for my thesis, if accepted, to be available for photocopying and for inter-library loan, and for the title and summary to be made available to outside organisations.

Signed _____ (candidate)

Date _____

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ABSTRACT OF THESIS

"Anthony Powell : Bibliography and Aspects of Publishing History" by George Lilley. Thesis submitted in fulfilment of the requirements for the degree of Doctor of Philosophy, 2002.

The thesis is presented in two parts. The second part is the authorised, descriptive and enumerative bibliography of the works of the English novelist Anthony Powell (1905-2000). A first version of the bibliography was published in 1993, and was placed on a short-list of three works in 1994 for the Library Association Besterman Medal. The bibliography covers the major British editions of his books, and the first American hardback editions, together with examples of the major American paperback series. It provides full physical bibliographical descriptions; gives some account of the publishing history of each book including information about its textual history since publication and, where possible, print numbers or sales figures; lists his other published writings including contributions to periodicals, appearance in anthologies or other collective works, introductions or forewords, and edited works. In the entry for the poem *Caledonia* (A.4), I have given as part of the "Notes", an account of its textual history and of investigations into the circumstances of its printing.

The first part explores aspects of the publishing history of Powell's works and of his professional approach to authorship. It examines his changing views on the length and structure of his *magnum opus*, the twelve-novel sequence *A Dance to the Music of Time*, and its manner of publication; his textual concerns; his interest in the visual appearance of his books; and his changing views on their adaptation for radio and television.

This study draws upon primary archival sources which are fully documented.

ACKNOWLEDGEMENTS
TO THE PUBLISHED BIBLIOGRAPHY

1993

Thanks must first go to Anthony Powell for authorizing the bibliography, and to him and Lady Violet Powell for much kindness and hospitality. Anthony Powell has replied to my various letters of inquiry with an unfailing helpfulness and promptitude entirely in keeping with his thoroughgoing professionalism in all matters connected with the world of books. Without his help and cooperation, the bibliography could not have been undertaken.

Anthony Hobson and B.C. Bloomfield effected early and crucial introductions, and have given much helpful advice over the course of the project. Anthony Hobson and David Edrich extended generous hospitality to me while allowing me access to their own Powell collections. My task as author and, I believe, the resulting book, would have been much less interesting had it not been for the cooperation of Messrs William Heinemann Ltd (the late Roland Gant; Brian Perman; Janet Thompsett) and of Powell's agents David Higham Associates (Bruce Hunter). To Heinemann should now be added their parent company Reed International Books in whose Library at Rushden my wife and I spent several hectic but enjoyable working days and received much help from Joan Holah, Jean Rose and their colleagues.

I am grateful to St David's University College, Lampeter, for the grant of 6 months' study leave during the academic year 1984-85. I should also like to thank my colleagues in the College's Library for their support, and especially Kathy Miles and Jennie Bracher for obtaining material speedily on Inter Library Loan.

I would like to acknowledge the help given by the following individuals: Alan Brownjohn; John Fuller; the late Roy Fuller; the Dean of Balliol College; Henry Mee; Neil Ritchie; Shirley Toulson.

Numerous libraries not so far mentioned assisted me, either with reading facilities or by answering my written inquiries. These include, in Britain, the British Library, the National Library of Wales, the Bodleian Library and the libraries of Balliol College and the Theatre Museum; in the USA, Cornell and Princeton University Libraries; in Europe, the Bibliotheca de Catalunya, Barcelona; Bibliotheca Nacional, Madrid; Bibliotheca Nacional, Lisbon; Deutsche Bibliothek, Frankfurt; Koninklijke Bibliotheek, The Hague; Bibliotheca Nazionale Centrale Vittorio Emanuele 2, Rome; Bibliothèque Nationale, Paris; Helsinki University Library; Kungliga Biblioteket, Stockholm; Kongelige Bibliotek, Copenhagen; Cyril and Methodius National Library, Sofia; Staatsbibliothek Preussischer Kulturbesitz, Berlin.

The help of numerous publishers and publishing bodies is also gratefully acknowledged. These include, in the UK : the Booksellers Association; Messrs Boydell and Brewer; Burke's Peerage; Century Hutchinson; Dovecote Press; Harper Collins; Hodder and Stoughton; Lutterworth Press; Maidenhead Archaeological and Historical Society; Manchester City Art Gallery; Methuen London Ltd.; Oxford University Press; Penguin Books; Purnell Books; Michael Russell (Publishing) Ltd; Secker and Warburg; Thames and Hudson; Thames Publishing; Weidenfeld and Nicolson. In the USA : Encyclopedia Britannica, Inc.; Farrar, Strauss and Giroux; Holt, Rinehart and Winston; Little, Brown and Co.; Macmillan Publishing Company; NAL-Dutton; University of Chicago Press.

Mr Powell's agents in America, Harold Ober Associates, have helped considerably with information about his American publications, and have given me numerous contacts; two further British agents who have been of help are : Curtis Brown and John Farquharson; and Irene Josephy.

I am also greatly indebted to the staffs of the *Daily Telegraph*, *Luxemburger Wort*, *Punch*, and *The Spectator*, and to the library staff of News International PLC for access to marked files and other editorial records of the *Times Literary Supplement*.

Many of those named above, or mentioned by implication, are people I have come to know personally, and I would like to record here the pleasure I have derived from making their acquaintance, as well as my appreciation of their material help.

Lastly, I hope that those whose help is acknowledged here will feel the result is worth the trouble they have taken. The responsibility for any omissions, or errors of fact or judgement, is wholly mine.

George Lilley
Lampeter, 1993.

ACKNOWLEDGEMENTS

TO THE PRESENT THESIS

During the course of my work on the first edition of the published bibliography of Anthony Powell, the content of which is incorporated in this thesis, I had occasion to seek the help of many organizations and individuals : I would like here to reiterate my thanks for their generosity with information, their time and, in some cases, their hospitality. At this later stage, I would also like to thank my supervisors in the Department of English at the University of Wales, Lampeter for their support and helpful advice : Ms Belinda Humfrey and Professor John Manning. I would also like to thank the Department and the University for appointing me in 1996, on my retirement from the post of University Librarian, to the position of Senior Research Fellow in Bibliography, which has greatly facilitated my subsequent work. I owe a debt of gratitude to my friend Mr. A.J.S. Williams M.B.E., formerly Senior Lecturer at the University of Wales, Aberystwyth, who first suggested that my bibliographical research might form the basis of a doctoral thesis. I also wish to thank my dear wife Maureen and daughter Sarah for their practical help as well as their patience and forbearance throughout.

CHRONOLOGY

1905	Anthony Dymoke Powell born in London, 21 December
1919-23	At Eton College
1923-6	At Balliol College, Oxford
1926	Joined Duckworth & Co., publishers
1926-52	In London except for travel and military service
1931	<i>Afternoon Men</i> (A.1) (first novel) published (Duckworth)
1934	Became a member of the Radnorshire Society
1934	Married Lady Violet Pakenham, third daughter of the fifth Earl of Longford
1936	Left Duckworth & Co.; joined Warner Bros., film company
1936	Began to contribute to the <i>Daily Telegraph</i>
1937	The Powells visited USA and Mexico; at Hollywood they met F. Scott Fitzgerald
1937	Began to contribute to the <i>Spectator</i>
1939	Commissioned in the Welch Regiment
1940	First son, Tristram, born
1946-48	Contributed to <i>Luxemburger Wort</i>
1946	Completed <i>John Aubrey and His Friends</i> (A.7)
1946	Second son, John, born
1947	Order of the White Lion (Czechoslovakia)
1947	Joined editorial staff of <i>Times Literary Supplement</i>
1947	Order of Leopold II (Belgium)
1948	Croix de Guerre (Luxembourg)
1948	Order of the Oaken Crown (Luxembourg)
1948	<i>John Aubrey and His Friends</i> (A.7) published (Eyre & Spottiswoode)
1948-55	New editions of Powell's five pre-war novels (John Lehmann;

	Heinemann)
1951	<i>A Question of Upbringing</i> (A.8), first novel in <i>A Dance to the Music of Time</i> sequence, published (Heinemann)
1952-	Moved to The Chantry, Frome, Somerset, and continued to live there until his death in 2000
1953	Appointed Literary Editor of <i>Punch</i>
1956	Received CBE
1957	<i>At Lady Molly's</i> (A.12), fourth novel in <i>A Dance to the Music of Time</i> , awarded the James Tait Black Memorial Prize
1959	Ceased employment with <i>Punch</i> ; resumed contributing regularly to the <i>Daily Telegraph</i>
1960	Meridian Fiction (New York) edition of <i>The Acceptance World</i> (A.11(e)), Powell's first novel to be published in paperback
1961	Paperback edition of <i>Venusberg</i> (A.2(c)), the first of Powell's novels to be published by Penguin
1962-76	A Trustee of the National Portrait Gallery
1962	Penguin edition of <i>A Question of Upbringing</i> (A.8(b))
1967	Collins Fontana paperback edition of <i>A Question of Upbringing</i> , Powell's first appearance in Fontana
1971	Hon. D.Litt., University of Sussex
1974	<i>Temporary Kings</i> (1973) (A.21), eleventh and penultimate novel in <i>A Dance to the Music of Time</i> , awarded W.H. Smith Prize
1975	<i>Hearing Secret Harmonies</i> (A.22), twelfth and final novel in <i>A Dance to the Music of Time</i> , published (Heinemann)
1976	<i>Infants of the Spring</i> (A.23), first volume of memoirs, collectively titled <i>To Keep the Ball Rolling</i> , published (Heinemann); three further vols., 1978-1982
1976	Hon. D. Litt., University of Leicester
1976	Hon. D. Litt., University of Kent

1977	Elected Hon. Fellow, American Academy of Arts and Letters
1980	Hon. D. Litt., University of Oxford
1981	Hon. Fellow, Modern Language Association of America
1982	Hon. D. Litt., University of Bristol
1983	<i>O, How the Wheel Becomes It!</i> (A.27), a novella, published (Heinemann)
1984	<i>Hudson Review</i> Bennett Award
1984	Ingersoll Foundation, T.S. Eliot Prize for Creative Literature
1986	<i>The Fisher King</i> (A.29), a novel, published (Heinemann)
1988	Companion of Honour
1990	Ceased contributing to the <i>Daily Telegraph</i>
1990	<i>Miscellaneous Verdicts</i> (A.31), collected criticism, published (Heinemann)
1992	<i>Under Review</i> (A.33), collected criticism, published (Heinemann)
1992	Hon. D. Litt., University of Wales
1995	<i>Journals 1982-1986</i> published (A.35), (Heinemann)
1996	<i>Journals 1987-1989</i> published (A.36), (Heinemann)
1997	<i>Journals 1990-1992</i> published (A.37), (Heinemann)
1997	<i>A Dance to the Music of Time</i> screened in four films of two hours each (Channel 4 television)
2000	<i>A Writer's Notebook</i> published (A.38), (Heinemann)
2000	Death of Anthony Powell, 28 March, in Somerset
2002	Death of Lady Violet Powell, 12 January

CONVENTIONS AND INFORMATION

1. **Books**

In Section A, for each title listed, full descriptions have been given, as applicable for

- (i) first English hardcover edition
- (ii) first English paperback edition
- (iii) first American hardcover edition
- (iv) in most cases, first American paperback edition

together with (in some cases) other editions of bibliographical interest. Many of the novels, e.g. the first seven titles in *A Dance to the Music of Time*, have appeared in the UK in several paperback editions. I have usually described the first paperback edition fully, including in the *Notes* section any information I have been able to obtain about the publishing history of later paperback editions.

(a) Listing of Previously Published Books

As might be expected in the case of a novelist whose works are popular and widely read, the preliminary pages of many of his editions contain lists of previously published books and these have not normally been transcribed in full. The statement "NOVELS [5 titles]" implies that the page contains the heading NOVELS and that each of the five titles which follow is on a separate line. Where a title occupies more than one line the transcription is in the form, "GENERAL [2 titles (3 lines)]".

(b) Publishers' Devices

In order to avoid unnecessary repetition, the devices used by the most frequent publishers of Powell's works are not normally described. The term "[device]" used in a description implies the following:

i) Heinemann

A windmill, between the letters WH;

ii) Penguin

A penguin seen in right or left profile, within an oval frame. Most frequently black on white; on some covers, black and white on an orange background; on *The Kindly Ones* cover, orange on white; on the covers of *The Orchid Trilogy* (B.20(b)) and *The Image of a Drawn Sword* (B.24(a)), in black and white on grey.

iii) Fontana

A stylised fountain. Coloured blue with white or black, depending on background colour of cover;

- iv) Little Brown
A column, between the letters L B, within an oval frame;
- v) Berkley
A shield bearing a fleur-de-lys. Black and white on title-page; on covers, colours vary dependent on background colour.
- (c) Spine-lettering
The statement "[Lettered down the spine]" implies that when the book is laid flat on its rear cover the lettering so described will read left to right as normal.
- (d) Colours used in Bindings and Jackets
Wherever possible, these colours are designated by the colour numbers and descriptions used in ISCC/NBS (Inter-Society Color Council/US National Bureau of Standards) *Color-Name Charts Illustrated with Centroid Colors* (1965) (Supplement to NBS Circular 553). No numbers are quoted for black, white, gold or silver. In some cases the number quoted represents the nearest approximation to the binding or jacket colour.
- (e) "Contents"
In Section B a note under the heading *Contents*, preceding the *Notes* section in each description, describes Powell's contribution to the book. The bibliographical contents-statement follows the collation statement without a separate heading.
- (f) Print or Sales Figures
Print numbers have been obtained, wherever possible from the publisher; where these cannot be given, sales figures, where available, are stated. Otherwise it can be assumed that no figures were available : in a few cases, where publishers have advised me that it is their policy not to disclose print numbers, this is stated.
- (g) Textual Considerations
Because of the numerous editions and printings of most of Powell's books, it has not been possible to undertake systematic collation. Nevertheless, where I have found corrections or emendations to have been made, these have been noted. In the penultimate section of *A Buyer's Market* the changes are too numerous, extensive and complex to be noted briefly in the description. These and other textual changes which have a bearing on the style, or on the action of *A Dance to the Music of Time*, are discussed in 1.2, Textual Considerations, pp. 23-33.

(h) Reviews

Heinemann's archives, now held at the Random House Group Archive and Library at Rushden, contain extensive collections of cuttings of reviews of Powell's books from *The Valley of Bones* onwards. Here and elsewhere, those reviews I have come across are listed, but no systematic attempt has been made to trace *all* reviews. A useful source for reviews of earlier books, including American editions is R.J. Stanton, *A Bibliography of Modern British Novelists* (Troy, N.J.: Whitston, 1978) Vol. II.

2. Contributions to Periodicals

(a) Evidence of Authorship

Advice on this matter has come from Powell himself. His contributions are signed unless otherwise noted in the entry, "Anthony Powell" being the form of name usually appearing.

In the *Transactions of the Radnorshire Society* the name "A.D. Powell" is used; in *Punch* some contributions are signed A.P. For the *Times Literary Supplement*, information from Powell's own collection of cuttings from the period (1947-53) when he was a member of the editorial staff and a regular contributor, and when articles and reviews were usually published anonymously, has been supplemented through access to marked files and other editorial records for this period. He has also given me information about a number of pseudonymous contributions to the *New English Review* between 1946 and 1948.

(b) Arrangement of Entries

Contributions to periodicals appearing monthly are placed before all other periodical entries for the month in which they occur. In the case of periodicals published annually I have tried to place the entries for Powell's contributions chronologically in accordance with the precise date of publication of the issue or volume in which they appear. Where the publishers have been unable to confirm a precise publication date the placing has been based on libraries' dates of receipt.

(c) Style of Entries

Use of Arabic or roman numerals for volume or part numbers is governed by the usage of the periodical concerned. Daily, weekly and some monthly periodicals are designated by their publication date only : popular usage is the guide here. To economize on space and keyboarding time, two abbreviations have been used : "DT" means *Daily Telegraph*, "TLS" *Times Literary Supplement*.

3. **Scope**

It is hoped that the content of sections A, B and C is up-to-date as at June 2002. Sections E, F and G are not intended to be exhaustive but to provide representative samples. The present version of the bibliography is intended to cover publications in English. For partial listings of translations, the reader is referred to G. Lilley, *Anthony Powell : A Bibliography* (Winchester: St Paul's Bibliographies, 1993).

ABBREVIATIONS

Bibliographical Terms

FC	-	Front cover
FF	-	Front flap
FFEP	-	Front free endpaper
FP	-	Front panel (of a dust-wrapper)
LH	-	Left hand
RC	-	Rear cover
RH	-	Right hand
RF	-	Rear flap
RP	-	Rear panel

Names of Persons and Organizations

AP	-	Anthony Powell
BH	-	Bruce Hunter (David Higham Associates)
DHA	-	David Higham Associates
GL	-	George Lilley
RG	-	Roland Gant (William Heinemann Ltd)
RHGAL	-	Random House Group Archive and Library
Reed London	-	the London Office of Reed Consumer Books Ltd (in 1996, Michelin House, 81 Fulham Road, London, SW3 6RB). In 1997 some of the adult imprints of Reed Consumer Books, including Heinemann, Mandarin and Minerva, were acquired by the Random House publishing group.

A number of abbreviations are used in references to unpublished correspondence : for example, the note (BH to AP, [date]: AP) would mean a letter from Bruce Hunter to Anthony Powell, bearing the stated date, and that the copy I saw was in Powell's possession. In the case of material in the possession of Powell's publishers, the document quoted was at the location stated at the time when I saw it.

In quotations, the style of the original has been followed in regard to capitalization, punctuation, spelling and the use of italic or roman type.

Other Shortened Names

Dance - My usage here follows Powell's own usage in his published memoirs - see, for example, *Strangers*, p.4 - and unpublished correspondence. The reference is always to *A Dance to the Music of Time* as a 12-novel sequence, not to any of the 3-in-1 omnibus volumes which have *A Dance to the Music of Time* as their main title.

Also in accordance with Powell's own usage, the following shortened forms of title are used for his volumes of memoirs:

Infants - *Infants of the Spring*

Messengers - *Messengers of Day*

Faces - *Faces In My Time*

Strangers - *The Strangers All Are Gone*

Balliol College Register - unless otherwise stated reference is to: *The Balliol College Register: Third Edition, 1900-1950*; edited by Sir Ivor Elliott (Oxford: Printed for private circulation ... at the University Press, 1953).

Publishers

"Duckworth" refers to the London publishers Gerald Duckworth & Co. Ltd.

"Little, Brown" refers to the North American publishers Little, Brown of Boston and Toronto.

"Heinemann" refers to the London publishers William Heinemann Ltd. who, though no longer an independent company, were known by that name until 1992 when the name "Heinemann Mandarin" came into use on letterheads; the names "Heinemann", "William Heinemann" and "William Heinemann Ltd" continued in use on title-pages and title-page versos until 2000. For an account of changes in the ownership of Heinemann see John St. John, *William Heinemann: a Century of Publishing, 1890-1990* (London: Heinemann, 1990).

BIOGRAPHICAL GLOSSARY OF PERSONS NAMED IN PART 1

Note For fuller information on some of the Heinemann staff mentioned here the reader is referred to John St John, *William Heinemann: a Century of Publishing, 1890-1990* (London: Heinemann, 1990).

AMIS, Sir Kingsley, 1922-96.

Novelist, poet, newspaper columnist; friend of Powell. See K. Amis, *Memoirs* (London: Hutchinson, 1991); E. Jacobs, *Kingsley Amis: A Biography* ("fully updated edition"; London: Sceptre, 1996).

ARMITAGE, Helen

Managing Editor, Heinemann in 1986 and 1987.

BEER, John

On Heinemann staff from the 1950s to 1977: involved in European sales and marketing.

BELL, Alan

Librarian, the London Library, 1993-2002; previous posts at the National Library of Scotland, 1966-81; Rhodes House Library, Oxford, 1981-93. See *Who's Who, 2002* (London: A & C Black, 2002).

BELL, Rev. Kenneth N., 1884-1951

Fellow of Balliol College, Oxford, 1919-1941; Powell's tutor. See: *Balliol College Register : Third Edition, 1900-1950*, ed. Sir Ivor Elliott (Oxford: Printed for private circulation... at the University Press, 1953); *Infants, passim*; *Faces*, p. 159; *Strangers*, p.197.

BLACK, Sir Misha, 1910-1977

Artist, architect, industrial designer. See *Who Was Who, 1971-1980* (London: Adam and Charles Black, 1981).

CUNARD, Nancy, 1896-1965

Poet and publisher: founded the Hours Press, located until 1929 at La Chapelle - Réanville in Normandy, from 1930 onwards in Paris, printing work by British, French and American writers including Norman Douglas, George Moore, Richard Aldington, Louis Aragon, Robert Graves, Samuel Beckett, Ezra Pound. Recalled by many who knew her in *Nancy Cunard: Brave Poet, Indomitable Rebel*, ed. by Hugh Ford (Philadelphia [etc.]: Chilton Book Co., 1968).

CUSHMAN, John

On staff of Little, Brown in 1961.

EILENBERG, Max

Member of Reed Books' staff in 1991.

EVANS, A. Dwyer

Joined Heinemann in 1920s; became a director 1933. War service 1940-[45?]. Chairman 1962-73; and Group Managing Director 1965-73.

FLEMING, Peter

Historian, travel writer, journalist. See *Who Was Who, 1971-1980* (London: Black, 1981).

FRASER, Helen

Joined Heinemann as Publisher in 1987. Later Managing Director of Reed Books' adult trade division (covering the Heinemann, Methuen, Secker & Warburg, Mandarin and Minerva imprints) until 1997 when she joined Penguin on the sale of the division to the Random House group.

FRERE, A.S., 1892-1984

Joined Heinemann, 1923; Director, 1926-32; Managing Director, 1932-40; War work, 1940-44; Chairman of Heinemann, 1945-1961; President 1961-62.

See *Who Was Who, 1981-1990* (London: Black, 1991).

FULLER, Roy, 1912-91

Poet, critic, novelist, memoirist. Elected Professor of Poetry, Oxford, 1968. In later life a member of the Arts Council and of the Library Advisory Council, and a governor of the BBC. See N. Powell, *Roy Fuller: Writer and Society* (Manchester: Carcanet Press, 1995).

GANT, Roland

Publisher, author, translator. On Heinemann's staff from 1950; editorial manager, 1952-57. With Michael Joseph, 1957-62. Editorial Director, Secker & Warburg, 1962-65; became Editorial Director, Heinemann, 1965; retired in 1983 or 1984, continuing in a part-time advisory capacity. His own publications include the novel, *World in a Jug* (London: Cape, 1954) and a volume of war reminiscences, *How Like a Wilderness* (London: Gollancz, 1946). See D. Stanford, *Inside the Forties: Literary Memoirs 1937-1957* (London: Sidgwick & Jackson, 1977).

GODWIN, Anthony

Joined Penguin Books' staff in 1960 as an editorial adviser; soon Fiction Editor; Chief Editor; later a director. Joined the London publishers Weidenfeld and Nicolson in 1967.

See J.E. Morpurgo, *Allen Lane, King Penguin: a Biography* (London: Hutchinson, 1979); A. Alvarez, *Where Did It All Go Right?* (London: Richard Cohen, 1999).

GOLDSMID, Sir Henry d'Avigdor, 1909-76

MP (Conservative), Walsall South, 1955-74, and businessman; PPS to Minister of Housing and Local Government, 1955-56; Chair of various Parliamentary committees, 1970-74. See *Who Was Who, 1971-1980* (London: Black, 1981).

GYDE, Arnold

Joined Heinemann 1925; Head of editorial department in 1939. Returned to company 1944 after war service, then "largely engaged on publicity" (John St John, *op.cit.*, p. 328).

HART-DAVIS, Sir Rupert, 1907-1999

Publisher, editor and author; Director, Jonathan Cape Ltd, 1933-40; war service, 1940-45; Founded Rupert Hart-Davis Ltd, 1946. See *Who's Who, 1999* (London: Black, 1999).

HIGHAM, David, 1895-1978

Literary agent. Began work with Nancy Pearn and Lawrence Pollinger, then of the Curtis Brown agency, at age 29. Pearn, Pollinger and Higham established as separate company 1935; adopts name David Higham Associates 1958. See his *Literary Gent* (London: Cape, 1978).

HOBSON, Anthony

Friend of Anthony Powell, a director of Sotheby's, 1949-71; bibliographer who has published extensively, especially on the history of bookbinding and of Renaissance book collecting. See *Who's Who, 2002* (London: Black, 2002).

HOWARD, Brian, 1905-58

Poet, critic, self-publicist: prominent among the Oxford Aesthetes of the 1920s. See *Brian Howard: Portrait of a Failure*, ed. by Marie-Jacqueline Lancaster (London: Blond, 1968).

HUNTER, Bruce

Literary agent; director of David Higham Associates, 1969 to the present. See Anthony Powell, *Journals 1982-1986* (London: Heinemann, 1995); *Journals 1987-1989* (Heinemann, 1996); *Journals 1990-1992* (London: Heinemann, 1997).

Powell, *Journals 1982-1986* (London: Heinemann, 1995); *Journals 1987-1989* (Heinemann, 1996); *Journals 1990-1992* (London: Heinemann, 1997).

KETTON-CREMER, R.W., 1906-69

Undergraduate at Balliol College, Oxford, 1924-28. Friend of Powell. See Powell's unsigned obituary notice "Mr R.W. Ketton-Cremer: author, scholar and squire", *The Times*, 13 December 1969, p.10 (C.1054); *Infants*, pp. 163-4, 170; *Messengers*, p.75; *Strangers*, pp.37-9, 134, 158.

KLEE, Hugo de

On Heinemann's staff in 1986.

LANCASTER, Sir Osbert, 1908-86

Artist and writer, cartoonist, designer for theatre and opera. See *Who Was Who, 1981-1990* (London: Black, 1991).

MICHIE, James

On Heinemann's staff from the early 1950s (as assistant to Roland Gant). Succeeded Gant as editorial manager, 1957. A director, 1961-62.

POTTER, John

On staff of Mandarin Books in 1980s and early 1990s. Sales Director, then Publisher.

PRIESTLEY, Derek

On Heinemann's staff in early 1950s. Home Sales Manager, 1958-60; a director, 1960-64.

RAKOFF, Alvin

TV and film director. After working in journalism he was selected by the BBC for its directors' training scheme, later directing acclaimed film and TV productions. Directed series of four x 2-hour films of *Dance* for Channel 4 shown in 1997. For an account of this see Section D, pp 387-9.

SPURLING, Hilary

Critic, editor, biographer. See *Who's Who, 2002*.

INTRODUCTION

Anthony Powell more than once professed himself uninterested in bibliography. In his journal for 11 April 1984, he wrote:

Consequent on incessant badgering about my bibliography, I talked the question over again with Anthony Hobson (always much in favour). On the principle of hiring one beggar to keep off the others, agreed to G.L. [sic] Lilley doing the bibliography of my work ...¹

In his journal for 1 November 1984, in a further reference to the author of this thesis, he writes:

George Lilley, Librarian of St David's University College, Lampeter, came to see file copies of my books, pasted up journalism, etc, for my bibliography ... I find bibliography, even my own, hard to take much interest in.²

Some years later, in his Foreword to my published bibliography of his work, he wrote:

I have never been greatly interested in what might be called the ironmongery of writing and producing books - in which bibliography might be classed ...³

Here also he suggests that this was due to a feeling on his part that '... the book was looked on as more important than the writer or illustrator ...' Nevertheless Powell's professional concerns as an author would appear to have more in common with those of the bibliographer than he appears willing to acknowledge. To illustrate this, some consideration will be given to the question of the interests and concerns of bibliography. According to Gaskell

To students of literature and history, bibliography means primarily the study of books as material objects. To this Sir Walter Greg appended a further definition, calling bibliography the science of the transmission of literary documents; and by transmission he meant not only the genealogy and relationship of variant texts, but also the evolution of particular texts in the processes of their production and reproduction.⁴

The reference to Greg is to his *Collected Papers*; edited by J.C. Maxwell (Oxford, 1966), p.239. Gaskell continues:

This implies ... that the chief purpose of bibliography is to serve the production and distribution of accurate texts ... Bibliography can help us to identify printed books and to describe them; to judge the relationship between variant texts and to assess their relative authority; and, where the text is defective, to guess at what the author meant us to read. Plainly it is a basic tool for editors, whose aim is to provide modern readers with accurate and comprehensible versions of what their authors wrote. But librarians, too, aim to hand on texts, by caring for the books in their keeping and making them available; and to do this effectively - to know what they have got - they too must use the techniques of bibliography.⁴

In both Gaskell and Greg, then, there is an emphasis on bibliography as a servant of textual criticism and editing. However Greg assigns importance both to illustration and to binding. Of illustration he remarks:

... bibliography could not afford, without serious loss, to hand over the study of book illustration exclusively to the department of graphic arts; and when the bibliographer devotes himself to the investigation of illumination, woodcutting, and even engraving, in books, ... he is ... doing work essential to book-lore ...⁵

Binding is seen as of lesser importance in relation to the central concern with the transmission of the text:

... binding, however essential to the preservation of books, [is] rather a condition antecedent to transmission than governing it ...⁶

Powell's stated view of bibliography appears to have something in common with that of Greg. Nevertheless, his early experience in publishing, as a member of Duckworth's staff from 1926 to 1936, is of relevance to his professional approach to authorship. Throughout his active career as an author, he engaged with his publishers – perhaps to an exceptional degree. He was concerned about the detail of how his texts were transmitted, and about the visual appearance of his books. Part of the object of this thesis is to examine the nature and effects of this engagement and, more broadly, of the collaboration between author, publishers and agents which has produced the range of editions of his work which we have today.

I would suggest that in the research for, and preparation of an author bibliography, the compiler can assemble vital evidence for the history of the book. In the case of an imaginative writer it must surely be allowed that the experience of handling and examining the book as a material object is part and parcel of the aesthetic experience of reading; and bibliographic description, as well as providing a means for the unique identification of differing editions, impressions and issues of a book, can furnish a systematic description of the characteristics of the book as material object including the binding and wrapper design. In addition the publishing history, including print numbers or sales figures (contained in the "Notes" section of the bibliographic descriptions) provides evidence for

developments in literary taste, and in the author's literary reputation and reception. Lastly, the originators of literary texts (in common parlance, "authors") are an essential part of book history; and a bibliographer's research can uncover information concerning an author's professional approach to his task. Part I of this thesis will explore changes in Powell's thinking about the structure and length of his novel-series *A Dance to the Music of Time* and its effects on its publication. It will explore his interest in the aesthetic aspects of his books as material objects; and it will explore his concern with what has happened to his books after publication, especially in terms of adaptation for television and radio.

Bibliographical study, if supported by access to primary sources, can be a mode of conducting a systematic study of an author's literary career. The correspondence to which Powell has given me access, together with other materials seen in his publisher's archives and other files, constitute an invaluable source of information relating to his professional approach to authorship. The importance in this context of his practical experience in publishing, as a member of the staff at Duckworths from 1926 to 1936, cannot be overstressed and is recognized by more than one of his correspondents.

It is convenient to use his novel sequence *A Dance to the Music of Time* as evidence for many of these preoccupations. This is clearly the work on which his literary reputation chiefly rests, and it appears to be the work which has most caught the imagination of the reading public. These factors, taken together with its character as a series, have led to its publishing history being the most complex among his works.

1. **Structure and Length of *A Dance to the Music of Time*.**

An early issue was that of the arrangement of titles so as to give appropriate status to the title of each individual novel, to the overall title of the series and to the position of each novel in that series.

Powell sums it up as follows:

a small bibliographical point may be recorded regarding the 'prelims' of *A Question of Upbringing* (1951). It was my intention that an additional half title, indicating the name of the whole sequence, *The Music of Time* (followed by asterisks denoting the number of the volume) should appear on the page preceding that opening the narrative. After I had passed proofs some over-enthusiastic supervisor altered this sub-heading to *A Question of Upbringing* ... this was soon put right so that a 'first state' exists in the first edition.⁷

Heinemann's correspondence with him shows how his views on this issue were sought (A.S. Frere to AP, 1 May 1950: AP), and gives Heinemann's view as to how the mistake occurred:

... I cannot understand what has happened about THE MUSIC OF TIME on the half title, since it was most carefully arranged. The Press say it was marked out in the proofs and A QUESTION OF UPBRINGING substituted, and they naturally thought that was what you wanted afterwards. I am afraid the only thing to do now is to get it put right in subsequent editions of which I hope there will be many. (A.S. Frere to AP, 28 December 1950: AP).

And again:

as usual in such matters, nobody can produce evidence to show why the thing got dropped. Personally, I don't think it was you: I suspect an over zealous proof reader ... (A.S. Frere to AP, 2 January 1951: AP).

Another concern to author and publisher was the possible overall length of the series, and the attraction of the individual novels as members of a series. A letter from Arnold Gyde of Heinemann to Powell, on publication of *A Buyer's Market*, appears to suggest that at that point a trilogy may have been envisaged:

In spite of the fact that the second novel in a trilogy or series always seems to attract some unfavourable comment, you are getting some excellent pieces in your press ... (Arnold Gyde to AP, 30 June 1952: AP).

From the evidence of a letter from Serrell Hillman of *Time* magazine the idea appears to have got about that the series would consist of six volumes:

I am delighted he's working for Punch [sic] but hope it will prompt him into finishing that six volumes [sic] series (Serrell Hillman to RG, 18 March 1953: RHGAL).

In January 1958 Dwyer Evans of Heinemann wrote to Powell suggesting

... that The Music of Time Series should, in some way, be listed in advertisements, catalogues and on the reprint of *AT LADY MOLLY'S* which we are now making, so that people know that this is a series. I wondered if I could ask you to write me fifty words or so which would give the reader some idea of your intentions ... (Dwyer Evans to AP, 24 January 1958: RHGAL).

In the first editions of the *Dance* novels, the practice was adopted from the sixth novel, *The Kindly Ones*, onwards of listing the series titles under the heading THE MUSIC OF TIME on a half title. By June 1962 Powell wrote to Heinemann:

Owing to the ineptness of the blurb on The Kindly Ones, a number of critics ... appear to think the series has come to an end. ... do you think it would be a good idea if the firm

sent a line to the Observer saying that The Music of Times [sic] is, in fact, only half way at the moment. (AP to James Michie, 24 June 1962: RHGAL)".

According to a handwritten annotation on this letter the blurb was "written by author": suggesting that the reference to "ineptness" was an instance, not altogether uncharacteristic, of sardonic self-deprecation on his part, as he is unlikely to have forgotten his own authorship of the blurb. By this date Powell had decided that the sequence would consist of twelve novels.

The Kindly Ones (sixth volume of *Dance*, and that which linked the two wars) had been published the year before the staging of *Afternoon Men* [1963]. That was a juncture in the sequence when clearly plans had to be made for dealing with the period of the second war. I decided the war would require three volumes of narrative to cover its various aspects and their effect on the characters of the novel. Accordingly, making a rough estimate of the age I should be when the last of the war trilogy had been completed - and not wanting the engine to run down before the end of the journey - I settled at this point that *Dance* should be contained within twelve volumes.⁸

In fact a letter from Powell, quoted by David Higham to Dwyer Evans of Heinemann on 24 November 1961, makes it clear that Powell, as quoted, had arrived at his decision as to the number of volumes earlier. Powell is responding to a request for an Introduction to the Heinemann first British three-in-one volume:

If however they would like a very short note saying that this is *the first quarter* of a long novel ... I think there would be no objection. [italics mine]. (DH to Dwyer Evans, 24 November 1961: RHGAL).

Powell's first UK paperback publishers were Penguin, who appear to have begun discussions with Heinemann and with Powell's agents in 1957 or 1958. An issue specific to Powell on which the correspondence focused, was whether Penguin were to be allowed to bring out any of Powell's pre-war novels before any *Dance* titles. Changing conceptions of the length and coverage of *A Dance to the Music of Time* appears as a background to these discussions. For example, on 24 July, 1958 a letter from Dwyer Evans of Heinemann to Eunice Frost of Penguin states:

... there are five titles not included in the Music of Time Series... They [i.e. Powell and his agents] suggest that you take all five with the understanding that when we decide to do the Music of Time Series in paper covers, that you have the first refusal... (Dwyer Evans to Eunice Frost, 24 July 1958 : Penguin Archive)

In reply Eunice Frost proposed waiting before bringing out any Powell until *Dance* was complete [Eunice Frost to Dwyer Evans, 1 August 1958 : Penguin Archive]. Evans's reply is revealing:

... If we wait until the end of publication of *The Music of Time Series*, it will probably be *five or six years* [italics mine]. I really think we should have some of the earlier Powells on the market before too long. (Dwyer Evans to Eunice Frost, 1 August 1958 : Penguin Archive)

"Five or six years" would mean at the latest 1964, the year in which *The Valley of Bones*, seventh novel in the sequence, was published. However, by May 1962 the blurb for Penguin's edition of *A Question of Upbringing* states: "Five have so far appeared... and *several more are expected*" [italics mine] (Penguin Archive).

A related question is that of publication in single, versus omnibus volumes. The North American publishers Little, Brown and Company - by then Powell's regular hardback publishers in the U.S. - first agreed that they would like to bring out a three-in-one edition early in 1961 when Higham remarked:

this is not likely to have a very large sale: but it seems to us desirable that it should be put out and the earlier books be subsequently made available. (DH to AP, 24 March 1961: AP).

They brought out the first volume of what turned out to be an edition of four three-in-one omnibus volumes in January 1962. A letter from John Cushman of Little, Brown to Dwyer Evans of Heinemann, dated 10 August 1961, is illuminating. He remarks 'Mr Powell would like us to call it "volume I" but I think that unnecessary for the first *trial* volume ...' [Italics mine]. Cushman's letter goes on to explain the rationale for Little, Brown's decision:

This project is intended to supply a demand by a small but vocal audience for the first three books to be available in America. ... it will help ... to sell future books to have the first three in print, for practically every reviewer and critic mentions the fact that the series should be read as a whole rather than as individual volumes ... (John Cushman to Dwyer Evans, 10 August 1961: RHGAL).

Comparing the publishing history of *Dance* on the two sides of the Atlantic, Powell notes

This is one of the differences between American and British publishing; the Americans feel drawn to a thick mass of printed material; the British preferring a slim volume which, while giving money's worth, does not threaten too long commitment.⁹

He suggested to me (personal communication) that the American market has always been more favourable than the British towards omnibus editions, and it is interesting to note that the first American omnibus volume, published 17 January 1962, pre-dates the first English one (3 December 1962) by almost a year. This is the only instance in Powell's works known to me, of a first American hardback edition pre-dating a first English one. A subsequent letter from John Cushman to Dwyer Evans develops the idea of the impact of the omnibus upon subsequent sales of single volume editions. On 18 January 1962 he acknowledges receipt of the manuscript of *The Kindly Ones*:

... it is reasonable to suppose that the publication of THE KINDLY ONES will not, because it follows so hard upon A DANCE TO THE MUSIC OF TIME [i.e. the first American 3-in-1 volume (A.15(b))], receive quite as wide and lengthy [press] attention as the present book. On the other hand, there will be a much larger number of people eager to read THE KINDLY ONES. (John Cushman to Dwyer Evans, 18 January 1962: RHGAL).

In the same letter the importance is stressed of simultaneous British and US publication of *The Kindly Ones*, in order to compensate for any loss of press coverage in the States. According to DHA's contract record, sales of the first American omnibus volume were 8,791 copies in the period to 30 June 1962, a fact which no doubt led to Powell's remark 'The Three-in-One volume seems to be getting a very satisfactory reception in America' (AP to Dwyer Evans, 9 March 1962: RHGAL). In the summer of 1963 Little, Brown moved to obtain Powell's agreement for a second omnibus volume (BH to AP, 14 August 1963: AP). This was less than a year after publication of *The Kindly Ones* in America on 26 September 1962. It is possible that the availability of this volume affected American sales of *The Kindly Ones*, which were 6,938 copies to 31 December 1962 but only a further 1,578 copies from 1 January 1963 to 31 December 1974. Publication of the third omnibus volume was planned to coincide with American publication of *Books Do Furnish a Room* 'in the hope that this will stimulate and increase an awareness of the series' (BH to AP, 29 July 1970: AP) and unlike earlier proposals of simultaneous publication, this was fulfilled.

In due course there followed American paperback three-in-one editions, published at two-month intervals commencing April 1976: see A.15(c). However, the negotiation for this project dated back to at least September 1973, when David Higham wrote to Powell as follows:

I hear from Ober in New York that Little, Brown have an offer to reprint what will eventually be four volumes of your books each containing three titles. ... the publisher is Popular Library which is part of the CBS Group there who also own Holt Rinehart. ... Little, Brown ... would be willing to accept it ... because it would get the books out into a cheaper-price market ... it is difficult to advise you what the answer ought to be: but on the whole, ... I think it might pay to wait because ... when the twelfth volume crowns the work there will be a really considerable fuss made and this should lead to something better ... (DH to AP, 27 September 1973: AP).

In connection with Higham's phrase 'when the twelfth volume crowns the work' it will be recalled that Powell had envisaged the sequence as 12 novels from 1961 onwards.

Negotiations were resumed in September 1974 when Popular Library offered to publish a set of four omnibus volumes at the same time as the final volume was ready to appear in its American hardcover edition (DH to AP, 23 September 1974: AP). In fact, although *Hearing Secret Harmonies*

was published in America on 6 April 1976, only the publication of the first omnibus volume, also in April 1976, could be said to be timed to coincide. As can be seen from the description at A.15 (c), the publication of four paperback volumes was planned as a single, though staged, publishing event.

Heinemann's attitude to the idea of omnibus volumes was rather different:

I was lunching yesterday with Anthony Powell and was most interested to hear from him that you were planning to do the first three of THE MUSIC OF TIME series in one volume. Our situation with Powell ... is entirely different as we have all his back books in stock and he has built up quite a considerable reputation in this country. The publication of this large volume would, therefore, have to be considered against the background of the market, and the possible effect on the books in stock. (Dwey Evans to John Cushman, 13 June 1961: RHGAL).

Later in 1961, Heinemann had decided in favour of an omnibus volume and again we can see that the timing of the publication was considered in relation to the appearance of other Powell titles:

it looks pretty certain that he [i.e. Powell] will have a new book available for you to publish in the second part of 1962. In the autumn of that year the first three volumes of the great work ... are to be published by Penguin. You yourself suggested that the time for the omnibus to come out would probably be at the time the volumes come out singly in Penguin and this seems to Tony [Powell] a very good idea also. (DH to Dwey Evans, 14 September 1961: RHGAL).

Heinemann anticipated an adverse effect on sales of the single volumes in hardback (DH to AP, 24 October 1961: AP). As the project developed, Powell took an interest in the physical presentation, as a letter from Higham indicates:

- ii) ... he is extremely keen that "every effort should be made to make the three books look as much like one novel e.g. no pages with half title between etc".
- iii) he presumes we will not be resetting;
- iv) he would like to see a proof ... (DH to Dwey Evans, 15 November 1961: RHGAL).

It also appears that he was approached to write an introduction to the Heinemann omnibus volume, since, in a letter to Dwey Evans already cited, Higham quotes Powell as follows:

I don't want to seem disobliging about the question of an introduction to A DANCE TO THE MUSIC OF TIME, but in a book told in the first person there is always particular delicacy about the obtrusion of the personality of the author. I should be very unwilling to sign anything like an introduction even with initials ... as I think it compromises the theoretically autobiographical nature of the narrative. ...

If, however, they would like a very short note saying this is planned as the first quarter of a long novel ... I think there would be no objection ...

I quite see Heinemann's point about wanting an introduction and I very much hope they will not think it laziness or lack of interest on my part. It is with a definite eye on my own sort of writing. (DH to Dwyer Evans, 24 November 1961: RHGAL).

Although Heinemann never proceeded with a second omnibus volume, clearly there was some discussion of a projected second volume, involving Powell:

we are quite happy about suggested title DANCE TO THE MUSIC OF TIME: THE SECOND MOVEMENT. It sounds better this way ... and should cause no more confusion in the mind of the public than say vol.II. (Derek Priestley to AP, 13 September 1963: AP).

Later, however, Heinemann were reluctant to take the risk of a second omnibus because of disappointing sales of the first. David Higham informed Powell on 23 March 1965 that sales of the first omnibus, for which a new setting of type had been made, had totalled 1865 copies.

It appears that Penguin had intended to issue a 3-in-1 omnibus, but that Heinemann, siding with Powell in his 1966 dispute with Penguin - see below - withdrew from this arrangement:

I heard this morning from Roland [Gant] who tells me ... that Heinemann are now going to see whether they can get another publisher to tackle the three-in-one MUSIC OF TIME volume. He says that he gathers that Penguin wouldn't oppose this.

Both he and I are united in thinking that Penguin have treated you abominably over this jacket ... (DH to AP, 8 August 1966: AP)

For a fuller account of the dispute which gave rise to his last remark see below, 3. **Books as Material Objects : Visual Appearance.**

As far as I am aware Powell was never opposed to the publication of his *Dance* novels in omnibus editions. Indeed Alvin Rakoff (Personal communication, January 1997) has informed me of his impression, gained from Powell himself during discussions of his series of television films, that the series came to be in some measure conceived as falling into four groups of three novels. Powell readily agreed to the use of Spring, Summer, Autumn and Winter as titles for the four volumes in Reed Books' Minerva paperback set (BH to John Potter of Reed Books, 11 March 1991: Reed London). These titles had already been used in CBS Popular Library's 4 x 3-in-one set - see A.15(c).

The Minerva three-in-one volumes are paged through, re-inforcing the perception of *Dance* as four trilogies rather than twelve individual novels. Since it is clear that Powell saw the volumes before publication (AP to Anne Chapman, 4 September 1991: Reed London) it must be presumed that this

had his approval.

While it would appear that Powell's comment about interest in omnibus volumes in Britain, as compared to the United States, has been borne out in regard to hardback publication, there has been no lack of interest since 1991, when Reed Books first issued their Minerva four x 3-in-1 set in paperback. The initial print run for each volume was 4,000 copies. In the case of the first volume, sales to December 1994, at 6,932 copies, exceeded the initial print run. It is possible that reprints of all four volumes were needed, prior to the TV tie-in re-issue of 1997; however, according to Random House Group Archive and Library, it is not now possible to retrieve print numbers for impressions prior to the acquisition of Reed Books by the Random House group in 1997.

The four volumes were reissued in October 1997, by Mandarin, a paperback imprint of the Random House group, to coincide with the screening of *A Dance to the Music of Time* on Channel 4 television. The re-designed covers featured stills from the television films. It would appear, from the print numbers and the timing of reprints, that the television series had a major impact on sales: see A.15(a), *Subsequent History* (pp. 67-8). Interest appears to have been greatest in the first volume. This repeats a pattern which can be seen in the sales of Little, Brown's four x 3-in-1 set in hardback: see A.15(b), *Notes*.

2. Textual Considerations

Powell's concern with the texts of his novels continued after publication. Some instances may be found outside *A Dance to the Music of Time*, for example in the earlier novels, published in the 1930s. In *Messengers of Day* he gives an account of some aspects of the publication of his first three novels: *Afternoon Men*, *Venusberg*, and *From a View to a Death*. He remarks

I had been infected by Cummings - to some extent also by Wyndham Lewis and Hemingway - with the then fashionable antagonism towards capital letters, so that proper names used adjectivally were (as in France) printed in 'lower case' lettering. This innovation, which proclaimed at the time an aggressive modernity, agitated a few reviewers, a race with strong resistance to the most trivial mutations of habit ...¹⁰

These three novels, first published by Duckworth, by whom Powell was then employed, were republished in new editions after Powell had become a Heinemann author. *From a View to a Death* had a slightly earlier post-war edition which appeared in 1948 in John Lehmann's 'Holiday Library' series; later, 2000 unsold copies of this edition were purchased in sheets by Heinemann (see A.3(b)(i-ii)). In 1960 Heinemann brought out a new reset edition (A.3(c)). In the postwar editions, the use of initial lower case letters is in most instances amended to upper case: see, for example, A.1(b)

Notes and A.3 (c), Notes.

Concerning *From a View to a Death*, Powell also wrote in *Messengers of Day* :

The title and epigraph ... required, on publication, establishment of the authentic words of John Peel, a song of several versions. The most correct rendering of the relevant lines, historically speaking, seemed to run:

From a drag to a chase, from a chase to a view,
From a view to a death in the morning.

When the book appeared, the kibitzers - to use that expressive Yiddish phrase for those (particularly familiar to writers) who offer gratuitous advice - questioned ... this choice, persuading me to alter the first line to ...:

From a find to a check, from a check to a view,
From a view to a death in the morning.

Nowadays, the term 'drag' - meaning a man wearing woman's clothing - is to be seen in newspaper headlines, but forty years ago it was used only in the theatrical world, or the sort of intellectual society that included a high proportion of homosexuals. 'Drag', in that sense, would have been incomprehensible out of those milieux; liable, at best, to be taken as deliberate indication that the speaker himself was homosexual.

In short, by substituting 'find' for 'drag' (the latter restored to recent reprints of *From a View to a Death*), I had also eliminated an undesigned, but now generally intelligible, reference to Major Fosdick's [character in *From a View to a Death*] taste for transvestism. This point seems worth noting, if only as an example of the manner in which what is initially written in a novel can develop, with the passing of time, changing of language, other things, in an altogether unexpected manner.¹¹

Powell expressed similar interest on numerous occasions in the way a novel is perceived by the reading public: the way an author's work can be received and understood in ways the author did not originally intend.

In *From a View to a Death* the version from "From a find to a check, from a check to a view" occurs in the earlier post war English editions (Lehmann, Heinemann, Penguin, and Collins Fontana) and in the postwar American hardback edition (Little, Brown) (A.3 (f)). It occurs in the reset Observer Classic of the Month edition of 1982 (A.3(c)(iii)). In the first American paperback edition (A.3 (g)), published in 1978, the epigraph reverts to 'From a drag to a chase, from a chase to a view'. This version is also used in the Mandarin paperback edition published by Reed, by then owners of Heinemann, in September 1992. The first edition of the novel whose cover design brings out this aspect of the story is the 1992 Mandarin edition. In a letter to Helen Fraser, then of Heinemann,

Powell welcomed the design:

... how extraordinary that it has taken fifty years to depict Major Fosdick in drag ... She [i.e. Sue Macartney-Snape, designer of the cover] was a brilliant find of yours (AP to Helen Fraser, 13 May 1992: Reed London).

By contrast, I have not come across any explanation of the changes Powell made in *A Buyer's Market* after publication. My attention was first drawn to these by Hilary Spurling, in her admirable *Handbook to Anthony Powell's Music of Time*, where she refers to Heinemann's "revised editions" of the *Dance* novels at various dates and remarks in particular, that users of an earlier edition than 1974 of *A Buyer's Market* "will find some slight discrepancy in the pagination of the penultimate chapter".¹²

Some of the textual changes giving rise to this discrepancy are excisions of several lines of text. In some cases these changes are extensive enough to alter substantially the shape of the paragraph in which they occur, and hence change the overall artistic effect.

Chronologically, the altered versions appear first in the Collins Fontana paperback edition first published in 1967, and then in subsequent Heinemann printings and in the Mandarin paperback issue published in April, 1991. They also appear in the first Minerva paperback omnibus volume published in October, 1991 - see A.15(a). However, they do not appear in the American editions down to the first CBS Popular Library three-in-one volume of 1976, or in the first University of Chicago Press three-in-one volume of 1995, giving evidence of two distinct lines of descent in the text of this work.¹³ Heinemann, p.168, lines 17ff. Fontana omits the entire sentence commencing 'As a matter of fact ...'.

Heinemann, p.169, lines 11ff.:

The second that passed before I was able to grasp that Barnby referred to Widmerpool was to be attributed to that deep seated reluctance that still remained in my heart, in the face of a volume of evidence to prove to the contrary, to believe Widmerpool capable of possessing a vigorous emotional life of his own. This lack of understanding on my own part is explicable only when examined in the light of that crudeness of method which serves most people in early life - and some for all their days - as a rough-and-ready guide to human behaviour. In this particular case, for example, Widmerpool appeared, at least from an unimaginative point of view, as a person outwardly unprepossessing, and therefore, according to a totally misleading doctrine, confined to an inescapable predicament that allowed no love affairs ...

Fontana omits the sentence commencing 'This lack of understanding ...'. Fontana then omits 'In this particular case ... point of view, as ...', replaced in Fontana by the words 'He was ...'.

Heinemann, p.181 ll. 9 up:

Arguing with her father brought out the resemblance between the two of them, though features that, in Sir Gavin, seemed conventionalised to the point, almost, of stylisation took on a peculiar twist in his daughter: due perhaps to some interior effort on the part of her mother's sensibility within her to find outlet through the more prosaic, though at the same time far from unruffled, medium of her father's nature.

Fontana omits everything after 'daughter ...'

Heinemann, p.196 ll. 13 up:

Sir Magnus himself did not talk much, save intermittently to express some general opinion, which, when during a comparative silence his words were wafted to the farther end of the table, on the lips of a lesser man would have suggested processes of thought of a banality so painful - ...

Fontana pp.205-206 abbreviates this:

Sir Magnus himself did not talk much save intermittently to express some general opinion. His words, wafted during a comparative silence to the farther end of the table, would have suggested on the lips of a lesser man processes of thought of a banality so painful - ...

Perhaps the most striking change, because it excises some of the first-person narrator's introspection, which is a feature of the early *Dance* novels, concerns the text which commences Heinemann, p. 215, l.9ff.:

I can now, looking back, only suppose that a consciousness of future connexion was thrown forward like a deep shadow in the manner in which such perceptions are sometimes projected out of Time: a process that may well be the explanation, for which no other seems adequate, of what is called 'love at first sight': that knowledge that someone who has just entered the room is going to play a part in our life. A curious, almost apprehensive feeling had certainly come over me, though it could hardly be described as 'love'. Its analysis at that moment was in any case out of reach, because I realised that I had been left, at that moment, standing silently by Mrs. Wentworth, to whom I now explained, *à propos de bottes*, that I knew Barnby. This information appeared, on the whole, to please her, and her manner became less disdainful.

Fontana, p. 225, reads:

Perhaps a consciousness of future connection was thrown forward like a deep shadow in the manner in which such perceptions are sometimes projected: a process that may well

explain what is called "love at first sight": that knowledge that someone who has just entered the room is going to play a part in our life. Analysis at that moment was in any case out of reach, because I realised that I had been left, at that moment, standing silently by Mrs. Wentworth, to whom I now explained, *à propos de bottes*, that I knew Barnby. This information appeared, on the whole, to please her, and her manner became less disdainful.

In 1990 I corresponded with Powell about this matter, asking him whether he could throw any light on these changes. He wrote:

My impression is that, so far as *A Buyer's Market* is concerned, I did a certain amount of cutting of sentences I thought too long or poorly expressed, quite early on, probably when the book went into paperback, but possibly before. I mean once in a way perhaps three lines might be cut out. I don't think anything like that happened with the other vols, but what used to take place was that Roland Gant (of Heinemann's) would ring me up when any vol was reprinting, and I would have a list of minor alterations (or none) made in my file copy. It is therefore impossible for me to give any precise information about these. Sometimes I would notice I had used the same word earlier in the paragraph, things like that, or of course simple misprints made by the printer and passed unnoticed. (AP To GL, 16 August 1990 : GL).

In some circumstances a publisher may ask an author to make cuts for reasons of cost, in order to fit in with a pre-determined pagination limit. This is a possible explanation for the changes made in *A Buyer's Market* for Fontana, in which the last page of the penultimate section ends only three lines from the bottom of the print area of the adjacent page. To have retained the original text might have entailed running on to an additional page. After the end of the final section the volume contains two pages of advertising, which the publishers may have been unwilling to omit. In the first printing, Powell's *The Acceptance World* features here among works by several other authors; by the 1978 printing, the first of the two advertisement pages carries a full listing of the twelve *Dance* novels, while the second contains general information about Collins Fontana books and an order form.

A further complication appears to have occurred with the Minerva paperback three-in-one omnibus editions, published in October 1991:

Dear Miss Chapman,

Many thanks for the first two vols of the four vol paperback *Dance*. I am rather horrified to find they was [*sic*] set up from the first printed hardbacks, which were corrected in various later editions. Roland Gant left an up-to-date corrected set before he retired. It might be a good idea to find out if this is still in existence, and always refer to it in any future printings of the novel sequence. (AP to Anne Chapman, 4 September 1991: Reed London).

Some of the file copies, bearing corrections in Roland Gant's writing, were seen by Lilley on visits to RHGAL at Rushden in 1991 and 1992. A later letter from Mandarin to Powell is informative:

I just wanted to apologise for the broken setting in some of the volumes of the Minerva edition of *DANCE*. As you know, we took this from the first printed hardbacks ... I have now given instructions that at the first reprint we should either use Roland Gant's up-to-date corrected set, if it is still in existence, or reset entirely ... (Max Eilenberg to AP, 7 October 1991: Reed London).

Internal memos etc. then show that an attempt was made to find the set of *Dance* volumes marked up by Roland Gant. I have not been able to establish whether, in the first volume, the version of *A Buyer's Market* sent to Powell was the original or the revised text. If it was the original version of the penultimate section, it would have been necessary to change it and bind fresh copies, all in the space of less than a month, for publication on 30 October 1991.

If indeed the Minerva paperback three-in-one omnibus editions were taken from the first hardback editions without reference to subsequent corrections, this would seem to have perpetuated an anomaly in the plot. In September 2000 the journalist Dominick Harrod gave an account, in the correspondence columns of the *Times Literary Supplement*, of an exchange of letters with Powell:

Sir, Has anyone else among your readers spotted this internal lapse in Anthony Powell's *Music of Time*?

In Volume Three, *The Acceptance World*, a recurring theme as the narrative unfolds is the rivalry between Mark Members and JG Quiggin, old Oxford friends and competitors. Quiggin succeeds in the course of the book in dislodging Mark Members as secretary to the novelist St John Clarke. The date is 1932. Jenkins' life is set among the Templers, with glimpses of Stringham and others of that world.

Nearly fifteen years later, in Volume Ten, *Books do Furnish a Room*, the war, and literary progress, have brought Jenkins into the world of Bagshaw and X Trapnel. It is 1947. Reflecting on Trapnel's meanness, he recalls the same trait in St John Clarke "chronologically before the beginning of years – when Mark Members had managed to oust Quiggin from being the well-known novelist's secretary".

My fascination with this blunder, no slip of the pen since a large part of the theme of one novel had been clearly and explicitly reversed in the later one, led me to the impertinence of writing to the author and pointing it out. I proffered the reflections that the error could be attributed to the narrator, Jenkins, rather than the author Powell, and that very often when one heard a tale told about an affair one had been directly involved in, one detail if not more was invariably wrong.

"Dear Dom", his reply included, "Thank you so much for pointing out this awful howler about Members ousting Quiggin, rather than the reverse. My only excuse is that I do take the line that the narrative is, so to speak, told over the dinner table, so that, as you say, it is Jenkins's mistake... I couldn't agree with you more about never hearing a story told that, if one has oneself been present, outlines the correct circumstances."¹⁴

Powell's remark 'that the narrative is, so to speak, told over the dinner table' is closely paralleled in his Introduction to Hilary Spurling's *Handbook*:

A Dance to the Music of Time is told, so to speak, over the dinner table, rather than as recorded history.¹⁵

Nevertheless, there is evidence of an attempt to clear up the anomaly to which Harrod referred. In the first British paperback edition of *Books do Furnish a Room* (Collins Fontana, 1971), the wording is as quoted by Harrod; by the fifth Collins Fontana printing (1978), it had become: 'St John Clarke had voiced that reflection... when Mark Members *had not yet been ousted by Quiggin* as the well known novelist's secretary' (italics mine). This version is followed by Chicago University Press in the fourth volume for its four volume set, published in 1995 (see A.15(c), Notes). Powell's original version appears:

- i) in the fourth volume of the Popular Library four-volume set (see A.15(c));
- ii) in the more recent British editions in paperback:
 - (a) *A Dance to the Music of Time*, Part Four: Winter (London: Minerva, 1991)
 - (b) *Books Do Furnish a Room* (London: Mandarin, 1991).

This suggests two possibilities: that at some stage after 1978, he had second thoughts and decided to let the anomaly stand; or that the Minerva and Mandarin editions were printed from the 1971 Heinemann first edition, without referring to the author or to intervening editions. By 1991, the Heinemann, Minerva and Mandarin imprints were owned by Reed Books who would have had ready access to an archive of the Heinemann editions of *A Dance to the Music of Time*.

Over and above these individual examples, many of Powell's novels have undergone relatively minor textual changes after publication. An indication of the reason for these is given by Powell himself in an interview with Kingsley Amis:

[KA]: don't you disenjoy looking back at the last two or three sentences and seeing all those unmeant repetitions and rhymes ... you've got to go back and take them out? ...

AP: well I could not agree with you more ...¹⁶

An instance where this occurred on a fairly extensive scale is *At Lady Molly's* where corrections were made on a total of 70 pages for the 1971 and 1975 Heinemann printings - see A.12 (d), Notes.

In general Powell was meticulous in matters of style and of factual accuracy and consistency. Many of the corrections and emendations he made in his books after first publication were to remove 'unmeant repetitions' of words or phrases. In the case of some of the later *Dance* novels, especially those dealing with the war period, proofs were sent to several friends to be read for accuracy of social and historical background detail. For example, in 1966 the poet, novelist and memoirist Roy

Fuller was asked to read proofs of *The Soldier's Art*:

Tony has told me that he has been in touch with you and that you kindly offered to read his proofs for him. I have told him that we need his master proofs back in the office by 22 May, so your comments and suggestions should preferably reach Tony by about 19 May ... (Roland Gant to Roy Fuller, 10 May 1966: RHGAL).

In 1968, Peter Fleming wrote to Powell about *The Military Philosophers*:

I tremendously enjoyed reading the galley-proofs of your new book. The foreigners widen and diversify your canvas and ... enrich your narrative ... some sparse nitpickings are appended below. (Peter Fleming to AP, 6 June 1968: RHGAL).

The corrections suggested here are concerned with authenticity of military jargon, and with the historical plausibility of a reference to an incident in the fighting between Chinese nationalists and communists. Clearly the author, editor and publisher Sir Rupert Hart-Davis must have assisted on a number of occasions:

Tony [Powell] has asked me to send you, as I have often done with preceding volumes, the proofs of HEARING SECRET HARMONIES, which he would be very glad if you would read and write to him with any points you may have (Roland Gant to Sir Rupert Hart-Davis, 14 March 1975: RHGAL).

In the case of *The Soldier's Art* proofs were sent to five friends and professional colleagues of Powell, with the request that they send their comments direct to Powell: Roy Fuller, Peter Fleming, Sir Henry d'Avigdor-Goldsmid, R.W. Ketton-Cremer, and John Horder (Roland Gant to AP, 10 May 1966: RHGAL).

An instance of Powell's concern for detail can be seen in a letter about the spelling of Dutch names in *The Military Philosophers*.

Thanks so much for telephoning. I am now rather keen on CLOSTERMAN, as you suggested. Should it be with a 'C' and with or without an 's' at the end? Would GAUTHIER D'ANVERS be a possible name? Also would VAN DER VOORT be all right for a Netherlands officer and should it be written 'van der Voort' or 'Van der Voort', if so? It would be most helpful if Mr [John] Beer could clear this up some time. (AP to RG, 3 March 1967: RHGAL)

Clearly Gant was acting as intermediary in this matter:

Thank you for your letter of 3rd March which I showed to my resident Dutch attache [sic] Jan de Beer. I enclose his notes which I think might be both helpful and amusing.

John has also given me another list of names, e.g. Ruys, Broylant, Clanwaert, Ruysdael,

Lannoo, Ryckmans, Smeets, Vouters, Vanden Bulcke.

I hope that these are a help ... (RG to AP, 7 March 1967: RHGAL).

Five of the names suggested by Gant's correspondent appear in the text of the novel as published.

'Jan de Beer' and 'John Beer' I take to be the same person: Gant was given to making up humorous versions of his and his acquaintances' names in his correspondence with Powell. No copy of Beer's notes was seen in the Rushden archive: it can be assumed that they were passed on to Powell.

In *The Military Philosophers* a number of Belgian and Polish characters appear. A letter shows Powell to be concerned about choosing names which are appropriate to the characters' military rank and social status, and to ensure that an officer's remark is 'in character':

... May I return to the charge on Belgian subjects:

(1) I have adopted Gauthier de Graef, but would like to know if this is like calling someone Bonham-Carter or Constable-Maxwell or something that absolutely nails down an existing family—and, if so, whether some slight alteration could put things right.

(2) I want a Belgian officer who has served in the Premier Régiment des Guides (is that right for a start?), and later gone in the Force Publique (I think that is right for the former Congo army) to say something to the effect: 'It was a bit different from Brussels'—but rather than 'Brussels', as it were 'Picadilly', 'Hyde Park' 'one's club'—some such phrase—and, referring to the fact that he started the 14-18 war in a busby, green tunic and amaranthe red breeches (as one of my Belgian contacts did), say in French something like: 'C'est rigolo'... I wonder whether John Beer, for example, has any ideas. I met the Belgian ambassador the other night, and he produced 'Kucherman' for me as the right name for the prototype of the military attaché himself (AP to RG, 8 July 1967: RHGAL)

A list attached to a further letter (AP to RG, 1 December 1967 : RHGAL) makes a similar inquiry about Polish officers' names. Here he wants the names – in some cases – to be appropriate to pre-war professional occupations as well as military rank:

BOBROWSKI: a general. He is stated to have begun his military career in the Russian army.

KIELKEWICZ: a general. He is stated to have begun his service in the Austro-Hungarian army.

HORACZKO: A lieutenant, executive in a Petroleum firm and on the cavalry Reserve.

MICHALSKI: designer of industrial objects, son of a portrait painter and of a long line of itinerant artists...

SZYMANSKI: I am already committed to this name for a rather sinister character, who does not appear but has an SOE role. Has the name any Jewish implications? I should like it to have them as a possibility, though not necessarily e.g. an English name like Harris...

All these names appear in *The Military Philosophers*, in the spellings suggested by Powell here. Although the reply Powell received has not been seen, it must be assumed that approval was given. It is not clear why Powell wishes, in the case of Szymanski, 'a rather sinister character', to have a name which conveys Jewish associations.

When preparing *Books Do Furnish A Room* (1971) Powell was concerned to be consistent with the possible implications of a name given to a character earlier in the series:

... in The Acceptance World there was a character called Werner Guggenbühl, whom I may want to use again.

Rather carelessly (and, I like to think, unlike myself as a writer) I did not take great trouble to find out what 'type' of German surname this was, e.g. could have Jewish implications, etc, or is it completely without overtones... I think Guggenbühl may have anglicised his name after the war, so if the two [sic] syllables have any meaning that would also be relevant... (AP to RG, 8 January 1970: RHGAL)

Guggenbühl also appears, under that name, in *At Lady Molly's* and *Casanova's Chinese Restaurant*. By the time of his appearance in *Books do Furnish a Room*, as a Fellow of Sillery's college in Oxford, he has anglicised his name to "Vernon Gainsborough": there is no semantic equivalence between this and the elements of Guggenbühl's name, but Powell's inquiry to Gant shows the meticulousness of his concern over choice of names.

The Fisher King (published 3 April 1986), Powell's last published novel, seems to have given a good deal of trouble. Apparently not acting in this way for the first time, Alan Bell sent Heinemann a list of nine suggested revisions (Letter, 22 August 1986, with enclosure: RHGAL). Bell's suggestions were passed to Powell, who agreed to all but two of them, with a request that they be made in the UK paperback and American editions. A reader complained to Heinemann (18 October 1986: RHGAL):

While I enjoyed Anthony Powell's book The Fisher King, my enjoyment was considerably reduced by the numerous printer's errors. In many places these errors destroyed the sense of the text, in others they were distracting and irritating. With the book costing almost £10, I would have expected rather higher production standards.

The statements that 'In ... places these errors destroyed the sense of the text ...' is hard to dispute. It appears from correspondence in the Rushden archives that copies of the book were sent for proofreading some months after publication (Helen Armitage to Alison Harding, 5 November 1986: RHGAL). In December Hugo de Klee, of Heinemann, wrote to Powell twice. With the first letter was enclosed a list of nine queries regarding use of capital letters (Hugo de Klee to AP, 5 December 1986: RHGAL). The second sought Powell's guidance in general terms, but giving examples, on issues of hyphenation; one word or two 'e.g. wellknown or well known'; and on punctuation (Hugo de

Klee to AP, 17 December 1986: RHGAL). It is not entirely clear from correspondence on file whether de Klee's inquiries were the result of Alison Harding's proofreading efforts or the outcome of a separate checking exercise on his part, though the letter of 5 December 1986 suggests the latter:

Dear Mr Powell

I very much enjoyed reading The Fisher King, which I have been checking for the reprint. My query is whether all the capitals are necessary ...

This letter, though accompanied by a list of over 90 suggested corrections, seeks Powell's specific comments on the examples given, from which '... solutions to most of the others should become apparent'. (Hugo de Klee to AP, 17 December 1986: RHGAL). Powell's response reveals that his practice in such matters is governed by considerations of artistic effect rather than mere adherence to convention:

I think, as you say, the above comments give solutions. In a general way I like to use punctuation and capitals in a manner to convey something to the reader, rather than follow what some supposed authority has laid down ... (AP to Hugo de Klee, 29 December 1986: RHGAL).

At all events it seems remarkable that it was found necessary to raise so many individual queries on Powell's text *after* publication, when they might have been resolved by seeking his general guidance beforehand. Powell sent a further list of 24 corrections of his own (AP to Hugo de Klee, 11 December 1986: RHGAL). I have found no clear evidence as to any specific reasons for this unusual situation. Two possible reasons may be suggested, however. By early 1985 Powell's friend and long-serving editor at Heinemann, Roland Gant, had retired from his full-time post as Editorial Director and, while still active in a part-time, advisory capacity (RG to GL, January 1985: personal communication), may not have been in a position to give as close attention to the text of *The Fisher King* as to Powell's earlier work. Also, the unsatisfactory state of the text on first publication may be not unconnected with the organizational changes in Heinemann and in ownership of the company during the 1980s of which an account is given in John St John's history.¹⁷ It is at least possible that key members of Heinemann staff were preoccupied with matters other than the text of a novel by even such a distinguished and valued author as Powell.

3. Books as Material Objects: Visual Appearance

Another area of Powell's concern was the visual appearance of his books, especially book-jacket and paperback cover design. He recounts how, while on Duckworth's staff, he was able to engage the then relatively unknown Misha Black to execute jacket designs, first for *Afternoon Men* (1931), then for *Venusberg* (1932), *From a View to a Death* (1933) and *Agents and Patients* (1936).

In the course of several years spent interviewing a steady stream of diversified callers at Henrietta Street, I had been impressed by the portfolio of a rather tousled young man, looking like an art student and even younger than myself, whose designs for bookjackets included several schematized through the medium of photography; then rarely used except in straightforwardly representational way. He was Misha Black (in due course knighted, architect and industrial designer of some fame), to whom I unfolded the theme I had in mind for the jacket of my novel. This was an artist's wooden-jointed lay-figure (which I still possess), posed drinking a cocktail against a plain background. Black executed this subject to perfection. He was to carry out similar designs for my next three novels.¹⁸

What is striking about this account is its evidence that the artist executed the author's own conception, by posing the lay figure in a manner the author considered appropriate to the theme of the novel. The account shows Powell to have been convinced of the part played by a book's visual appearance in its artistic effect on the reader. The fact that, as recently as 1978, the actual lay-figure used was still in his possession is an interesting indication of his wish to have around him visible and tangible evidence relating to aesthetic decisions made at a very early stage in his career as an author.

One can also see in this a demonstration of the interest in visual art which in a far-reaching way informs his writing in *A Dance to the Music of Time*. The work takes its title from the painting by Poussin, in the Wallace Collection, suggested to the narrator by a scene recounted at the beginning of the first novel. Spurling's *Handbook* contains a section of 24 pages, arranged alphabetically, giving references to actual or fictitious artists and works of art referred-to.¹⁹ Powell was brother-in-law to the painter Henry Lamb, through their marriages to daughters of the 5th Earl of Longford: Lamb to Lady Pansy Pakenham as his second wife, in 1928; Powell to Lady Violet Pakenham in 1934 - see B.25. He was on friendly terms both with Lamb and with Augustus John: there are portraits of Powell by Lamb, by Rodrigo Moynihan and by Henry Mee - see A.32 - and according to Powell's memoirs, he sat for some portrait drawings by John in 1960.²⁰ Apart from *Casanova's Chinese Restaurant*, much of the action of which is set in London musical circles in the 1930s, the narrative does not give the impression of a comparable degree of interest in music on Jenkins's part.

The account of Powell's collaboration with Misha Black is closely followed by the explanation, already quoted, of his practice in capitalization at this time:

I had been infected by [e.e.] Cummings - to some extent also by Wyndham Lewis and Hemingway - with the then fashionable antagonism towards capital letters, so that proper names used adjectivally were (as in France) printed in 'lower case' lettering. This innovation, which proclaimed at the time an aggressive modernity, ...²¹

I suggest that it is not fanciful to regard Powell's intended 'aggressive modernity' as having

influenced cover design and text alike.

At a much later stage, Powell's interest in the visual aspect of his books gave rise to something of a *cause célèbre*. In *The Strangers All Are Gone* he gives an account of how the distinguished cartoonist and illustrator Osbert Lancaster came to be engaged by Penguin to produce the cover illustrations when they became the first British publishers of the *Dance* novels in paperback. Lancaster's association with Powell's books began when the New York bookseller Robert Vanderbilt invited him to produce two designs for the dustwrapper of his 1952 edition of *Two Novels* (A.10). According to Powell:

A dozen years later my then paperback publisher [Penguin] asked permission (given free of charge) to use the same Lancaster designs for new editions in paper of *Venusberg* and *Agents and Patients*. The paperback publisher followed up this request by approaching Lancaster directly to design further covers for *Dance* when the sequence began to appear ... I ... was delighted that he once more agreed.²²

In 1961, not 'a dozen years later' as stated by Powell, Penguin asked him if he could help in locating Lancaster's designs:

... our Art Editor would like to use on the cover the drawing which appeared on the *original Heinemann edition...* (italics mine) (Patricia Siddall to AP, 4 April 1961 : Penguin Archive)

After pointing out that it was not Heinemann but Duckworth's who published the original edition, Powell continues:

... The original design for the jacket of *Venusberg* when published by Duckworth was by Misha Black: the Heinemann cheap edition reprint was by Osbert Lancaster. I possess the original of the former... but the original of the latter is in America...

Would you let me know which of these two you want?...

(AP to Patricia Siddall, 5 April 1961 : Penguin Archive)

Powell's account of Penguin's subsequent actions makes it clear that as late as 1982 they were remembered with displeasure.

When half-a-dozen paperback volumes of *Dance* were published, ... Lancaster mentioned to me that he was going abroad, and would like to have the date by which the next cover for the sequence would be needed. My first letter requesting this information from the paperback publisher remained unanswered. A second one received a couple of lines from a secretary saying it had been decided to use other - a characteristic publishing phrase - 'art-work'.

This casualness made me angry. On the whole I regard it as a publisher's job to decide what is the best cover to sell a book, and, having taken a keen interest in book production in my own publishing days, I would even admit to a kind of revulsion from interfering in that area ... In short, I was far from insistent that Osbert Lancaster should for ever after design the covers for *Dance*.

What made me cross was that the good nature of a distinguished artist should be abused

in this loutish manner by a publisher after Lancaster had been kind enough to take on what was for him a very minor assignment. He and I could perfectly well have been written a letter announcing the decision. There was a brisk exchange between myself and an executive (now deceased) [almost certainly Tony Godwin, then of Penguin: see below] of the paperback firm, who seemed altogether incapable of taking in this aspect of his behaviour. I went elsewhere, and found myself much more happily placed. The point I want to make is that my plea was not against another sort of 'art-work', but for better manners.²²

The reference to '... half-a-dozen paperback volumes of *Dance* ...' is hard to reconcile with the fact that *The Valley of Bones*, the seventh novel in the sequence, was published in a Penguin edition in 1968, with a front cover illustration which appears on stylistic evidence to be by Lancaster, and the words "Cover illustration by Osbert Lancaster" on the rear cover: see A.16(b).

A letter from Godwin to Powell appears to indicate that Powell's initial correspondence with Penguin took place in the late Spring of 1966:

I am perplexed by your letter. I ... can find no-one here who will admit to having got in touch with you *two or three months ago* [italics mine] regarding the cover of THE VALLEY OF BONES. (Anthony Godwin to AP, 8 August 1966: RHGAL).

Godwin goes on to explain that Penguin had decided to adopt a new cover policy in the light of disappointing sales statistics and reports from booksellers, sales representatives etc. The tone of a subsequent letter from Godwin seems scarcely best calculated to mollify:

In retrospect, I see that we should have written to Osbert Lancaster, and to all the very many distinguished illustrators who, through the change in policy, we were probably not going to use for cover illustrations. I am only sorry that we overlooked it, in the hassle of trying to translate the new cover policy into action, fitted amongst the many other chores and concerns of publishing.

I am sorry to learn that there are no copies of your "Penguins" on display at the Times Book Club. The choice of titles for display is of course the prerogative of the owner, or the manager, or the Department Manager of the book-shop. We cannot dictate what they shall or shall not display, although of course we do try and influence them. Their choice as to what titles to display is largely dictated by what sells the most - venal of them, isn't it? But there are more booksellers on bicycles than in Bentleys for all their venality ...

It seems to me, reading your three letters, that you are clearly out of sorts with Penguins. It makes me wonder whether you really want to continue with a publisher that you seem apparently so to dislike, or at any rate, of which you seem so intolerant. (Anthony Godwin to AP, 24 August 1966: RHGAL).

To which Powell replied:

Your letter of 24 August seems to confirm all I complain of. I have of course already been in touch with my agent about making other arrangements. (AP to Anthony Godwin, 27 August

1966 : Penguin Archives)

Powell's anger was further aroused by a news item in the London *Evening Standard* for 8 September 1966, recorded in my bibliography as F.4:

Following an exceedingly terse interchange of letters, Mr Anthony Powell and Penguin Books have parted company.

Penguins have, for some years been publishing Mr Powell's books in paperback, with cover drawings by Osbert Lancaster. As part of their new policy designed to change the style of Penguin covers, the firm's chief editor, Mr Anthony Godwin, wrote to Mr Powell and notified him that Penguins proposed to use another artist for the cover of his latest book, *The Valley of Bones*.

Mr Powell protested very strongly that neither Mr Lancaster nor himself had been consulted on the subject.

The report continued by quoting verbatim - except for two literals - excerpts from Godwin's letters to Powell already cited. Contacted by the *Evening Standard's* reporter, Godwin is quoted as saying:

Mr Powell's whole attitude was condescending. His letters were most unpleasant. In the end, I asked him whether, if he felt like this, was there any point in our continuing to publish his books? In his reply, he concurred.

Powell wrote to David Higham:

... This was put in without any reference to myself. It is surely absolutely unheard of for a publisher to put in the hands of the press private correspondence with one of their authors ... (AP to DH, 9 September 1966: RHGAL).

One can only assume that some short-term *rapprochement* took place so as to enable Lancaster after all to do the cover illustration for Penguin *The Valley of Bones* as he had clearly expected he would be asked to do. Matters were resolved by Powell and Heinemann making arrangements with another paperback publisher. This was to be Collins, who brought out their own Fontana editions of the first three *Dance* titles in October 1967, before *The Valley of Bones's* appearance in Penguin.

Turning to Powell's relationship with Heinemann in this context, his active interest in the visual appearance of his books seems to have been encouraged by his publishers to an unusual degree. According to John St. John:

It was the firm's policy, for example, not to ask the author's advice about typography or page design, unless they were very insistent; likewise they were seldom consulted over the design of the jacket ...²³

An internal memorandum from Roland Gant suggests that Powell was treated as an exception:

During the 25 years of writing and publishing A Dance to the Music of Time series, Anthony Powell has seen and approved every jacket design and so have I, even during the years when I was absent from Heinemann when I also read the book proofs with the author. In the case of the jacket of HEARING SECRET HARMONIES, on which I gave the fullest instructions for it to be drawn, as were the preceding eleven jackets, by Broom-Lynne, I was never shown the jacket design and neither was I obviously able to show it to the author. The first I knew of the design having been drawn was the appearance on my desk of a proof of the jacket.

This lack of communication, leaving aside the question of commonsense and courtesy, could produce a dangerous situation. Apart from anything this is a foolish break of a traditional relationship with an important author; Anthony Powell some years ago left Penguin on the same question of jackets. (RG to Philip Mann, 15 April 1975: RHGAL).

An earlier outcome of the consultations to which Gant refers relates to the jacket design for *Books Do Furnish a Room*:

... I think it [the dustwrapper] excellent in principle, with the reservation the Widmerpool election rosette is a bit obscure, as that took place off-stage, and I'm not sure it doesn't spoil the design a bit too.

My suggestion is that the rosette should be removed, the book on the chair (and possibly the sword stick, though I'm not sure about that) coloured red. I also suggest – though obviously the artist will hold views – that the row of books level with the back of the chair might be black, and carried on to the spine, making a pattern with the nameplate.

The idea of the chair actually formed of books is admirable – and in fact one of the objects of the above suggestions is to throw the Chair into higher relief, so that it will be appreciated.

Do present this to the artist with all my respect, and I understand, too, that he did not have the opportunity to read the novel... (AP to RG, 20 July 1970 : RHGAL)

In the dustwrapper as published, all of Powell's suggestions regarding the front panel and spine were taken up, except for that of colouring the swordstick red.

In the case of *O, How the Wheel Becomes It!* the artist Barbara Ker-Seymer appears to have sent a selection of "roughs" direct to Powell, who forwarded them to Gant with his comments:

... all seem very suitable – with a slight bias towards the girl with the cocktail glass and cigarette-holder, the one in a sort of flying-helmet with zigzags behind her and the one with one eye in a red hat... A Sans lettering would surely be appropriate. (AP to RG, 7 December 1982: RHGAL)

From the form of the published jacket it would appear that two of the above motifs are combined – the zigzag and the girl with cigarette-holder and cocktail glass – and the lettering is sans-serif. The

novel was published in June 1983. By March 1983 Powell declared:

I am really delighted with the jacket of *Wheel*. I am particularly pleased that Barbara's original oval has been turned into a circle, because the appropriateness of that only struck me quite recently, and I thought it was probably too late to say that the design would be better in a wheel-shape... (AP to RG, 5 March 1983 : RHGAL)

In the particular circumstances of this book, it was felt important that Powell should agree with Heinemann's plans regarding its physical format and make-up, as the following internal exchange of notes between Tom Rosenthal, then of Heinemann, and Roland Gant makes clear:

... it is everyone's wish, including mine, that this odd ball of a book be of some civilized length and the way to do that is to make it a long thin book like John Banville's *THE NEWTON LETTER* from Secker which worked extremely well.

However, as Tony [Powell] is such a book man we simply must carry him along with us on this. Production have got specimen pages. Could you please grab one and get Tony to approve... (Tom Rosenthal to RG, 27 January 1983 : RHGAL)

Gant replied:

... I have talked with Tony and he is delighted at my description of the specimen page (he has no chance of changing it anyway) and says if I like it it's fine with him... (RG to Tom Rosenthal, 27 January 1983 : RHGAL)

This of course shows Powell's trust in Gant's judgement, as well as the extent of the consultation that went on.

The process of consultation with Powell on these matters appears to have continued after Gant's retirement. In July 1991 he gives his choice, from among three portraits of him by the artist Henry Mee, for use as illustration for the jacket of *Under Review* (AP to Helen Fraser, 11 July 1991: Reed London). In connection with this work he comments on the quality of the colours used for this illustration, and on the question of a suitable colour for his name on the jacket spine: although he suggests red for greater clarity, white was the colour eventually chosen (AP to Helen Fraser, 24 November 1991: Reed London). In 1992 he comments on the covers for the Mandarin paperback issues of pre-war novels:

Bruce Hunter sent me the first printed Sue MS [i.e. Macartney-Snape] covers, and I think they are splendid. *Afternoon Men* background perhaps a shade crowded but that a very minor fault, and how extraordinary that it has taken fifty years to depict Major Fosdick [*From a View to a Death*] in drag, rather than a man falling off a horse. She was a brilliant find of yours. (AP to Helen Fraser, 13 May 1992: Reed London).

4. Books Into Other Media: Radio and Television

In the foregoing we have seen some examples of the links between Powell's experience in publishing as a member of Duckworths' staff and his professional approach to authorship. By his own account, he left Duckworths in the autumn of 1936 on being given a probationary post of some weeks' duration, 'with any luck to be followed by a six months contract', with a British subsidiary of Warner Brothers, based in a studio in Teddington.²⁴ Powell's first duties were to write short films for 'The Quota' which had been laid down to give some protection to the British film industry against American and Continental competition. He has informed me (personal communication) that nothing he ever wrote for film was ever shown on a cinema screen: a statement which could be taken to mean that, although employed by film producers, the projects he worked on never achieved production or distribution. Nevertheless from the sequence of events narrated it would appear that Powell did in fact gain a six months' contract, though no renewal, or any further work in Britain, was forthcoming after its conclusion. Accordingly in May 1937 Powell and his wife left for Hollywood, after negotiations which appeared to hold out hope of a screen writing job there if he was on the spot. In the event, as is apparent from the account in his memoirs, no employment came his way, although many interesting contacts were made. The Powells met F. Scott Fitzgerald, and heard Hemingway in person speak the commentary to a documentary film about the Spanish Civil War.²⁵

We have also seen evidence of Powell's lifelong concern with the visual aspect of his books, and manifestations of interest in visual art throughout *A Dance to the Music of Time*. His brief experience of work for films is of interest in relation to his later concerns when first the BBC and more recently Table Top Productions, an independent production company, mounted projects to televise *A Dance to the Music of Time*. Cook's biography of the television dramatist Dennis Potter refers to the first such project. According to this account, while he and his associate, the director Kenith Trodd, were employed by the BBC they set up their own production company, Pennies From Heaven Limited (PFH), taking its name from one of Potter's own plays. 'For their first project Potter and Trodd ... [decided] to mount a television adaptation of all of Anthony Powell's thirteen [sic] novels in the sequence, *A Dance to the Music of Time*.'²⁶ They succeeded in persuading Powell to sell the TV rights; then took the project to the BBC in the hope of persuading it to commission Potter to adapt the novels. Although it appears that terms were agreed with the BBC, '... without prior consultation [late in 1978], the BBC told ... [Potter] that due to financial constraints, what had been agreed as six seventy-five minute episodes would have to be reduced to five of fifty minutes each...', a reduction from 450 to 250 minutes' programme time.²⁶ Potter requested an indefinite postponement.

Even though Potter may have been using the *Dance* project in 1978-79 as a lever in his own feud

with the BBC, he was clearly interested enough to discuss it seriously with Powell in artistic terms. I understand from Powell's son, the TV director Tristram Powell (personal communication) that he had recommended Potter to his father, as perhaps the most distinguished TV dramatist of that time, as the adaptor. In discussion with Anthony Powell, Potter apparently made it clear that he would tend to treat the adaptation as though it were his own personal creation, using the original work as a starting point, rather than attempt a faithful and respectful rendering which stayed close to the original. He wished to play up the more grotesque, or phantasmagorical elements of the novel sequence. According to his son, Anthony Powell raised no objection to this approach. In a letter written in 1983 about a subsequent BBC approach, Powell recalled that he had also agreed to Potter's adaptation running material from one novel into another (AP to DHA (John Rush), 3 September 1983:AP).

The correspondence made available to me by Powell and others presents a different picture. In particular it appears most unlikely that Powell at this time would have agreed to an adaptation of as little as 450 minutes programme time, much less 250. A letter to him from Hilton Ambler of David Higham Associates, dated 28 September 1978, quoted terms they had negotiated with the BBC 'for their acquisition of the right to dramatise the twelve novels as twelve ninety minute plays.' (DHA to AP, 28 September 1978: AP). The arrangement was 'subject to the BBC coming to satisfactory terms with Dennis Potter as adaptor.' (*ibid*) The BBC's Finance Committee gave 'their go-ahead to the whole project.' (DHA (John Rush) to AP, 9 November 1978:AP). However, in June 1980 the BBC advised David Higham Associates that they were unable to proceed because of changed economic circumstances and the need to make

very positive financial adjustments both in terms of weight and content of productions and numbers.

As a consequence, I now very sadly have to tell you that we are unable to go ahead with production of the project in the foreseeable future. That means, in other words, that we cannot consider production in the financial year ending April 1982. (BBC (Keith Williams) to DHA (John Rush), 23 June 1980: AP).

There the matter appears to have rested, so far as the BBC was concerned, until 1983. On September John Rush of DHA was able to write to Powell to convey the terms of a fresh offer from the BBC which I quote in part:

The 1978 proposals were that the BBC would make 12 x 90 minute programmes. They are now talking about 8 x 90 minute plays, although they do consider it a possibility that this might be expanded to 9 x 90 minutes. (DHA (John Rush) to AP, 1 September 1982: AP)

These proposals did not satisfy Powell. While his response is illuminating as regards his concern for the life of his books after publication, the BBC's proposals on programme time were actually more generous than the scheme eventually agreed with Table Top Productions in 1994 for Channel Four.

Regarding the BBC's proposals, Powell commented:

... As to the number of programmes suggested I cannot agree. It will be remembered that in the comparatively distant past tentative proposals were put out as to whether one or other of the vols should be done separately, which I always refused. This reduction seems ominously near a similar abridgment.

... I hesitate to quote Dennis Potter in the light of his behaviour about the earlier project, but at worst he must be judged a competent TV professional. During our fairly detailed discussion together he spoke (quite unprompted by me) of 12 x 90 minute programmes being a minimum, even toying with the possibility of 24 programmes, though the latter would have been, I think, 24 x 60 minutes.

(AP to DHA (John Rush), 13 September 1982: AP)

According to Humphrey Carpenter's biography of Potter, the length of time he requested for delivery of the first episode, and completion, may have indicated a lack of real enthusiasm for the project:

Two months after the last episode of *Pennies [from Heaven]* had been shown [i.e. later 1978 or early 1979], the BBC commissioned Potter to adapt... *A Dance to the Music of Time* as twelve ninety-minute episodes. [Kenith] Trodd says of this project, 'I think it was probably my idea. Dennis and Judy and I went down to Frome to see Powell... They had a rather tense meeting with Powell – the largely aristocratic milieu of his novels can scarcely have been to Potter's taste – and it was agreed that the script of the first episode would not be delivered for a year; Potter would then have a further eighteen months in which to finish the job. By October 1978 the project had been assigned to a company called Pennies from Heaven Ltd, to whom the BBC paid £3,000 and a 'development fee'.²⁷

The... *Dance to the Music of Time* scheme was now [May or June 1979] put on ice. 'Neither Dennis nor I really had our hearts in it,' says Trodd.²⁸

Powell goes on to refer to the radio adaptations of his novels for the BBC by Frederick Bradnum, the most recent stage of which was the instalment covering the final trilogy, for which eight one-hour programmes were eventually allocated (the BBC, having originally allowed six, agreed to eight under pressure from Bradnum); according to Powell, Bradnum had requested nine.

Powell continues, enumerating his reasons, as follows:

(5) In other words an adaptor who understands *Dance* very well has just managed by the most stringent cutting to get the material into 26 hours. The BBC now suggests doing the whole thing on TV in at best 13½ hours. So far as I am concerned this is simply not on.

I appreciate that TV is not the same medium as radio and that certain things have to be explained on the latter which are visually obvious on the former, but at the same time other matters dealt with in radio in a line of dialogue may have to be acted out, so that is probably as broad as it is long.

(6) The point of *Dance* as a novel sequence is the book's cumulative effect, a fact that has been overwhelmingly revealed by the substantial effect the appearance of every new volume had on sales of the earlier ones. To translate that into TV terms (though such may not be my own concern) presentation of *Dance* as a whole (in which viewers get to know the characters) would surely result in more people than ever watching a Repeat, in the manner that readers wanted to read or reread the earlier novels.

(7) To try and boil down the narrative as ruthlessly as the BBC suggests seems to me the quintessence of sinking the ship for a ha'porth of tar, and, much as I should regret rejection, I do not think the limitations of the present proposal would work in either party's interes[sic].

(AP to DHA (John Rush), 13 September 1982 : AP)

There are a number of points here. Firstly, in Powell's numbered paragraph 5, he gives his views on technical differences between radio and TV as media for adaptation. In his paragraph 6 he expresses the view that the possibility of a repeat being successful, in terms of viewing figures equalling or surpassing the first showing, would be enhanced by a full, rather than a compressed presentation. Above all he states his views, as they then were, regarding the programme time needed to do his work justice.

In the early 1980s the BBC made a further attempt to mount an adaptation. An account of this is given in the first volume of Powell's *Journals*.

On this occasion the scripts were to be written by Ken Taylor and the producer was to be the late Innes Lloyd. At Taylor's suggestion the BBC proposed adaptation in two halves, of ten episodes each; in his journal entry for on 25 July 1985 Powell notes 'Taylor's first six vols roughly sketched in arrived today, I think well done.'²⁹ At a subsequent meeting with Powell and Lloyd, Taylor expressed the hope that the first half might comprise ... 'ten, possibly more, episodes.'³⁰ The script of the second episode of Taylor's adaptation arrived for Powell's perusal on Christmas Eve, 1985. However, on 12 April 1986 Powell received a letter from Taylor and Lloyd:

about the BBC running out on *Dance*. Both of them sound upset, as well they might. Innes Lloyd enclosed a copy of Jonathan Powell's letter announcing the deal was off, complaining there wasn't sufficient 'muscle' in the script. As soon as I set eyes on Jonathan Powell, I felt him unsympathetic. No objection made now could not have been foreseen from the start. Precise opening (and closing) shots always agreed with Taylor & Lloyd to be a matter for later discussion. I myself would have favoured an opening with Widmerpool in the mist, as in book ... Ken Taylor & Innes Lloyd deplore the decision genuinely enough, I think. One can only hope for better luck elsewhere. It is chiefly annoying because the project offered an 'ongoing' interest for one's declining years, also these days TV puts an almost essential imprimatur for the sales on a 'serious' book. It would have been nice to have kept an eye on the making.³¹

The episode shows Powell prepared to show some flexibility as regards programme time: it is unlikely that the twenty episodes proposed would have equated to the 26 hours of the Bradnum

adaptations for radio, though they would have been likely to exceed the 13½ hours proposed by the BBC in 1982. He appears prepared for details of presentation to be matters for discussion and agreement between himself and the adaptor and producer; and offers perception of the interaction between book publishing and TV, which appears to be borne out by sales of the TV tie-in reissue of *Dance* in four 3-in-1 volumes by Mandarin (see above, p. 23).

The most recent project, however, shows a drastic reduction in programme time. Here the information I can present is from the producer, Alvin Rakoff (personal communication) and from his production company Table Top Productions (though he subsequently established a company specifically for this project with the title *Dance Time Ltd*).

Apparently the dramatist Hugh Whitemore, the scriptwriter, enthusiastically suggested *Dance* to Rakoff as a TV project in the autumn of 1992. By May 1994 Rakoff had obtained an option on the TV rights (Helen Fraser to AP, 27 May 1994, citing a report in the London *Evening Standard*: Reed London). In 1996 and 1997 various announcements appeared in the press concerning the future screening of Rakoff's films on Channel Four.³²

Total programme time was 8 hours, consisting of four 2-hour films each devoted to one group of three novels. Mr Rakoff made it clear to me that anything much in excess of 8 hours - certainly 12 hours - would have been out of the question on grounds of cost. He found the novel sequence difficult to convey on TV owing to what he termed a lack of dramatic incident. Nevertheless Rakoff met with Powell in 1994, probably in May, and it must be presumed that Powell gave his agreement to the programme time proposed.

5. Concluding Remarks

In this Introduction it has been possible to draw on both unpublished and published sources to explore certain aspects of the publishing history of an author's works which throw light upon his professional approach to authorship. These sources, which are described in detail on pp. 46-58 of this thesis, have also been used to provide some of the information on the publishing history of individual books contained in the relevant entries in the bibliography. It would not have been possible to carry out these parts of the bibliographical investigation had it not been for the existence of the Heinemann archive maintained at Random House Group Archive and Library. While Heinemann constitutes the largest element in the archives held there, they also contain some material relating to the Eyre & Spottiswoode, Methuen, Secker & Warburg and Sinclair-Stevenson imprints. The many distinguished authors published by Heinemann include Beerbohm, Burgess, Conrad, Galsworthy, Greene, Kipling, D.H. Lawrence, Le Carré, Masfield, Maugham, Priestley and

Wells, all of whom figure in the archive. The decision by the Random House Group, now owners of all the British imprints under which Powell's work appears, to establish the archive and library in a purpose-built building, is one for which researchers in twentieth-century literature have cause to be grateful.

ANTHONY POWELL

DOCUMENTARY SOURCES

RANDOM HOUSE GROUP LIBRARY AND ARCHIVE (Rushden)

Anthony Powell's position as a Heinemann author can be said to date from 1950, but may well have been under discussion from an earlier date. According to Ingrams's biography of Malcolm Muggeridge, Muggeridge had been working as a literary adviser to Heinemann from early 1948.³³ It was the growing friendship and professional association of Powell and Muggeridge that led to Powell's becoming a Heinemann author. *Faces in My Time* records his dissatisfaction with Eyre & Spottiswoode.³⁴ His contract with them for *John Aubrey and His Friends* is dated 27 May 1946. It states that the work is to be published 'within nine months of the date of this agreement'.³⁵ Powell's dissatisfaction centred on the repeated delays as a result of which the book did not appear until December 1948; and on the hostility towards the book on the part of the novelist Graham Greene, then managing director of Eyre & Spottiswoode, when Powell raised objection to the delay.

The contract for the first edition of *A Question of Upbringing* was signed on 28 February 1950. Since that time, Heinemann have been the regular publishers of the first editions of all of his titles in hardback, and they have also re-published the six titles whose first publication pre-dates *A Dance to the Music of Time*, in editions showing varying degrees of textual revision. Powell allowed me to see a considerable amount of the correspondence in his possession, from Heinemann to himself; Heinemann's own archives contain more, including correspondence from Powell to them. Heinemann's archives also contain internal memoranda about editorial, production and publicity matters; proofs for jackets and illustrations; and numerous press cuttings, including reviews. At present (June 2002), the archives form part of the Random House Group Archive and Library (RHGAL) at Rushden, Northamptonshire. My own most recent visit to the Library was in June 2002, and the description that follows relates to the archive as it stood at that date. It must be borne in mind that this is the working archive of a commercial company, and that any of the contents may be needed from time to time for the company's own publicity or research, and can be removed for these purposes to its London offices. The normal policy is that any material so needed should be photocopied, and the original returned to the archive, but it is apparent that in a busy commercial publishing house this cannot always be guaranteed. The situation is further complicated by changes in imprint ownership. Four visits in all were paid to Rushden: in the Autumn of 1991 and 1992, in January 1996 and in June 2002. I have not attempted to trace the current location of every document seen on earlier visits. It is possible that some documents seen on the earlier visits were not present at the time of the last

visit.

The Anthony Powell material is contained in three flitop file boxes, measuring 26 cm high x 39.5cm deep x 13.5cm wide, partly covered in dark brown imitation woodgrain finish. In June 2002 I examined four further folders whose contents related to more recent events such as the Channel Four television series of *Dance* and the publication of *Journals 1990-1992* and *A Writer's Notebook*. The boxes contain ten folders, numbered I to X and four clear unnumbered plastic pockets referred to here as [1-4], filed in the first box before manilla folder 1. The contents of plastic pocket [1] relate to *Strangers in my Time*. They include one review, an internal Heinemann memorandum, and two complete sets, and one incomplete set of proofs of photographs for the volume. Clear pocket [2] relates chiefly to *Temporary Kings*, and the W.H. Smith Annual Literary award made to Powell for this novel in 1974. It contains a photograph of Powell with Lord Goodman and C.H.W. Troughton of W.H. Smith, a report on the lunch celebrating the award from the *Bookseller* of 30 November 1974, and various related cuttings and copies of reviews of the novel. It also contains photographs of Powell at various periods. Clear pocket [3] contains three photocopies of Powell's speech of thanks for the W.H. Smith Award together with photocopies and cuttings of various newspaper and magazine features about Powell. Clear pocket [4] : contents relate chiefly to *The Fisher King* and include correspondence about the luncheon party to mark the publication; proofs of photographs taken after the lunch party; a copy of the first edition dust wrapper; and letter concerning interviews with Powell to mark publication. It also contains miscellaneous press cuttings and photographs of Powell (various sizes).

Folder I contains miscellaneous correspondence; press cuttings (including interviews), mainly relating to *The Fisher King*; photographs of Powell and Lady Violet Powell (various periods); press releases; pulls for illustrations to *Strangers*; some correspondence from Powell to Roland Gant, including a list of corrections to *The Valley of Bones*.

Folder II marked 'POWELL ANTHONY FILE II' contains six unnumbered folders whose contents are as follows:

One folder marked on tab 'POWELL', chiefly relating to *O How the Wheel Becomes It!* Including correspondence about general editorial, production and publicity matters, and author's corrections.

Another folder mainly relating to *O How the Wheel Becomes It!* Containing press clippings including reviews, and transcript of a review for Radio TV Hong Kong.

One folder containing a brown envelope of press clippings relating to *The Military Philosophers*.

One folder containing a white envelope of press clippings relating to *John Aubrey and His Friends*.

One folder containing press clippings relating to *Two Plays*.

One folder relating to *Messengers of Day*, containing press clippings including reviews and one typewritten page of excerpts from reviews.

One folder marked 'O How the Wheel Becomes It' containing correspondence about *Wheel*, including letters from Powell and from Barbara Ker-Seymer concerning her dustwrapper design for the Heinemann first edition; correspondence about Hilary Spurling's *Handbook to Anthony Powell's Music of Time* and about other titles.

Manilla folder III: contains one envelope marked 'Reviews of *A Dance to the Music of Time* (1962)...' relating to the Heinemann three-in-one edition of *A Dance to the Music of Time* (A.15(a)) containing press clippings; one envelope marked 'TEMPORARY KINGS', containing press clippings; one envelope marked 'The Valley of Bones', containing press clippings; a few loose press clippings.

Box containing the files I-III marked 'POWELL ANTHONY' also contains six transparent plastic pouches. Their contents include:

- Publicity material (various titles)
- Guest lists, seating plans
- Photocopies of reviews
- Pulls of illustrations
- Press clippings
- Photographs
- Dustwrappers

Folder marked 'POWELL ANTHONY FILE IV', found empty on 20 June 2002. Its contents may have been amalgamated with another file, possibly VI described below.

Folder marked 'POWELL ANTHONY FILE V' contains, in a yellow folder marked "FACES IN MY TIME Anthony Powell" photocopies of reviews (various Powell titles); proofs and other copies of jackets and paperback covers (various Powell titles); transcript of radio interview with Ann Winder (D.22) followed by discussion between J.I.M. Stewart and Nigel Rees; publisher's advance information (various Powell titles); photocopies of reviews (various Powell titles); typewritten extracts from reviews (various Powell titles); an envelope containing press cuttings, including reviews, of *Faces in My Time*.

Folder marked on tab 'POWELL ANTHONY FILE VI' contains six unnumbered transparent plastic pockets referred to here as [A-F]. Contents as follows:

[A] Miscellaneous correspondence including: Roland Gant's internal report on *The Military Philosophers*; 2 copies of letters from Tony Godwin (Penguin) to Powell; press clippings. [B] Photocopies; announcement of W.H. Smith Award (1974) and Bennett Award (1984); a flyer for *The Acceptance World*; [C] material relating to *Books Do Furnish a Room* : press cuttings including reviews; typewritten extracts from reviews; transcript from radio interview with John Spurling (D.18) followed by discussion between Spurling, Frank Kermode and Clive James. [D] press cutting of interview with Powell by "Pooter" (*The Times*, 21 March 1970); transcripts of reviews (various Powell titles). [E] material principally relating to *The Fisher King* : press cuttings including reviews; transcripts of broadcast reviews; [F] press releases concerning *Infants of the Spring* and *The Soldier's Art*. Other material concerning the *Soldier's Art* : press cuttings including reviews; two copies transcript of broadcast review by Arthur Calder-Marshall.

Folder VII marked 'POWELL ANTHONY FILE VII' contains two unnumbered transparent plastic pockets, here referred to as [A-B]. Plastic pocket [A] : material concerning *The Valley of Bones*, mainly cuttings of reviews; also press releases and other material relating to the W.H. Smith annual literary award made in 1974 for *Temporary Kings*; copy of published interview with Powell (*The New Yorker*, 3 July 1965, pp. 17-18). Plastic pocket [B] : material relating to *Hearing Secret Harmonies* : press cuttings of reviews and transcripts of broadcast reviews.

Folder VIII marked 'POWELL ANTHONY FILE VIII' contains two unnumbered transparent plastic pockets, here referred to as [A-B]. Plastic pocket [A] : material concerning *The Valley of Bones*, mainly cuttings of reviews; also press releases and other material relating to the W.H. Smith annual literary award made in 1974 for *Temporary Kings*; copy of published interview with Powell (*The New Yorker*, 3 July 1965, pp. 17-18). Plastic pocket [B] : material relating to *Hearing Secret Harmonies* : press cuttings of reviews and transcripts of broadcast reviews.

Folder marked on tab 'POWELL ANTHONY FILE VIII' contains, in a folder marked 'A DANCE TO THE MUSIC OF TIME – Powell (1 vol)', Heinemann internal memoranda of various dates, January to February 1986, concerning a projected 12 volumes in one edition of *A Dance to the Music of Time* planned for autumn 1986 but never published.

Folder marked on tab 'POWELL ANTHONY FILE IX' contains another folder labelled 'A. Powell 1973-' but containing correspondence, various dates, 14 October 1974 to 19 December 1975, mainly concerning *Hearing Secret Harmonies*, between Powell and Roland Gant, and between Heinemann and Little, Brown.

Folder marked on tab 'POWELL ANTHONY FILE X (The Fisher King)' contains another folder labelled on cover 'The Fisher King'. It contains correspondence and publishers' internal memoranda relating to publication of *The Fisher King* including corrections for the paperback and American editions; also a reader's report by Roland Gant; copy for the Heinemann first edition dust wrapper, including the blurb; three copies of the dust wrapper, two lacking the ISBN and barcode. One of the latter, dated 10 January 1986, has been initialled, section by section, R.G. [presumably Roland Gant, who was then acting as Powell's editor in a consultant capacity to Heinemann].

The box containing folders marked IV-VII also contains an internal circulation envelope containing: photocopies of reviews of *A Writer's Notebook*; photocopy of a page of pre-publication excerpts from *A Writer's Notebook*; photocopy of an interview with Lady Violet Powell published in the *Daily Mail* for 24 February 2001. Also in this box : a folder marked 'POWELL ANTHONY UNDER REVIEW' containing copies of press release, book review slips, book review list and a few letters; a yellow pocket file marked 'ANTHONY POWELL UNDER REVIEW... HEIN 1992' containing press clippings and photocopies including reviews, among them copies of a review of Lilley's bibliography in the *ABA Newsletter* for March 1994; a blue pocket file marked 'POWELL ANTHONY... Hein 1994' containing press clippings including announcements of the forthcoming publication of *Journals 1982-1986*.

The box containing folder VIII-X also contains the following:

- i) an unnumbered yellow folder with FP of the British first edition dust wrapper of *Miscellaneous Verdicts* on the outside. This folder contains one copy of British *Eminencies* (A.32); correspondence concerning the publication of *Miscellaneous Verdicts*; copies of publicity announcements about *Miscellaneous Verdicts*; Heinemann internal memoranda about this; copy of Powell article from *Modern Painters*, 1990 (see

A.32 Notes); letter from Henry Mee to Idonea Muggeridge of Heinemann dated 19 May 1990.

- ii) a large padded envelope measuring 42 x 37cm, on the outside a typewritten label 'Miscellaneous Verdicts by Anthony Powell corrected typescript and proofs'. This contains typescript and a mixture of periodical and newspaper cuttings, photocopies etc. of articles by Powell marked up with textual emendations in the author's hand and titled for reprinting in book form. No proof copy was present on 19-21 June 2002.
- iii) A folder with a tab reading 'A. Powell 1961-66'. On the front the titles
 'The Soldier's Art'
 'The Kindly Ones'
 'The Valley of Bones'
 'Publ. 12 Sept. 1966'. This folder contains 23 letters by Powell and correspondence by various members of Heinemann staff, 13 June 1961 – 27 October 1966. In date order, June 2002.
- iv) A manilla folder, on tab 'Anthony Powell 1951-60'. Contains 28 letters by Powell, and correspondence by various Heinemann staff and others, 28 September 1951 to 22 December 1960. In date order, June 2002.
- v) A folder, on tab 'A. Powell 1967-1972'. On the front 'The Military Philosophers, 9th volume of A Dance to the Music of Time.
File no. 2946 registration 1 April 1968. Contract 23 October 1963 (3 novels)...'
This folder contains 34 letters by Powell, various Heinemann staff and others, 2 March 1967 to 28 March 1972. In date order June 2002.
- vi) A yellow folder, on tab 'Anthony Powell/Concerning' containing a few miscellaneous letters 25 August to 25 September 1975, photocopies of reviews, and publicity material.
- vii) A folder, on tab 'Infants of the Spring Powell Anthony' contains: press cuttings, including the obituary of Powell in the Times for 30 March 2000, otherwise chiefly of reviews; typescripts of excerpts from reviews; transcript of radio discussion of Infants of the Spring between James Tucker and Michael Oliver (Kaleidoscope, BBC Radio 4, 12 December 1976); transcript of broadcast review from BBC Hungarian Service of Infants of the Spring and The Novels of Anthony Powell, by James Tucker.
- viii) Another folder, on tab and on front 'Anthony Powell: Faces in My Time' contents include 6 letters by Powell and correspondence by various Heinemann staff and others;

photocopies of correspondence and Heinemann internal memoranda; photocopies of reviews; index proof; copy for lists of illustrations; two photographs; various notes on proofs.

- ix) A blue folder, on tab 'BOOKS DO FURNISH A ROOM A. Powell' containing:
1. A brown envelope marked on outside 'BOOKS DO FURNISH A ROOM', with typescripts of broadcast reviews of Books Do Furnish a Room, press cuttings and photocopies.
 2. A brown envelope marked on outside 'The Soldier's Art', containing press cuttings of reviews.
 3. A brown folder containing a few miscellaneous cuttings and reviews, various Powell titles (possibly misplaced from other files).
 4. A yellow manilla folder, found empty June 2002.
 5. A folder marked 'POWELL ANTHONY' containing, in a brown envelope marked 'POWELL ANTHONY WH' review of Journals 1982-1986.
 6. A pink folder marked on edge 'Anthony Powell THE STRANGERS ALL ARE GONE' containing press cuttings and photocopies, chiefly of reviews.

In June 2002 I examined four further folders not contained in the flip-top boxes:

1. A yellow folder marked in ink 'POWELL ANTHONY' and in pencil "Mandarin" containing one review and several brief Books-of-the-Year-type notices of the Minerva 12-volume paperback set of Dance issued 1991.
2. A brown folder marked 'POWELL, Anthony. DANCE TO THE MUSIC OF TIME' containing material relating to the Channel 4 TV series screened in 1997, including:
 - Publicity release about the Mandarin tie-in paperback re-issue in 4 volumes;
 - Copy of cover for first volume;
 - Lists of literary editors of newspapers;
 - Printouts of publishers' internal e-mails;
 - Copies of magazine features about the TV series;
 - A Channel 4 publicity pack about the series, including:
 - Introduction;
 - Character descriptions with actor biographies;
 - Details of soundtrack album CD to include the music specially composed by Carl Davis, and a compilation of music from six decades;
 - Synopses of the four films comprising the series;
 - Cast list.
- 3) A brown folder marked 'POWELL Anthony JOURNALS 1990-1992' containing two

versions of a press release giving different scheduled publication dates, 7 May and 7 June 1997.

- 4) A brown folder marked 'POWELL, Anthony A WRITER'S NOTEBOOK' containing : approximately 50 copies of the dustwrapper; printouts of obituary notices of Anthony Powell from electronic editions of The Scotsman and the Daily Telegraph (29 March 2000); information about the Anthony Powell Society.

DAVID HIGHAM ASSOCIATES

Anthony Powell has been represented by Pearn, Pollinger and Higham (later David Higham Associates) since 1946. He allowed me to see a considerable quantity of his correspondence with this firm, and Bruce Hunter, the current head of David Higham Associates, has given me access to their contract and financial records relevant to Powell. What follows is a description of these records.

1. Banking Ledger

A volume marked on the spine 'P' contains for Powell, a total of 35 sheets written on both sides in various hands and various colours of ink, marker pen and ball point. The volume covers the period 1946 to 1985: the first entry is 14 June 1946, the last 22 October 1985. The sheets in the volume measure 11.1 x 13.8 ins [28.1 x 34.8 cm]. Each page appears to record:

- i) In the left hand half, payments from the firm to the author, and various other sums e.g. the firm's commission and VAT;
- ii) In the right hand half, sums received by David Higham Associates as e.g. 1946 June 17 ADV. [ANCE on] SIG. [NATURE] "John Aubrey" £200-00.

Some of the amounts each side are totalled in pencil. At the end of the each tax year the payments to Powell appear to have been totalled for tax purposes. This ledger is thus a source of information concerning:

- i) Serial uses, e.g. pre-publication excerpts;
- ii) Anthology uses;
- iii) Other contributions to periodicals. In this regard, the record excludes certain periodicals where Powell was employed as a member of the editorial staff, or where he contributed regularly, the main examples being the *Daily Telegraph*, *Punch*, the *Times Literary Supplement* and the *Spectator*.
- iv) Broadcasts by Powell, including contributions to radio and TV programmes and interviews with him on TV or radio;

- v) Readings from his works on radio;
- vi) Adaptations of his works for radio or TV.

As regards adaptations for TV the record needs to be checked against other sources such as correspondence. As an example, between 13 December 1978 and 5 June 1980 he received three payments from the BBC in respect of the TV rights to *A Dance to the Music of Time*. However a study of his correspondence makes it clear that the BBC did not at this stage take up their rights, and the adaptation was not made. The reasons for this are discussed in the Introduction.

2. Contract Record

This is contained in a volume marked on the spine "UK USA PE PY". This volume contains, for Powell, twelve sheets measuring approximately 12.8 x 17.8 ins. [32.6 x 45 cm], and 31 sheets measuring approximately 12.8 x 11 ins [32.6 x 28 cm]. The pages are written in various colours of ink and ballpoint. They record:

- i) Dates of signature and the main terms of each contract;
- ii) Sales and royalties in each royalty period.

The layout of the information and the design of the sheet varies considerably from title to title. The smaller sheets are interleaved with the larger ones.

The contract records are continued on Visible Index Cards measuring approximately 9.6 x 8 ins [24.6 x 20.1 cm]. The earlier cards are contained in a yellow lever-arch file, marked on the spine 'Anthony Powell to John Pudney. 67'. These cards constitute a good source for sales figures, which are given in three columns: Home, Export and Special. Returns are stated in red and usually appear in the Home Sales column. This record constitutes a useful statistical source for titles where no print numbers are available.

The card record is continued in two trays numbered 233 and 234: these are titled respectively: 'D.W. Pitchford - A. Powell U.S.' and 'Anthony Powell U.K.' Any sales figures recorded on these cards have been entered in the relevant descriptions in the main Bibliography, if no print numbers have been obtained.

REED LONDON

Further archival material was seen in March 1996 at the offices then occupied by Reed Books (since absorbed by the Random House Group) at Michelin House, South Kensington, London. Even more than the archives at Rushden, it was part of the working files of a busy, modern publishing house. The material seen appeared to be normally stored in lateral files fitted with transparent plastic label holders. The three suspension holders seen were labelled as follows:

- 1) 'ANTHONY POWELL – Miscellaneous Verdicts';
- 2) Anthony Powell 'DANCE TO THE MUSIC OF TIME';
- 3) 'Anthony Powell (Backlist Titles)'.

File 1 contained a yellow folder, marked on the edge 'Miscellaneous Verdicts', but actually containing material dating from approximately 1989 to 1992 relating to *Journals*, *Miscellaneous Verdicts* and *Under Review*. Inside this was another yellow folder containing internal technical and editorial correspondence relating to *Miscellaneous Verdicts*, copies of selected pages of *Miscellaneous Verdicts*, and correspondence from Powell concerning proofs, corrections and queries on the texts. One letter shows that the index to this volume was compiled by Powell himself from page proofs. It also contained photocopies of reviews of *Under Review*.

File 2 contained a blue folder with a typed label on the outside reading DANCE TO THE MUSIC | OF TIME | by | Anthony Powell. The material in this file covered the period 1990 to 1994 and included material relating to the publication of *Dance* in twelve single volumes by Mandarin, then one of the Reed paperback imprints, and the publication in 4 x 3-in-one volumes by Minerva, another Reed paperback imprint. The contents included new book production briefs, proofs of the covers, copies of an A4 size 'selling folder', containing reproductions of covers on the outside and an information sheet inside, and typescripts and proofs of preliminary pages. Dating from the period May-June 1994 there was correspondence concerning the option taken by Alvin Rakoff on TV rights to *A Dance to the Music of Time*. There is also correspondence concerning the Chicago University Press 4 x 3-in-1 trade paperback edition of *A Dance to the Music of Time*. Also seen : copies of published interviews in the *Tatler* and the *Daily Telegraph*, listed separately in section E.

File 3 contained a brown folder with a white label typed 'Anthony Powell | (backlist titles)' : this folder contained miscellaneous correspondence from the years 1994-1995, including a letter concerning records of textual corrections to various Powell titles, held in the archives at Rushden.

In addition to the files described above, two further folders were seen at Reed Books' London office. One was a blue manilla folder with a white label on the outside reading as follows '[typescript] ANTHONY POWELL [manuscript] Ed. File'. This contained correspondence dating from 1989 to 1991 concerning the reversion of paperback rights from Penguin and Collins Fontana and negotiations concerning the Mandarin single volume editions and the Minerva 4 x three-in-one edition of *Dance*; also copies of proofs of all four covers for the three-in-one editions. The file also included a series of sheets giving sales figures for various *Dance* titles, for the period June 1984 to June 1989. These must relate to paperback editions, as they exceed the print numbers of any Heinemann reprints within this period; they must be presumed to be Collins Fontana or Flamingo, as these were the only paperback editions of the *Dance* novels available between these dates. The figures have been included in the main Bibliography.

A further blue folder, marked in blue on the outside 'Anthony Powell' contained material dating from 1987 to 1994. It covered Helen Fraser becoming Publisher and Anthony Powell's editor at Heinemann; and contained further material on plans for the Reed paperback imprints, Mandarin and Minerva, to publish Powell's novels in paperback when the rights reverted. Also contained : plans for *Miscellaneous Verdicts* and discussions concerning the content of this volume; correspondence concerning the possibility of a biography of Powell by Hilary Spurling; correspondence concerning the Chicago University Press 4 x 3-in-1 trade paperback edition of *Dance*; the cover design for *Under Review*, including the choice of a portrait by Henry Mee from among three by this artist for the dustwrapper front panel; further plans and proposals for *Under Review* and discussion concerning the contents and title, and views as to the importance of emphasizing in publicity that it was not regarded as inferior to *Miscellaneous Verdicts*; copy of "Anthony Powell : reportage de Pierre Assouline..." from the French periodical *Lire*, September 1991, pages 34-41; followed by an excerpt from *Les Braves Gens ... traduit par Michèle Doury*, Editions Christian Bourgois (French translation of *The Kindly Ones*).

NOTES TO PART 1

The text of Part 1 contains numerous quotations from unpublished correspondence. For an explanation of the conventions used please see "Abbreviations" (p.8). Further end-notes are given at A.4 as an "Appendix" to the description.

1. Anthony Powell, *Journals 1982-1986* (London: Heinemann 1995), p. 107.
2. *Journals 1982-1986*, p. 129.
3. George Lilley, *Anthony Powell: a Bibliography* (Winchester: St Paul's Bibliographies, 1993), p. vii.
4. Philip Gaskell, *A New Introduction to Bibliography* (Oxford: Clarendon Press, 1972), p. 1.
5. W.W. Greg, 'Bibliography – an apologia', in his *Collected Papers*, ed. by J.C. Maxwell (Oxford: Clarendon Press, 1966), pp. 243-4.
6. W.W. Greg, 'Bibliography – an apologia', p. 246.
7. Anthony Powell, *Faces In My Time* (London: Heinemann, 1980), p. 215.
8. Anthony Powell, *The Strangers All Are Gone* (London: Heinemann, 1982), p. 116.
9. *Strangers*, p. 94.
10. Anthony Powell, *Messengers of Day* (London: Heinemann, 1978), pp. 184-5.
11. *Messengers*, p. 187.
12. Hilary Spurling, *Handbook to Anthony Powell's Music of Time* (London: Heinemann, 1977), p. xx.
13. In the comparisons which follow, "Heinemann" refers to the Heinemann first edition of 1952; "Fontana" refers to the Collins Fontana edition of 1967.

14. *Times Literary Supplement*, 15 September 2000, p.17.
15. Hilary Spurling, *Handbook*, p.vii.
16. "Powell: the dancing years : an interview with Kingsley Amis", *Sunday Times*, 15 December 1985.
17. John St John, *William Heinemann : a Century of Publishing, 1890-1990* (London: Heinemann, 1990), Book IV : 1961-1983.
18. *Messengers*, p. 184.
19. Hilary Spurling, *Handbook*, pp. 261-84.
20. *Messengers*, p. 46.
21. *Messengers*, pp. 184-5.
22. *Strangers*, p. 92.
23. John St John, *William Heinemann*, p. 536.
24. *Faces*, pp. 34-41.
25. *Faces*, pp. 46-71.
26. John R. Cook, *Dennis Potter : a Life on Screen* (Manchester: Manchester University Press, 1995), pp. 193-4.
27. Humphrey Carpenter, *Dennis Potter : a Biography* (London: Faber & Faber, 1998), pp. 371-2.
28. Humphrey Carpenter, *Dennis Potter*, p. 386.
29. *Journals 1982-1986*, p. 160.
30. *Journals 1982-1986*, p. 161.
31. *Journals 1982-1986*, p. 225.

32. e.g. Hugo Davenport, "'A dance', and not before time". *Daily Telegraph*, 5 April 1997, *Arts and Books* p. 7.
33. Richard Ingrams, *Muggeridge : the Biography* (London: Harper Collins, 1995), pp. 148-9.
34. *Faces*, pp. 200-1.
35. Copy of contract in Eyre & Spottiswoode papers, Reading University Library.

A. BOOKS BY ANTHONY POWELL

A.1 AFTERNOON MEN

1931

(a) *First English edition*

AFTERNOON MEN | by | ANTHONY POWELL | DUCKWORTH | 3 HENRIETTA STREET,
LONDON | 1931

Collation: 7 2/5 x 4 9/10 ins. [188 x 119 mm.] [A]8, B-I8, K-R8. Pp. [1-10], 11-99,
[100-2], 103-181, [182-4], 185-271, [272].

Contents: P. [1]: "AFTERNOON MEN". [2]: blank. [3]: title page. [4]: "ALL RIGHTS RESERVED".
[5]: contents. [6]: blank. [7]: "[quotation (5 lines) begins] '... as if they had heard that enchanted horn
of | Astolpho, that english duke [ends] they are a | company of giddy-heads, afternoon men...' - *The |
Anatomy of Melancholy*." [8]: blank. [9]: "PART I | MONTAGE". [10]: blank. 11-99: text. [100]:
blank. [101]: "PART II | PERIHELION". [102]: blank. 103-181: text. [182]: blank. [183]: "PART III |
PALINDROME". [184]: blank. 185-271: text; p. 271 also bears the colophon "Made and Printed in
Great Britain | By The Camelot Press Ltd | London and Southampton". [272]: blank.

Binding: Bound in smooth light bluish grey [190] cloth. Across top of spine, in gold: "AFTERNOON |
MEN | ANTHONY | POWELL". At base of spine, in gold: "DUCKWORTH".

Paper: Cream laid unwatermarked paper.

Jacket: The background colour is pale yellow green [121]. The FP and spine each have a
monochrome design of an artist's lay figure holding a champagne glass. FP printed in green [118]
and black imitation relief characters "[in top LH corner] AFTERNOON | MEN | [near bottom of LH
side] ANTHONY | POWELL [in black, in bottom RH corner] MISHA BLACK 31". Spine printed [also
in green and black imitation relief characters] "AFTERNOON MEN | ANTHONY | POWELL | 7/6 |
NET | DUCKWORTH [smaller version of lay figure as on FP]". RP blank. On FF, blurb (14 lines).
RF blank.

Notes: Powell writes (*Messengers*, pp. 184-5):

"I had been infected by Cummings - to some extent also by Wyndham Lewis and
Hemingway - with the then fashionable antagonism towards capital letters, so that proper
names used adjectivally were ... printed in lower-case ... This innovation ... proclaimed at
the time an aggressive modernity..."

Examples include p.	15	american, annamite
	23	english
	60	indian
	124	american
	174	japanese.

Published in June 1931 at 7s 6d.

According to Duckworths no records survive from this period which would give print numbers but Powell notes (*Messengers*, p. 186) that "*Venusberg* ... sold the same as *Afternoon Men*, which was perhaps something approaching 3000,..." He has stated (personal communication): "*Afternoon Men* probably had a print run of 2000. It sold that and there was a second impression, probably running to about 3000 in all, sales then trickling on at 3/6. The rest [i.e. *Venusberg*, *From a View to a Death* and *Agents and Patients*] got less circulation with Duckworth" (AP to GL, 30 June 1992: GL). Heinemann's 1952 edition (see A.1 (b), *Contents*, transcription of p. [vi]) gives Duckworth's reprint date as July 1931.

A passage from pp. 107-8 was reprinted as "Love-Making" in *The New Oxford Book of English Prose*, edited by John Gross (Oxford: Oxford University Press, 1998) pp. 844-5.

The novel was adapted for the theatre by Riccardo Aragno and produced at the New Arts Theatre Club, London. The production opened on 22 August 1963 and ran for four weeks. The cast included:

Atwater	-	James Fox
Susan	-	Georgina Ward
Lola	-	Pauline Boty
Pringle	-	Peter Bowles
Barlow	-	Jeremy Kemp
Fotheringham	-	Alan Barlow
Harriet	-	Imogen Hassall

A fuller account is given in *Strangers*, pp. 106-117.

Reviews published 23 August 1963 unless otherwise stated, included the following:

Daily Mail (Bernard Levin)
Evening Standard (Milton Shulman)
Guardian (Christopher Driver)
Punch, 4 September 1963 (Bernard Hollowood)
Times

A copy of the first English edition disbound and marked up for Heinemann's edition was examined at Sothebys, 30 June 1992. It has Powell's signature on FFEP, and his own MS listing of his books on

1/2-title verso. With the book was a typed note on the headed paper he used around 1992: "This first edition of *Afternoon Men* is for the London Library sale. It contains the corrections made by me when the book was reprinted by Heinemann in 1952".

These corrections include: insertion of initial capitals; stylistic changes, e.g., changing a word to avoid repetition; some changes of punctuation and sentence structure.

Other changes include:

P.73 1st 3 lines insertion of additional words in Fotheringham's remarks.

P.80 5 lines up *delete* I am sure of it.

P.93 I.3 *delete* quite ... rather.

I.4 *delete* just.

I.21 *delete* very.

P.111 I.3 *delete* in a way.

II. 13-14, 16-31 *delete*

I.14 - *add* 'I've a perfect right to, haven't I? You're being deliberately annoying'.

'Keep your hair on'.

'Are you trying to make me angry - You don't succeed in the least. Nothing has happened to make me lose my temper'.

P.113 (end) *insert* it *delete* down the mixture.

P.120 II. 29-30 *delete* to make himself look not actually *insert* and did not seem

P.137 I.11 *delete* very.

I.18 *delete* Oh, yes. *insert* anyway.

P.139 I.30 *delete* tall *insert* intent on his subject.

P.152 I.5 *delete* coming *insert* already on his way.

P.175 14-15 *delete* quite hard *insert* almost gently.

1.23 *delete* in the ring *insert* lying about.

P.185 I.5 *delete* necessary *insert* inevitable.

II.6-8 *delete* the only ... was walking *insert* walking was the only way of getting to the to the house that the porter could suggest.

P.201 II.18-19 *delete* Harriet going ... husband's arm *insert* the continued squeezing of her husband's arm by Harriet.

P.214 I.4 *after* man *insert* still.

I.19 *delete* light *insert* lightning.

I.29 *delete* patted *insert* gave a touch to.

P.219 I.22 *delete* quite *insert* in the face.

British Library copy N.N. 18391 stamped 20 MAY 31.

Reviews: (of the book) TLS, 17 September 1931 (Unidentified reviewer)

(b) Heinemann edition (1952)

AFTERNOON MEN | *A Novel* | by | ANTHONY POWELL | [publishers' device] | WILLIAM HEINEMANN LTD | MELBOURNE:: LONDON:: TORONTO

Collation: 7 2/5 x 4 4/5 ins. [187 x 120 mm.] [A]8, B-I8, K-N8, 04, P8. Pp. [i-x], 1-221, [222].

Contents: Pp. [i-ii]: blank. [iii]: "AFTERNOON MEN". [iv]: "*By Anthony Powell | Novels | [six titles] | Biographical | [two titles]*". [v]: title-page. [vi]: "FIRST IMPRESSION, MAY 1931 (Duckworth) | SECOND IMPRESSION, JULY 1931 | NEW EDITION 1952 (Heinemann) | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [vii]: "[quotation (6 lines) begins] ' ... as if they had heard that enchanted horn of | Astolpho, that English duke [ends] a company of giddy-heads, afternoon | men ...' - *The Anatomy of Melancholy*." [viii]: blank. [ix]: contents. [x]: blank. 1-221: text. [222]: blank.

Binding: Bound in dark red [16] cloth. In gold at top of spine: "*Afternoon | Men* | [ornament: a 5-pointed star between two horizontal rays, broad at the centre with pointed ends] | ANTHONY | POWELL". In gold at base of spine: "HEINEMANN". Rear cover blind-stamped with publisher's device in bottom RH corner: for description see A.8(a).

Paper: Cream wove unwatermarked paper.

Notes: Published 27 October 1952 in an edition of 3,000 copies at 12s. 6d. Reprinted: December 1960 (2,000 copies); November 1967 (1,000 copies); May 1975 (1,000 copies). RIBL has a copy of a reprint dated 1974 on t.-p. verso. A paperback issue of 3,000 copies at £5.99 was published on 3 September 1992 by Mandarin, a paperback imprint of the Reed group. Reprinted June 1997 (640 copies).

The use of initial lowercase letters in the examples of proper names used adjectivally in the first edition (see A.1(a), *Notes*) is amended in this edition to upper-case except that the second example 'You english people never ...' reads 'You British never ...' in this edition: see pp. 4-5, 11, 43, 96, 140.

Review: *Time and Tide*, 17 January 1953 (Jocelyn Brooke)

(c) Penguin edition (1963)

ANTHONY POWELL | [swelled rule] | AFTERNOON MEN | PENGUIN BOOKS

Collation: 7 x 4 3/10 ins. [179 x 110 mm.] *Signatures* [A]16, B-C16, D8, E-G16. Pp. [1-10], 11-20, [21], 22-27, [28], 29-33, [34], 35-7, [38], 39-49, [50], 51-64, [65], 66-73, [74-8], 79-82, [83], 84-6, [87],

88-97, [98], 99-106, [107], 108, [109], 110-15, [116], 117, [118-19], 120-4, [125-6], 127-135, [136-140], 141-5, [146], 147-152, [153], 154-6, [157-9], 160-6, [167], 168-172, [173], 174-8, [179], 180-5, [186], 187-190, [191], 192-3, [194], 195-8, [199], 200-5, [206-8].

Contents: P. [1]: "PENGUIN BOOKS | 1964 | AFTERNOON MEN | ANTHONY POWELL [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | [dash] | First published by Duckworth 1931 | Published by Heinemann 1952 | Published in Penguin Books 1963 | [dash] | Copyright © Anthony Powell, 1931 | [dash] | Made and printed in Great Britain | by Cox and Wyman Ltd, | London, Reading, and Fakenham | Set in Monotype Garamond | [conditions of sale note (7 lines)]". [5]: "[quotation (6 lines) begins] '*... as if they had heard that enchanted horn of | Astolpho* [ends] *they are a | company of giddy-heads, afternoon men...*' - | The Anatomy of Melancholy". [6]: blank. [7] contents. [8]: blank. [9]: " PART I | [swelled rule] | *Montage*". [10]: blank. 1-[75]: text. [76]: blank. [77]: "PART II | [rule, as p. [[9]]] | *Perihelion*". [78]: blank. 79-[137]: text. [138]: blank. [139]: " PART III | [rule, as p. [9]] | *Palindrome*". [140]: blank. 141-[206]: text. [207-8]: blank.

Binding: Appears to be perfect-bound in an orange card cover, lettered up the spine: "[in white] Anthony Powell [in black] Afternoon Men". On FC, "[device] a Penguin Book 3/6 | [rule] | Afternoon Men | [rule] | [in white] Anthony Powell [Illustration in black, on white with grey shadow effects, depicting a party in progress, a man and woman seated in an armchair and a man sitting on the floor leaning against a wall]". On the orange RC: "[device as on front cover] a Penguin Book | [rule] | Afternoon Men [note on the novel (3 paragraphs)] | *For copyright reasons this edition is not for sale in the USA* ". Inside FC on white: "[photograph of Anthony Powell | biographical note (3 paragraphs)] | Cover drawing by Osbert Lancaster | [note (4 lines) begins] *For a complete list of books available*". Inside RC: "*Other Penguins by Anthony Powell* | AT LADY MOLLY'S | 1883 | [note (3 paragraphs)] | *Also available* | [3 titles with Penguin book numbers] | NOT FOR SALE IN THE U.S.A."

Paper: White wove unwatermarked paper.

Notes: Published 27 June 1963 in an edition of 25,000 copies at 3s. 6d.

A Fontana paperback edition was published by Collins in April 1973 at £0.35, with a reprint in 1979. Sales to mid-1984: 16,782 home, 8,918 export.

(d) Large print edition (1975)

[in bold type] Afternoon Men | [in brighter type] ANTHONY POWELL | [logo, comprising the letters LP] | LYTHWAY PRESS | BATH.

Collation: 8 7/10 x 5 3/10 ins. [220 x 134 mm.] [1-10]16; pp. [i-x], 1-305, [306-310].

Contents: P. [i]: "AFTERNOON MEN | [note (2 paragraphs)]". [ii]: blank. [iii]: title-page. [iv]: "First published 1931 | by | Gerald Duckworth & Co. Ltd | This Large Print edition published by | Lythway Press Ltd | Combe Park, Bath | by arrangement with the copyright holder 1975 | ISBN 0 85046 631 8 | Phototypeset by | Woodspring Press Ltd | Printed by Redwood Burn Ltd | Trowbridge & Esher | Bound by Cedric Chivers Ltd, Bath". [v]: "[Quotation, 8 lines, begins] '... as if they had heard that enchanted | horn of Astolpho [ends] they are a | company of giddy-heads, afternoon | men ...' | *The Anatomy of Melancholy*." [vi]: blank. [vii]: contents. [viii]: blank. [ix]: "AFTERNOON MEN". [x]: blank. 1-305: text. [306-310]: blank.

Binding: Boards covered in yellow paper and with a transparent, shiny plastic covering, lettered down the spine, in red within a white rectangular panel, "AFTERNOON MEN Anthony Powell". Lettered across base of spine, in white: "LYTHWAY". The FC has the words, in red: "ANTHONY POWELL | AFTERNOON | MEN", and below them, between pairs of staggered rules, the inner rule being red and the outer brown, a semi-abstract design in yellow, white and brown representing double doors opening. On RC, in red: "AFTERNOON MEN | [note (2 paragraphs) as on p. [i]] | LYTHWAY PRESS LIMITED, BATH | ISBN 0 85046 631 8". Inside front and rear there are white cloth tapes sewn into the gutter between the paste-down and free endpapers. The upper, lower and foreedges are coloured yellow.

Paper: White wove unwatermarked paper.

Note: Published in December 1975 at £4.75. Home sales to mid 1977: 1,377.

(e) *First American issue (1932)*

AFTERNOON MEN | BY | ANTHONY POWELL | NEW YORK | HENRY HOLT AND COMPANY

Collation: 8 3/5 x 4 9/10 ins. [194 x 122 mm.] [A]8, B-I8, K-R8. Pp. [1-2], [3-10], 11-99, [100-102], 103-181, [182-4], 185-271, [272].

Contents: Pp. [1]: "AFTERNOON MEN". [2]: blank. [3]: title-page. [4]: "AUTHORIZED EDITION | Printed 1932 | PRINTED IN THE | UNITED STATES OF AMERICA". [5-272]: the description is as the first English edition (A.1(a)) except that p. 271 has no colophon.

Binding: Bound in greenish grey [155] cloth. Spine lettered in greenish blue (colour badly faded on copy examined) : "[vertical] AFTERNOON [horizontal, adjacent to the letters AF, between rules] MEN [across spine] [between rules] POWELL | [rule] HENRY HOLT | AND COMPANY | [RULE]".

Paper: Cream wove paper: no watermark visible.

Jacket: Not seen.

Notes: The omission of initial capitals corresponds to the examples quoted in the first English edition (see A.1(a), *Notes*). This fact together with similarities in the pagination and contents suggests either that the edition was printed from plates of the 1st English edition, or that sheets of the English edition were exported. The title was not registered for copyright (Letter dated 5 August 1991 to GL from Harold Ober Associates (Craig Tenney)). Powell states (*Messengers*, p. 186) of this edition: "... sales and reception about the same as in Great Britain..." (see A.1 (a) *Notes*). A further hardback printing was published by Little Brown in 1963.

(f) First American paperback issue (1963): the paperback issue of the 1963 Little, Brown printing

AFTERNOON MEN | *A Novel* | by | ANTHONY POWELL | [publisher's device, a column, between the letters LB, within an oval frame] | LITTLE, BROWN AND COMPANY | *Boston Toronto*.

Collation: 7 3/4 x 5 ins. [196 x 127 mm.] [A-I, K-Q8]. Pp. [i-xii], 1-221, [222-8].

Contents: P. [i]: blank. [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italics] | THE MUSIC OF TIME | [6 titles, in italics] | GENERAL | [2 titles (3 lines) in italics]". [iii]: "AFTERNOON MEN". [iv]: blank. [v]: title-page. [vi]: "[Rights reserved note (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO. 63-19170 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [vii]: "[quotation (6 lines) begins] '... as if they had heard that enchanted horn of | Astolpho, [ends] a company of giddy-heads, afternoon | men ...' *The Anatomy of Melancholy*." [viii]: blank. [ix]: contents. [x]: blank. [xi]: "AFTERNOON MEN". [xii]: blank. 1-221: text. [222-8]: blank.

Binding: Glued in white card cover, the FC having a design of a terra-cotta frame, in two sections: the upper section contains a clock face in black, terra-cotta, yellow and white; the lower section contains three overlapping circles, the centre one yellow. Above the frame: "AFTERNOON MEN | ANTHONY POWELL | [printed in imitation copperplate, in terra-cotta within the yellow circle] *A Novel*". Lettered in black down the spine "AFTERNOON MEN | ANTHONY POWELL | [in imitation copperplate] *Little, Brown*; [across base of spine] 34 [publisher's logo of the letters LB]". On RC: "[in terra-cotta] *Afternoon Men* | [note (12 lines, in black)] | [in terra-cotta] ANTHONY POWELL | [quotations from 4 critics, in black] | [in terra-cotta] *Little, Brown and Company/Boston [dot] Toronto* | *Cover design by John Alcorn*".

Paper: White wove unwatermarked paper.

Notes: It appears from DHA's contract record that this paperback issue was published on the same date as Little, Brown's hardback i.e. 25 September 1963. The paperback issue was priced on publication at \$1.95. Sales to 31 December 1963, 1,794 copies; to 30 June 1973, 3,979 copies. Little, Brown sub-licensed paperback rights in the five pre-*Dance* novels for a period of 5 years to Popular Library in 1976 (BH to AP, 6 December 1976: AP). A reset, mass-market paperback edition of *Afternoon Men* was issued by CBS Publishing in the Popular Library imprint in August 1978 at \$1.95. For a physical description of a Popular Library paperback at this time see A.2 (d).

A further paperback edition was published by Sun and Moon Press in 1997 at \$10.95.

A.2 VENUSBERG

1932

(a) *First English edition*

Venusberg | by | Anthony Powell | Duckworth | 3 Henrietta Street London | 1932

Collation: 7½ x 4 4/5 ins. [189 x 123 mm.] [A] 8, B-I8, K-Q8. Pp. [1-10], 11-253, [254-6].

Contents: P. [1]: "Venusberg". [2]: "By Anthony Powell | [rule] | AFTERNOON MEN". [3]: title-page. [4]: "*All Rights Reserved*". [5]: "*For* CONSTANT and FLORENCE". [6]: blank. [7]: " 'Here, according to popular tradition, is situated the | grotto of Venus, into which she enticed the knight | Tannhäuser; fine view from the top'. | - *Baedeker*". [8]: blank. [9]: "Venusberg". [10]: blank. 11-253: text. [254]: "Afternoon Men | a novel by | Anthony Powell | *Second Impression* | [quotations from 10 reviews]". [255]: "[quotations from 10 reviews] | [rule] | [in bold type] GERALD DUCKWORTH & CO., LTD. | 3 Henrietta Street, London, W.C.2". [256]: "Made and Printed in Great Britain | by The Camelot Press Ltd | London and Southampton".

Binding: Bound in smooth light greyish brown [60] cloth. Across top of spine in gold: "VENUSBERG | ANTHONY | POWELL". Across base of spine, in gold: "DUCKWORTH".

Paper: White laid unwatermarked paper.

Jacket: The background colour is pale yellow green [121]. On FP, in monochrome, head and shoulders of a lay figure wearing a helmet: in black imitation handwriting, above L shoulder (right as seen) "MISHA BLACK 32". Below lay figure, in deep purplish red [259] "VENUSBERG | by Anthony Powell | Author of 'Afternoon Men'". On spine, in deep purplish red [259] "VENUSBERG | ANTHONY | POWELL | 7/6 | NET | DUCKWORTH" | [in monochrome, smaller version of head and shoulders as on FP]. ON RP "[in deep purplish red] AFTERNOON MEN | a novel by | ANTHONY POWELL | *Second impression* 7/6 net | [in black] [thick rule] | [quotations from 10 reviews] | [thick rule] | [in deep

purplish red] GERALD DUCKWORTH & CO., LTD. | 3 HENRIETTA STREET, LONDON, W.C.2."
On FF, blurb (18 lines). RF blank.

Notes: Published in October 1932 at 7s. 6d. Mr Powell thinks that print numbers were probably below 3,000 (see A.1(a), *Notes*). The printing reflects his taste at this time for non-use of initial capital letters. Examples include "... the unathletic sort of latin-american" (82) "french second-empire" (78); and other instances of adjectives of nationality, or names of languages used substantively.

An adaptation for radio by Christopher Sykes was broadcast on BBC Third Programme, 3 January 1956; repeated 5 January 1956, 25 May 1956. An adaptation for radio, by Bennett Maxwell, produced by him and performed by members of the Rothwell Group, was broadcast on BBC Home Service, 4 February 1963.

A slightly abridged version of the passage on pp. 61-2, beginning "Flosshilde, the reception clerk ..." ending "... 'But write it a year before.' " was published in *Argosy*, vol. XVII no. 8, p. 70, August 1956 (C.568).

Review: *TLS* (unidentified reviewer)

(b) Heinemann edition (1955)

VENUSBERG | *by* | ANTHONY POWELL | [device] | WILLIAM HEINEMANN LTD | MELBOURNE ::
LONDON :: TORONTO

Collation: 7 1/2 x 4 9/10 ins. [190 x 123 mm.] [A] 8, B-I8, K-L8, M4, N8. Pp. [1-8], 1-192.

Contents: Pp. [1-2]: blank. [3]: "VENUSBERG". [4]: "*Books by Anthony Powell* | [dash] | *Novels* | [8 titles] | *Biographical* | [2 titles]". [5]: title-page. [6]: "FIRST PUBLISHED 1932 (DUCKWORTH) | NEW EDITION 1955 | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [7]: " '*Here, according to popular tradition, is situated the grotto | of Venus, into which she enticed the knight Tannhäuser; | fine view from the top.*' | BAEDEKER". [8]: blank. 1-192: text.

Binding: Bound in dark red [13] cloth, lettered in gold across top of spine: "*Venusberg* | [ornament, a 5-pointed star between two horizontal rays, broad at the centre with pointed ends] | ANTHONY | POWELL"; across base of spine "HEINEMANN".

Paper: Cream wove unwatermarked paper.

Jacket: The dust-wrapper is printed as follows: the front in red [36], black, grey and white; the spine in white on black; the flaps in red and black on white. The design of the FP shows guests at a

diplomatic reception. FP printed: "[in white] VENUSBERG | [in black] ANTHONY POWELL". On spine, in white: "VENUSBERG | ANTHONY | POWELL | [device] | HEINEMANN". On RP: "[in red] ANTHONY POWELL | [in black] [titles of seven other novels, each followed by a quotation from a review]". On FF: "[in red] VENUSBERG | [in black] *Anthony Powell* | [blurb (2 paragraphs: 34 lines)] | 12s 6d | NET | *Wrapper design by Osbert Lancaster*". On RF, black-and-white photo captioned "Anthony Powell" followed by two further critical comments.

Notes: Published 11 July 1955 in an edition of 3,000 copies at 12s. 6d. Reprinted: January 1962 (1,000 copies); February 1967 (1,000 copies); December 1974 (1,000 copies); June 1979 (1,500 copies). It appears from DHA's contract records that 250 copies were sold in sheets to a library supplier, thought to be Blunt's, during the royalty period to 31 December 1955.

A paperback issue of 3,000 copies at £5.99 was published on 3 December 1992 by Mandarin, a paperback imprint of the Reed group.

(c) Penguin edition (1961)

VENUSBERG | ANTHONY POWELL | PENGUIN BOOKS

Collation: 7 x 4 2/5in. [177 x 110 mm.] Signatures [A]8, B-E16, F8. Pp. [1-6], 7-155, [156-160].

Contents: P. [1]: "PENGUIN BOOKS | 1628 | VENUSBERG | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: | Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | [dash] | First published by Duckworth 1932 | Published in Penguin Books 1961 | Made and printed in Great Britain | by Richard Clay & Company, Ltd | Bungay, Suffolk | [conditions of sale note (7 lines)]". [5]: "*Here, according to popular tradition, is situated the | grotto of Venus, into which she enticed the knight | Tannhäuser; fine view from the top. | BAEDEKER*". [6]: blank. 7-[156]: text. [157]: "[device: a penguin in white on black, within an oval frame] | *Some other Penguin fiction | is described on the | following pages*". [158]: blank. [159]: "THOSE WITHOUT SHADOWS | *Francoise Sagan* | 1654 | [quotation from one review (3 lines) | note (8 lines) | quotations from two reviews (two lines each)] | NOT FOR SALE IN THE U.S.A. OR CANADA | [device]". [160]: "P.G. WODEHOUSE | [note (2 lines) | quotation from review by A.P. Ryan (10 lines) | quotations from 2 more reviews] | The following books by P.G. Wodehouse are now available in | Penguins: | [titles and Penguin book numbers, some followed by asterisks, of 14 books] **Published together in October 1961* | NOT FOR SALE IN THE U.S.A."

Binding: Appears to be perfect-bound. Glued in orange card covers, lettered up the spine: "[in white] Anthony Powell | [in black] Venusberg". On FC, in black: "[device] a Penguin Book 2/6 | [in black on a white horizontal stripe] Venusberg | [in white over the cover illustration] Anthony Powell | [rule]". The cover illustration, in black and orange, is of a diplomatic reception. According to Powell (*Strangers*, pp. 91-2) the FC by Osbert Lancaster was originally executed for the American volume

entitled *Two Novels* (A.10). Permission for Penguin to use the design was given free of charge, presumably both by the publisher and Lancaster himself. On RC: "[device] a Penguin Book | [in black on a white horizontal stripe] Venusberg | [below the stripe, quotations from reviews by John Betjeman (3 lines) Kingsley Amis (3 lines) | note (11 lines) | quotation from the *Times Literary Supplement* (4 lines)] | *For copyright reasons this edition is | not for sale in the U.S.A.*".

Inside FC, on white: "[Photograph of Anthony Powell | biographical note (3 paragraphs)] | Cover drawing by Osbert Lancaster | [note (4 lines) begins] *For a complete list of books available*". Inside RC, on white: "*Also by Anthony Powell* | FROM A VIEW TO A DEATH | 1528 | [note (2 paragraphs)] | NOT FOR SALE IN THE U.S.A. | [device]".

Paper: White wove unwatermarked paper.

Notes: Published 26 October 1961 in an edition of 30,000 copies at 2s. 6d. Reissued in larger format, May 1984 (10,000 copies).

(d) *First American paperback edition [1978]*

For the first American edition of *Venusberg* in hardback see A.10.

[in upper-case letters decorated in Oriental style] VENUSBERG | BY ANTHONY POWELL | [at bottom of page, in normal type] POPULAR LIBRARY [dot] NEW YORK

Collation: 6 9/10 x 4 1/5 ins. [174x106 mm.] 112 leaves. Pp. [1-6], 7-220, [221-4].

Contents: P. [1]: "GOING NATIVE | [quotation (12 lines) from passage of dialogue on pp. 42-3 of this edition. In the first line the words 'said Frau Mavrin' are substituted for 'she said'; in the third line the words 'asked Lushington' are added.] | But Lushington, of course, was not in En- | gland now. Far, far from it... [in open capitals] VENUSBERG | [quotations from 2 reviews (4 lines)]". [2]: Also by Anthony Powell | and available in Popular Library editions: | AFTERNOON MEN | 04268-0 \$1.95 | A DANCE TO THE MUSIC OF TIME (4-Volume Set): [4 titles, with last 7 characters of ISBN and prices (8 lines)] | [within a frame] Unable to find these or other Popular Library books | at your local bookstore or newsstand? | [explanatory note (10 lines) including address]". [3]: title-page. [4]: "VENUSBERG | Published by Popular Library, a unit of CBS Publications, | the Consumer Publishing Division of CBS Inc., by | arrangement with Little, Brown & Company, Inc. | All Rights Reserved. ISBN 0-445-04284-2 | Printed in the United States of America | 10 9 8 7 6 5 4 3 2 1". [5]: "Here, according to popular tradition, | is situated the grotto of Venus, | to which she enticed the Knight Tannhäuser; | fine view from the top." | BAEDEKER. " [6]: blank. 7-220: text. [221-224]: advertising material and order forms for other Popular Library titles.

Binding: Glued in white card cover. Near top of FC: "[in red] 0-445-04284-2 \$1.75 | [in black, advertising copy (3 lines) including quotation from review]". Below this: "[in red upper-case letters decorated in Oriental style] VENUSBERG | BY ANTHONY POWELL | [in black, in normal type] author of | A Dance to the Music of Time | [a picture showing a man and a woman standing arm-in-arm on a station platform, in the background a large building with several onion-shaped domes]". On spine: " in red, across top] POPULAR | LIBRARY | FICTION | [down the spine, in black] VENUSBERG Anthony Powell [ISBN and price]". On rear cover: "[in red] WHAT WAS A PROPER | YOUNG ENGLISHMAN LIKE | LUSHINGTON DOING WITH: | [in black] A ravishing divorcee who invited him to view | [further publicity writer's notes on plot (10 Lines) | quotations from 2 reviews], | POPULAR LIBRARY | PRINTED IN U.S.A.". The inside FC and RC are blank.

Paper: Wove unwatermarked paper: the edges are coloured yellow.

Notes: Published September 1978: price \$1.95.

It appears that Popular Library's original intention was to publish *Venusberg* and *Agents and Patients* in one volume, and that Little, Brown's licence to Popular Library was granted on this basis (Bruce Hunter to AP, 6 December 1976: AP). The licence was for 5 years.

A.3 FROM A VIEW TO A DEATH

1933

(a) *First English edition*

FROM A VIEW TO A DEATH | BY | ANTHONY POWELL | DUCKWORTH 3 HENRIETTA STREET, LONDON | 1933

Collation: 7 2/5 x 4 4/5 ins. [188 x 122 mm.] [A]8, BD [sic] - ID8, KD-RD8. Pp. [1-8], 9-262, [263-8]. The first leaf is laid down as the front paste-down endpaper and the second leaf forms the front free endpaper.

Contents: P. [1]: "FROM A VIEW TO A DEATH". [2]: "[italics, underlined] *By Anthony Powell* | [roman] AFTERNOON MEN | VENUSBERG". [3]: title-page. [4]: "ALL RIGHTS RESERVED | Made and printed in Great Britain | By The Camelot Press Ltd | London and Southampton". [5]: "For | JOHN AND EVELYN". [6]: blank. [7]: " 'From a drag to a chase, from a chase to a view, | From a view to a death in the morning.' ". [8]: blank. 9-262: text. [263]: blank. [264]: Afternoon Men | a novel by | Anthony Powell | *Second Impression* | [quotations from 9 reviews] | [rule] | [bold type] GERALD DUCKWORTH & CO., LTD. | 3 Henrietta Street, London, W.C.2". [265]: "Venusberg | a novel by | Anthony Powell | [quotations from 11 reviews] | [rule] | publishers' address as on p. [264]]". [266-268]: blank.

Binding: Bound in smooth olive brown [95] cloth. Across top of spine, in gold: "FROM A VIEW TO A DEATH | ANTHONY POWELL". Across base of spine, in gold: "DUCKWORTH".

Paper: White laid unwatermarked paper. Two copies examined: one had the top edge coloured brown.

Jacket: The background colour is pale yellow green [121]. On FP, in monochrome, artist's lay figures of a man mounted on a horse which is rearing on its hind legs. Near bottom of FP, in deep reddish orange [36]: "FROM A VIEW | TO A DEATH | BY | ANTHONY POWELL | author of "Afternoon Men," etc.". In bottom RH corner, in black imitation handwriting: "MISHA BLACK 33". On spine, "[in deep reddish orange] FROM A | VIEW TO | A DEATH | ANTHONY | POWELL | DUCKWORTH | [smaller version, in monochrome, of lay figures as on FP]". On FF: "[in black] [blurb (15 lines)] | 7/6 net". RF blank. On RP "[in deep reddish orange] NOVELS BY ANTHONY POWELL | [in black, thick horizontal rule] | [a section divided into two columns by a thick vertical rule: the LH column contains quotes from 7 reviews of *Afternoon Men*, the RH column from 7 reviews of *Venusberg*] | [thick horizontal rule] | [in deep reddish orange] GERALD DUCKWORTH & CO. LTD. | 3 HENRIETTA STREET, LONDON, W.C.2.".

Notes: Published in October 1933 at 7s. 6d. Mr Powell thinks print numbers were probably below 3,000 (see A.1(a), *Notes*).

The printing shows again Powell's "antagonism towards capital letters" at this time (see A.1(a), *Notes*). Examples include:

No caps for e.g. sunday, monday, thursday (pp. 24, 26, 63), french (155), english (172), canadian (188), boer war (38), irish (65), irishness (66), neapolitan (77): "... an Italian" (81) but ...english (81), some caroline celebrity (87), irish (167), german (218), english (218).

Passages from pp. 204-5 and 206-7 of this edition were reprinted in *Fox-hunting*, compiled by Sara and Raymond Carr (Oxford University Press, 1982) (Small Oxford books), pp. 29-30, 50-51.

The novel was adapted for radio by M. Walters and broadcast in "Afternoon Theatre", BBC Radio 4, 7 August 1971.

Reviews: TLS, 9 November 1933 (Unidentified reviewer)

(b) (i) 1948 edition

ANTHONY POWELL | [double rule: upper rule bold, lower thin] | From a View to | a Death |
LONDON | JOHN LEHMANN

Collation: 7 1/10 X 4 3/5 ins. [180 x 118mm.] [A]16, BD [sic] 8, CD-GD16. Pp. [1-6], 7-207, [208].

Contents: P. [1]: "THE HOLIDAY LIBRARY | FROM A VIEW TO A DEATH". [2]: by Anthony Powell | [italic, underlined] *Novels* | [4 titles, in roman caps] | [italic, underlined] *Biography* | [roman] JOHN AUBREY AND HIS FRIENDS". [3]: title-page. [4]: "FIRST PUBLISHED IN 1933 | THIS EDITION FIRST PUBLISHED IN 1948 BY JOHN LEHMANN LTD | 6, HENRIETTA STREET, LONDON, W.C.2 | MADE AND PRINTED IN GREAT BRITAIN BY | PURNELL AND SONS LTD | PAULTON (SOMERSET) AND LONDON". [5]: " "From a find to a check, from a check to a view, | From a view to a death in the morning. " | *John Peel*". [6]: blank. 7-207: text. [208]: blank.

Binding: Bound in smooth deep blue [179] cloth. Near top of spine there is a brown panel between double rules, the outer rules bold: there are flourishes above the upper and below the lower rule. Lettered in gold on brown panel: "FROM A | VIEW | TO A | DEATH | ANTHONY POWELL". Lettered at base of spine: "JOHN | LEHMANN".

Paper: Cream wove unwatermarked paper.

Jacket: Printed in pink, black and white. On FP, in black on white inside an ornamental frame: "FROM A VIEW | TO A DEATH | ANTHONY POWELL". In black on pink, inside an ornamental frame: "THE | HOLIDAY LIBRARY". Down the spine, in black on pink: "FROM A VIEW TO A DEATH [ornamental dash] ANTHONY POWELL". On RP, in black on white, "THE | HOLIDAY LIBRARY | [swelled rule] | [Note (6 lines)] | [12 titles, each preceded by a number (15 lines)] | *further titles in active preparation* | [swelled rule] | JOHN LEHMANN LIMITED". The FF contains author and title details, quotations from 2 reviews (1 line) and price (6s net). RF has the number R3605 in small type near bottom, otherwise blank.

Notes: Published 21 October 1948 at 6s. According to DHA's contract records a total of 2,259 copies had been sold to 31 December 1953, of which 454 were exported. During the first half of 1952 the price was reduced to 3s. 6d. According to a note in DHA's contract records, referring to a letter dated 15 June 1953, Lehmann remaindered 2,633 bound copies at 1s. 3d. a copy.

The note on the RP (see above, *Jacket*) reads as follows:

The Holiday Library...consists of outstanding works of fiction, biography and autobiography...published during the past thirty years. In a number of cases the text has been specially revised...

From a View to a Death is given as no. 5. The changes for this edition include replacement of some initial lower-case letters with capitals (see A.3(a), *Notes*).

(b) (ii) 1954 Heinemann issue

ANTHONY POWELL | double rule: upper rule bold, lower thin | From a View to | a Death | [device] | WILLIAM HEINEMANN LTD | MELBOURNE :: LONDON :: TORONTO

Collation: 7 x 4 3/5 ins. [178 x 117 mm.]: otherwise the collation of this issue is identical with that of the 1948 John Lehmann edition except as follows: [i]: "FROM A VIEW TO A DEATH". [ii]: "By Anthony Powell | [italics, underlined] *Novels* | [7 titles in roman caps] | [italics, underlined] *Biography* | [roman] JOHN AUBREY AND HIS FRIENDS | BRIEF LIVES: AND OTHER SELECTED | [indented] WRITINGS OF JOHN AUBREY". [iv]: "FIRST PUBLISHED IN 1933 | THIS EDITION 1954 | MADE AND PRINTED IN GREAT BRITAIN BY | PURNELL AND SONS LTD | PAULTON (SOMERSET) AND LONDON".

Binding: Bound in a deep red [13] cloth. In gold across top of spine: "From a | View | to a | Death | [ornament: 5-pointed star between two horizontal rays, broad at the centre with pointed ends] | ANTHONY | POWELL" | [in gold across base of spine]: "HEINEMANN".

Paper: Cream wove unwatermarked paper.

Jacket: The FP and spine are yellowish green [129] except for a horizontal oval area, in white, on FP. RP and flaps are white. On FP: "[in white] ANTHONY POWELL | [in black] "...one of the few English novelists with a style." - JOHN BETJEMAN, *Daily Telegraph* | [within oval area] FROM A VIEW | TO A DEATH | [below oval area] By the author of | *A Question of Upbringing, A Buyer's Market*, etc | [quotation from review by V.S. Pritchett (4 lines)] | HEINEMANN". On spine: "FROM | A | VIEW | TO A | DEATH | Anthony | Powell | [device] | Heinemann". On RP: "Also by ANTHONY POWELL | [four titles, each followed by a quotation from a review (21 line in all)] | HEINEMANN". On FF: "FROM A VIEW TO | A DEATH | Anthony Powell | [22 lines of blurb] | continued on back flap | 3s 6d | NET". On RF " continued from front flap | [28 lines of blurb]".

Notes: Issued at 3s. 6d. According to a note in DHA's contract records, referring to a letter dated 15 June 1953, Heinemann purchased 2,000 copies in sheets from Lehmann. Messrs Heinemann give the date of their issue as 8 March 1954. By the end of June 1959, 1,820 copies had been sold, A reset edition was published in 1960 (A.3(c)(i)).

(c)(i) Heinemann edition (1960)

ANTHONY POWELL | [double rule, the upper rule bold] | FROM A VIEW TO | A DEATH | [device] | HEINEMANN | LONDON MELBOURNE TORONTO.

Collation: 7½ x 4¾ ins. [192x120 mm.] A-G16. Pp. [i-vi], 1-212, [213-8].

Contents: P. [i]: "FROM A VIEW TO A DEATH". [ii]: "By Anthony Powell | *Novels* [9 titles: i.e. the titles of the five pre-war novels, followed by the first four Dance titles; to the right of these a pointed bracket and the words] *The Music of Time series* | [below the novel titles] *Biographical* | [2 titles]". [iii]: title-page. [iv]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN

AUCKLAND | THE HAGUE | [dash] | First published 1933 (John Lehmann Ltd) [sic] | Reissued 1954 (Heinemann) | Reprinted (reset) 1960 | Printed in Great Britain | by The Windmill Press Ltd | Kingswood, Surrey".[v] " "From a find to a check, from a check to a view, | From a view to a death in the morning." | *John Peel*". [vi]:blank. 1-[213]: text. [214-8]: blank.

Binding: Bound in red cloth. Near top of spine a black panel between two gold rules: across the panel "From a | View | to a | Death | [5-pointed asterisk] | Anthony | Powell" | at base of spine "Heinemann".

Paper: White wove paper. No watermark visible.

Jacket: The FP and spine use a motif of a painter's easel against a background of panelling. On FP, above the easel, a fox seen on undulating ground: below this an oblong, representing the painter's canvas, bears the words "[in white] *From a View | to a Death* | [in black] The Novels of | ANTHONY | POWELL". Near top of spine, in white on a black panel "From | a View | to a | Death". On another panel, representing the canvas "ANTHONY | POWELL". At base of spine in white on black "HEINEMANN".

On RP: "ANTHONY POWELL | [swelled rule, broken with a dot in the centre | quotations from 6 reviews | swelled rule as above] | HEINEMANN". On FF: blurb [3 paragraphs, in all 32 lines, begins] "This novel, originally published in 1933," | [ends] | "invariably provides for our delectation". On RF: "Books by | ANTHONY POWELL | [9 titles of novels] | [5-pointed asterisk] | JOHN AUBREY".

Notes: Published in October in an edition of 3,000 copies. Reprinted: August 1972 (1,000 copies); January 1978 (1,000 copies). In June 1992 RHGAL had a copy of a reprint dated on t.-p. verso 1977. A note in DHA's records, referring to a letter from Bruce Hunter to Heinemann dated 15 September 1981, appears to refer to copies of this edition printed for The Observer Imprint Bookclub Edition. In fact the Observer Classic of the Month edition was a reset edition: see A.3(c)(ii).

A paperback issue of 3,000 copies at £5.99 was published in 3 September 1992 by Mandarin, a paperback imprint of the Reed group.

(c)(ii) Observer Classic of the Month edition 1982

[Within a double frame] | THE OBSERVER | CLASSIC OF THE MONTH | LIBRARY | FROM A VIEW TO A DEATH | ANTHONY POWELL | THE OBSERVER

Collation: 8¾ x 5½ ins. [222 x 158 mm.] [A-I]8, [J]4, [K]8. Pp. [i-vi], 1-159, [160-162].

Contents: P. [i]: "FROM A VIEW TO A DEATH". [ii]: blank. [iii]: title-page. [iv]: "Published by | THE OBSERVER | 8 St Andrew's Hill, London EC4V 5JA | First published in 1933 by Gerald Duckworth & Co Ltd | Reissued 1948 (John Lehmann) | Reissued 1954 (Heinemann) | Reprinted (reset) 1960, 1972, 1977 | Reset, specially designed and produced for | The Observer in 1982 by | William

Heinemann Ltd | 10 Upper Grosvenor Street, London W1X 9PA | Printed and bound in Great Britain by | Butler & Tanner Ltd, Frome and London". [v]: " "From a find to a check, from a check to a view | From a view to a death in the morning". | John Peel". [vi]: blank. 1-[160]: text. [161-2]: blank.

Binding: Blue paper-covered boards with the coat-of-arms of *The Observer* stamped in gold on front board. Spine in dark blue cloth, extending approximately 1" onto the front and rear board. On spine, in gold "[thick rule with thinner rules above and below] | FROM | A VIEW | TO A | DEATH [rule approx. 2mm. wide] | ANTHONY POWELL | [thick rule with thinner rules above and below] | [between bands 2 mm. wide at base of spine] THE OBSERVER".

Paper: Cream laid paper. No watermark visible.

Jacket: Not seen.

Notes: See A.3(c)(i). Published in October. Sales to December 1983: 966 copies.

(d) Penguin edition (1961)

From a View to a Death | [swelled rule] | ANTHONY POWELL | PENGUIN BOOKS

Collation: 7 1/10 x 4 2/5 ins. [181 x 111mm.] [A]16, B-C16, D4, E-G16. Pp. [1-6], 7-36, [37], 38-56, [57], 58-75, [76], 77-100, [101], 102-125, [126], 127-142, [143], 144-150, [151], 152-176, [177], 178-188, [189], 190-199, [200].

Contents: P. [1]: "PENGUIN BOOKS | 1528 | FROM A VIEW TO A DEATH | ANTHONY POWELL [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, | [centred] Mitcham, Victoria | [dash] | First published by Heinemann 1933 | Published in Penguin Books 1961 | Made and printed in Great Britain | by Richard Clay & Company, Ltd | [centred] Bungay, Suffolk". [5]: " "From a find to a check, from a check to a view, | From a view to a death in the morning". | John Peel". [6]: blank. 7-[200]: text.

Binding: Glued in a white card cover, with thick horizontal rules near the top and bottom which run across the front and back covers and round the spine. The spine is orange above the upper and below the lower rule. Lettered in black down the spine: "Anthony Powell [device] *From a View to a Death* [across base of spine] 1528". FC has orange stripes down the left and right sides. On FC, between the orange stripes: "[above the upper rule, in orange]PENGUIN BOOKS | [between the rules] [in black] *From a View to a Death* | [illustration (line drawing with items picked out in orange and green) depicting Zouch leaning on a five-barred gate] | Anthony Powell | [below the lower rule, in

black] COMPLETE [in orange] 2/6 [in black] UNABRIDGED". Within the right-hand orange stripe, publisher's device.

RC has orange stripes down the left and right sides. The LH stripe has the publisher's device as on FC. On RC, between the orange stripes and above the upper rule [in orange] "PENGUIN BOOKS". Between the rules there is a photograph of Anthony Powell followed by a biographical note (three paragraphs). Below the lower rule in black: "*For copyright reasons this edition is not for sale in the USA*".

Inside FC: "[note (3 paragraphs) begins] From a View to a Death is Anthony Powell's third novel | *Cover illustration by Siriol Clarry* | [note (4 lines) begins] "*For a complete list of books available*". Inside rear cover: "ANGUS WILSON | [dash] | [titles of five books with Penguin book numbers and notes or quotations from reviews] | NOT FOR SALE IN THE USA".

Paper: White wove unwatermarked paper.

Notes: Published 23 February 1961 at 2s. 6d. Penguin have no record of the initial print run.

A Fontana paperback edition was published by Collins in October 1968 at 5s. Sales to 31 December 1983: 15,322 home, 8,883 export. In 1976 Collins were asked to change the first line in the quotation from John Peel [see description of p [5]] to: "From a drag to a chase, from a chase to a view" (RG to Carolyn Caughey, 6 January 1976: AP).

(e) First American issue (1934)

Mr Zouch: | Superman | FROM A VIEW TO A DEATH | by Anthony Powell | [black and white sketch of a man in hunting attire, with a dog] | The Vanguard Press: New York

Collation: Measurements as first English edition. [A]8, BD[sic]-ID8, KD-QD8, RD7. Pp. [1-8], 9-261, [262-4].

Contents: P. [1]: "Mr Zouch: | Superman | FROM A VIEW TO A DEATH". [2]: blank. [3]: title-page. [4]: "PRINTED IN GREAT BRITAIN". [5]: "For JOHN and EVELYN". [6]: blank. 9-[262]: text. At bottom of p. [262]: Printed *in* Great Britain | *by* The Camelot Press Limited | London and Southampton".

Binding: Bound in smooth black cloth. On spine, in black on a yellow paper label: "Mr Zouch: Superman | From a View | To a Death | *by* | Anthony Powell | [sketch, as on title-page] | Vanguard". On FC, in black on a yellow paper label: " Mr Zouch: Superman | [sketch of a man in check suit with plus-fours, and a woman carrying a shooting-stick and walking two dogs]".

Paper: Cream laid paper, the top edge coloured red. The first section has the watermark "WARREN'S | OLD STYLE".

Notes: Initial capitals omitted as in examples listed in description of first English edition. According to a note from Harold Ober Associates to DHA, in reply to an inquiry dated 17 October 1980, sheets of the first English edition were imported for this issue. In *Messengers of Day* (A.24(a), p.186) Powell gives the following account:

At first there seemed no hope of placing the novel in the U.S. Then... James Henle, of the Vanguard Press ..., taking a fancy to a minor character in the novel called Fischbein, bought a thousand sheets. *From a View to a Death* appeared in America under the somewhat bizarre title, *Mr Zouch: Superman*; and was a disaster, so far as sales were in question.

(f) This American edition corresponds to the reset Heinemann edition of 1960 (A3(c)) (1968)

ANTHONY POWELL | [double rule, the upper rule bold] | FROM A VIEW TO A DEATH | [device] |
LITTLE BROWN AND COMPANY [dot] BOSTON [dot] TORONTO

Collation: 8¼ x 5 2/5 ins. [208 x 135 mm.] [A-G]16. Pp. [x], 1-213, [214].

Contents: P. [i]: blank. [ii]: BOOKS BY | ANTHONY POWELL | THE MUSIC OF TIME | [3 titles] | *A Dance to the Music of Time* | (A COLLECTION OF THE ABOVE THREE NOVELS) | [3 titles] | *A Dance to the Music of Time: Second Movement* | (A COLLECTION OF THE ABOVE THREE NOVELS | [2 titles] | OTHER NOVELS | [5 titles] | GENERAL | [2 titles (3 lines)]". [iii] "FROM A VIEW TO A DEATH". [iv]: blank. [v]: title-page.[vi]: "[Rights reserved notice (6 lines)]LIBRARY OF CONGRESS CATALOG CARD NO. 68-11178 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [vii-viii]: The description is as pp. [5-6] of the 1960 Heinemann edition. [ix]: as [iii]. [x]: blank. 1-213: text. [214]: blank.

Binding: Bound in brilliant greenish blue [168] imitation cloth. The front board is blind-stamped with the publisher's device as on title-page. Spine lettered in black: "Powell | from a | view | to a | death" | [at base of spine] LITTLE, BROWN".

Paper: Cream wove unwatermarked paper.

Jacket: The FP is in yellow [82], deep yellowish green [118], black, blue [178] and white. In green and blue, a stylized design of a field, woods and sky: superimposed on this design, an artist's easel, parts of which above and below the stylised trees are in yellow and white. Within a frame forming part of the easel, a stylized head in white, black and green. Within the yellow upper portion of the easel, in black on yellow: "From a View | to a Death | Anthony Powell". Down the spine: "[in blue]

From a View to a Death | [in black] Anthony Powell [in small black type, on yellow within a frame] Little-Brown". On RP, black and white photograph of Powell with cat. On FF, "\$4.95 | From a View to a Death | [in blue] Anthony Powell | [24 lines of blurb] | Continued on second flap": on RF: "Continued from first flap | [26 further lines of blurb] | [in blue] Jacket Design by John Alcom | [in black] Photo by John Summers".

Notes: Published 17 January 1968 at \$4.95. According to DHA's contract records sales were 4,102 to 31 December 1968, with a further 175 to 30 June 1975. It appears from correspondence shown me by Anthony Powell that Little, Brown were interested in the pre-war novels as early as 1962. At one stage they considered bringing out an omnibus volume (David Higham to AP, 17 October 1962) but came round later (David Higham to AP, 6 November 1962) to publishing them separately. On 17 February 1963 they asked Dwyer Evans of Heinemann for two copies of each of the pre-war novels "in anticipation of our need for reproduction copy" (letter seen at RHGAL). They were notified that their rights in these novels would revert at the end of 1983 (Bruce Hunter to AP, 29 June 1983).

(g) First American paperback edition [1978]

From a View to a Death | rule | by | ANTHONY POWELL | POPULAR LIBRARY [dot] NEW YORK

Collation: 6 9/10 x 4 1/5 ins. [174 x 107 mm.] 112 leaves. Pp. [1-6], 7-223, [224].

Contents: P.[1]: "THERE ARE SOME THINGS THAT | NICE PEOPLE DO NOT TALK ABOUT. | [publicity writer's notes on plot (17 lines) ends] *You will be shockingly surprised - and | thoroughly delighted - to find out...* | [rule] | "Anthony Powell is a master!" | New York Times". [2]: "Also by Anthony Powell | and available in Popular Library editions: AFTERNOON MEN | 04268-0 \$1.95 | VENUSBERG | 04284-2 \$1.75 | A DANCE TO THE MUSIC OF TIME (4-Volume Set): | [4 titles, with last 7 characters of ISBN and price (8 lines)]". [3]:title-page. [4]: "FROM A VIEW TO A DEATH | Published by Popular Library, a unit of CBS Publications, | the Consumer Publishing Division of CBS Inc., by | arrangement with Little, Brown & Company, Inc. | [rights reserved note (5 lines)] | ISBN: 0-445-04295-8 | Printed in the United States of America | 10 9 8 7 6 5 4 3 2 1". [5]: " "From a drag to a chase, from a chase to a view, | From a view to a death in the morning." | John Peel". [6]: blank. 7-223: text. [224]: advertisement/order form for 18 other Popular Library titles.

Binding: Glued in a white card cover. On FC: "[in blue] 0-445-04295-8 \$2.25 | [in black] Razor-edged revelry by a master novelist | "Fresh, funny, dramatic, exciting | - Saturday Review | [in upper-case letters decorated in Oriental style] [in blue] FROM A VIEW | TO A DEATH | [in green] BY ANTHONY POWELL | in black, in normal type] author of | A Dance to the Music of Time | [picture of an artist and a young lady seated, seen through an arch formed by two trees with a stone-built house in background]". On spine: "[in blue, across top] POPULAR | LIBRARY | FICTION | [down the spine, in

black] FROM A VIEW TO A DEATH | Anthony Powell [base of spine obscured by library labels on copy examined]". On RC: "[in blue] IN THE FIELDS THEY WERE HUNTING FOXES. | [rule] | INDOORS THE SPORT WAS FAR MORE GAMY. | [in black, further publicity writer's notes on plot (10 lines) | quotations from reviews (3 lines)] Also Available from Popular Library: | A DANCE TO THE MUSIC OF TIME, | Anthony Powell's four-volume masterpiece | AFTERNOON MEN | VENUSBERG | [in green] POPULAR LIBRARY | PRINTED IN U.S.A." The inside FC is blank; the inside RC is obscured by library label and card-pocket on copy examined.

Paper: Wove unwatermarked paper: the edges are coloured yellow.

Notes: For details of Popular Library's licence concerning this title see A.1 (g), *Notes*.

This reset edition incorporates the amendment to the quotation from John Peel (see A.3 (e), *Notes*).

A.4 CALEDONIA

1934

CALEDONIA | A FRAGMENT | BEING LINES SUGGESTED BY THE SOUND OF A *PIBROCH* | OR *BAG-PIPE* PLAYED AT AN EARLY HOUR IN A | LONDON *SQUARE* BY AN INDIGENT *SCOTCHMAN* | WEARING THE PLAID OR NATIONAL DRESS OF | THAT COUNTRY | AND COMPOSED BY | A *BACHELOR OF ARTS* OF THE *UNIVERSITY OF* | *OXFORD* NOW RESIDENT IN *BLOOMSBURY* | THE AUTHOR BEING INDEBTED | TO SEVERAL GENTLEMEN | FOR THEIR SYMPATHETICK PATRONAGE AND | ORIGINAL COMMUNICATION AND ESPECIALLY | TO AN INGENIOSE GRADUATE OF THE ROYAL | COLLEGE OF MUSICK FOR CERTAIN INFORMATION HEREIN CONTAINED AND SELECTED FROM | THE MOST APPROVED AND RESPECTABLE MUSIC- | KAL OPINIONS OF OUR TIME. | "If, mad with loss, existence 'gins to tire, | And all your hope and wish is to expire, | Here's Powell's pistol ready for your life." | *English Bards and Scotch Reviewers*. | "And others, when the Bag-pipe sings i'the nose, | Cannot contain their Urine for affection." | *The Merchant of Venice*.

Collation: 9 7/10 x 7 ins. [246 x 178mm.] Pp. [1-4], 5-11, [12].

Contents: P. [1]: "[Dedication (13 lines, in capitals) begins] TO A WELCH GENTLEMAN | SOMETIME MAYOR OF MONTGOMERY | [ends] THIS FRAGMENT | IS HUMBLY DEDICATED BY THE AUTHOR. | Illustration by EDWARD BURRA". [2]: blank. [3]: black-and-white illustration. [4]: blank. 5: title-page. 6-11: text. [12]: blank.

Binding: The single gathering is sewn into a cover of thin boards, covered on the outside in smooth paper patterned with the Royal Stuart tartan. Spine and boards are hinged together with red tape on

the outside. On the FC a cream paper label printed in black, "[within a rectangular frame] CALEDONIA | A Fragment | By ANTHONY POWELL".

Paper: Thick cream wove unwatermarked paper.

Notes:

i) **Investigation of Printing History.**

For an account of the composition of this poem see *Messengers of Day* (A.24(a)). According to *Messengers* approximately 100 copies were printed, as a present to the Powells on their marriage in December 1934; since they became engaged in September 1934 the printing can be dated, in the absence of internal evidence, with reasonable certainty to that year. As can be seen from the description, there is no internal evidence of place of printing. What follows is an account of my investigation to establish this, and to find the name of the printer and further information about the press, for example about any other work it was doing in or around 1934.

Powell's account, referred to above, reads:

Caledonia, as this pastiche came to be called, knocked about as a rough typescript for a time; being read aloud – in the Elizabethan manner of publication – to anyone who might want to hear it. When I married (at the end of 1934), Desmond Ryan, a friend who possessed control over a small printing-press, said he would pull off some hundred copies as a wedding present. He arranged for the production, which was bound in tartan boards, to have a black-and-white frontispiece by Ed[ward] Burra, another friend of his.

... Ryan, a delightful fellow, whom I saw only intermittently throughout his life, as he lived largely abroad, was (at the time of which I write) later to give a party greatly to influence my own life; but that was some years on, and subject for a subsequent volume of these Memoirs.

The reference to "a subsequent volume of these Memoirs" is a blind one, as the two subsequent volumes of Powell's memoirs (*Faces in My Time* and *The Strangers All Are Gone*) do not describe any party or social event clearly identifiable as that to which he refers here. His account does not explain how he and Ryan became acquainted. Powell has written (personal communication) "[Ryan] owned or had some interest in this printing-press ... but where it was I have no idea. I would suspect in the Oxford area". (AP to GL, 16 March 1992). This suggestion is given some support by Lady Longford's recollection (private communication): "As far as I remember he lived in a village in Oxfordshire when he got married after going down from Balliol ... Desmond's wife was called Leona ..." (E. Longford to GL, 5 April 1992: GL). In her autobiography she recalls her Oxford friendship with Ryan.³⁷ Powell comments (private communication): "Desmond Ryan was indeed the man (one of many) who was in love with my sister-in-law Elizabeth at Oxford". (AP to GL, 16 March 1992: GL). It will be recalled that Powell's wife was a sister of the 6th Earl of Longford.

Together with a member of staff of the Bodleian Library, I have consulted that library's records of presses which operated in the Oxford area; however, I did not see any record of a press operating in the 1930s which mentioned Ryan as owner or controller. In addition there is no mention of him as a private resident in the Oxford, Oxfordshire or Berkshire directories for 1935; while it should be borne in mind that by that date he was at most 25 years of age, and perhaps relatively unlikely to be listed, Lady Longford's remark (E. Longford to GL, 5 April 1992) already quoted suggests that he may have had his own family home by that date. He may, of course, have already gone abroad with his family.

Recent sources relating to Edward Burra have been consulted, in particular the Ph.D. thesis by A. Stephenson.³⁸ In the course of his research Dr Stephenson examined Burra's correspondence held in the Tate Gallery London but found no correspondence between Burra and Ryan.

Another line of inquiry was for any direct biographical information about Ryan, in the hope of finding out where he might have been living at the time of printing, 1934. Powell has confirmed (personal communication) that Ryan was up at Balliol College, Oxford for part of the academic year 1928-9. According to the *Balliol College Register* Ryan was born December 1910, the third son of J.T. Ryan, and was at Downside before coming up to Balliol.³⁹ A later edition of the *Register* gives his date of death, 30 May 1976.⁴⁰ Both Balliol and Downside have been consulted by correspondence. According to the Downside archivist, the school's records show Ryan as having been at the School from September 1919 to July 1927. According to a letter to the school, dated September 1927, from his brother Alban Ryan, his widowed mother, and his brother (by then a solicitor) were at that date resident in Newport (Gwent).

The Balliol archivist could find no family address for Ryan at the time when he left the College in 1929. Powell presented a copy, in February 1936, to Kenneth Bell, his tutor when at Balliol: this copy was presented to Balliol College Library by Bell's widow in 1958. A further inquiry was made to ascertain whether the College Library or Archives possessed any correspondence between Powell and Bell dating from the time of the original presentation in 1936. Apparently none has survived in Balliol's keeping.

A further area of investigation was in the biographies and memoirs of those other than Powell who knew Ryan. Burra sources have already been mentioned: apart from these the most fruitful sources were those relating to the novelist, travel writer and memoirist Norman Douglas (1868-1952). Mark Holloway's biography of Douglas refers to "... Downside ... at which [Douglas's] friend Desmond Ryan had been a pupil"....⁴¹ The reference makes it highly probable that the Ryan Douglas knew was Powell's friend also. Mark Holloway has informed me (personal communication):

The Desmond Ryan who was a friend of Douglas I knew slightly myself, but only during the war years when he was in England – before the war [and] again after it, he lived in France

usually in Paris. He was interested in all the arts, but I never heard of an interest in printing. On the other hand he did, I think, know Nancy Cunard who had a comparatively well-known hand press (The Hours Press) at Réanville ...

The reference to Ryan's acquaintance with Nancy Cunard here is borne out in her own recollections of Norman Douglas, where there are several references to his friendship with Ryan during his sojourn in London from 1942 to 1946.⁴² Holloway's letter supports Powell's statement that Ryan "lived largely abroad". On the strength of Ryan's acquaintance with Nancy Cunard I took the pleasurable opportunity to examine a complete collection of books printed by her Hours Press when they were put up for auction at Sotheby's in 1996.⁴³ However, I could find no direct visual evidence to prove conclusively that *Caledonia* was printed at the Hours Press. Although the *Caledonia* type face bears a strong similarity to the Caslon Old Face employed in many of the Hours Press books, no firm conclusion can be drawn from this resemblance alone. In any case there is no evidence in any Nancy Cunard sources consulted to suggest that Ryan at any time "possessed control over" in Powell's words, the Hours Press.⁴⁴

Taken together these sources give something of a picture of the man and his associates. Powell's letter to me, already quoted, reads:

He owned or had some interest in this printing-press, and the printer shared his own taste for the bottle, but where it was I am afraid I have no idea. I would suggest in the Oxford area. The shared conviviality does however explain the misprints. Ryan was of Canadian extraction and his grandfather had been a key figure in the Canadian-Pacific Railway.

Desmond had some residue of this, which I rather think he used to sell off from time to time, thereby [sic] considerably reducing his fortune. He had several wives and children and died... at the age of about sixty, probably in Paris. (AP to GL, 16 March 1992: GL).

Ryan appears from this to have had at least some private means: indeed, none of the published sources known to me makes reference to his ever having worked at any business or profession or creative activity. On the other hand, according to Anthony and Violet Powell (personal communication)"... He did some work [during the war] for Claud Cockburn on THE WEEK." (AP and Violet Powell to GL, January 2000: GL). The "shared conviviality" suggests that he was not himself the printer, but that they were on friendly terms. Indeed the theme of bibulous conviviality gives a common thread running through most of the other references to him which I have seen.⁴⁵ Theodora FitzGibbon mentions "a bistro-type restaurant [in Dublin] called La Taveme which had newly opened. It was owned and run [in 1958] by a friend I had last seen in Paris, Leona Ryan".⁴⁶ Leona is, I understand, a most unusual name in Ireland. However, a Leona Ryan was listed in the *Dublin Street Directory 1997*, and in the 1996-97 electoral register for Dublin. With Lady Longford's remark that Ryan's [first] wife "was called Leona" in mind, I wrote to her at the Dublin address given in these sources but received no reply.

Another early recipient of a copy of *Caledonia* was George Orwell. He wrote to Powell on 8 June 1936:

"I must apologise for not writing earlier to thank you for your letter and "Caledonia"... ⁴⁷

Powell had sent him a copy on 18 May 1936, and had written:

... I hope you will not think it a great piece of impertinence on my part, sending you a copy of the enclosed fragment, which a friend of mine (who became the owner of a printing press as a bad debt) put into type for me...

Powell's letter appears to confirm Ryan's ownership of the press, and that he printed the poem himself. Both letters are in the Orwell Archive at University College London.

Assuming that the bad debt owed to Desmond Ryan was settled with the gift of the press alone (i.e. machine, types etc.) and not the premises where it was housed, it may have been moved to his home. On the other hand, Anthony and Violet Powell thought (personal communication, January 2000) that "The printing press was probably in London, ...".

ii) Textual Considerations

Copies have been examined in:

Bodleian Library

Balliol College Library

National Library of Wales

and in private collections.

Some early presentations by Powell were to:

Alan Harris, a colleague at Duckworth's : author's inscription dated 8 February 1935;

Kenneth Bell, his tutor at Balliol College : author's inscription dated 15 February 1936; now in Balliol College Library.

George Orwell : Powell's accompanying letter dated 18 May 1936.

In more recent years he presented copies to:

Balliol College to be sold in aid of an appeal, 1984;

Bodleian Library (shelfmark Arch. H.d.12) : author's inscription dated May 1985;

National Library of Wales.

My own copy, though inscribed by the author, is not dated : it was presented in December 1991.

The chief textual problems are:

- i) misprints.
- ii) substitution of dashes for vowels omitted from proper names.

The Balliol College Library copy has the following emendations in the author's hand:

P. [1] (9th line of dedication) A ROYAL COLLEGE OF SURGEONS *amended to* THE ROYAL...

P. 6 I.9 *up* O Economy *diphthongised to* Æconomy

P. 7 I.12 *up* CROESUS *diphthongised to* CRÆSUS

P. 8 I.13 In far off lands, *amended to* And in far lands,

P. 8 I.15 Yet ENGLAND hold *amended to*... holds

P. 8 I.6 *up* achoholick *amended to* alcoholick

P. 9 I.2 C-RLY *amended to* C-RLYL –

I.10 a that, *amended to* a' that.

The copy presented to Alan Harris has the above emendations, except for p. 8.l.13 and p. 9.l.10.

Of the amendments in the Balliol College Library copy, only those in the dedication (p. [1]), p. 6 and p. 7, have been made in the Bodleian copy. This copy, however, is one of several copies, given to or acquired by their present owners in more recent years, where the missing letters have been superscribed upon the printed dashes in the capitalized personal names: at the top of p. 9 (Bodley) we have CARLYE [*sic*, it presumably should read CARLYLE] the E only being inserted, where the unamended original read C-RLY. On p. 10 the first 12 lines are marked by Powell "Written by Constant Lambert".

The text of the poem is reprinted, with the omission of 8 lines beginning "Yet ENGLAND hold the Hottentot in fee," ending "In spite of Nymphs yclept M-R—L—S—" as item 189 in *The New Oxford Book of Light Verse*, chosen by Kingsley Amis (Oxford [etc.], 1978, pp. 245-9). This version follows the readings "In far off lands" and "C-RLY...": otherwise, where occurring in lines included by Amis, the readings agree with Powell's amendments to the Balliol copy.

Powell remarks of this poem, in his review of *The New Oxford Book of Light Verse* (C.1311, reprinted in *Miscellaneous Verdicts*, 1990) "Much contemporary allusion has been omitted as altogether unintelligible today,..." perhaps giving the impression that rather more text has been cut than is the case.

APPENDIX : REFERENCES TO PUBLISHED WORKS CITED IN THE "NOTES"

36. *Messengers* (London: Heinemann, 1978) p. 175.

37. Elizabeth Longford, *The Pebbled Shore : the Memoirs of Elizabeth Longford* (London: Weidenfeld and Nicolson, 1986) pp. 54, 143.
38. On Burra see, for example:
J. Rothenstein, *Edward Burra* (Tate Gallery Publications, 1973); *Edward Burra : a Painter Remembered by His Friends* (London: Deutsch, in association with the Lefevre Gallery, 1982; *Edward Burra: Hayward Gallery, London, 1 August – 29 September 1985* (London: Arts Council of Great Britain, 1985; A. Causey, *Edward Burra : Complete Catalogue* (Oxford: Phaidon, 1985; A. Stephenson, *The Work of Edward Burra, 1919-1936* (Ph.D. Thesis, University of Edinburgh, 1988).
39. *The Balliol College Register*. Third Edition, 1900-1950; edited by Sir Ivo Elliott... (Oxford: Printed for private circulation, 1953).
40. *Balliol College Register*. Fifth Edition, 1930-1980; edited by John Jones and Sally Viney (Printed for private circulation, 1983).
41. Mark Holloway, *Norman Douglas : a Biography* (London: Secker & Warburg, 1976) p. 463.
42. Nancy Cunard, *Grand Man : Memories of Norman Douglas* (Secker & Warburg, 1954) pp. 12, 183, 189, 202, 206, 208.
43. Catalogued as : *Modern First Editions, Letters & Manuscripts, the property of Anthony Hobson Esq. Sotheby's, London, Friday 28 June 1996*. The 322 lots included 16 Hours Press items and a lot consisting of Hours Press Miscellanea.
44. See, for example:

Nancy Cunard, *Those Were the Hours*; ed. and with an introduction by Hugh Ford. (Carbondale: Southern Illinois University Press, 1969); A. Chisholm, *Nancy Cunard* (London: Sidgwick & Jackson, 1979).

T. FitzGibbon, *Love Lies a Loss : an Autobiography, 1946-1959* (London: Pan Books, 1985) p. 263.
45. For example, Theodora FitzGibbon, quoted in *Brian Howard: Portrait of a Failure*, ed. Marie-Jacqueline Lancaster (London: Blond, 1968) pp. 471-2.
46. Theodora FitzGibbon, *Love Lies a Loss: an Autobiography, 1946-1959* (London: Pan Books, 1985) p. 263.

47. George Orwell, *Collected Works*, ed. Peter Davison (London: Secker & Warburg, 1986-98), 10: *A Kind of Compulsion* (1998), p. 484. Both the letters cited are in the Orwell Archive at University College London.

A.5 AGENTS AND PATIENTS

1936

(a) *First English edition*

Agents and Patients | by | Anthony Powell | Duckworth | 3 Henrietta Street | London | 1936

Collation: 7 1/2 x 4 9/10ins. [190 x 124 mm.] [A] 8. B-I8, K-R8. Pp. [1-10], 11-272. There are 2 leaves containing 3pp. of advertisements which appear to be tipped-in at the end.

Contents: P.[1]: "Agents and Patients". [2]: "By Anthony Powell | [rule] | [3 titles]". [3]: title-page. [4]: "All Rights Reserved | Made and printed in Great Britain | By The Camelot Press Ltd | London and Southampton". [5]: "For | VIOLET GEORGIANA". [6]: blank. [7]: " 'So in every possible case; He that is not free is not an *Agent*, but a *Patient*.' | WESLEY: *Sermon lxvii*". [8]: blank. [9]: "Agents and Patients". [10]: blank. 11-272: text.

Binding: Bound in moderate purplish red [258] cloth, lettered in gold across the spine: "AGENTS | AND | PATIENTS | ANTHONY POWELL | DUCKWORTH".

Paper: Cream laid unwatermarked paper.

Jacket: The background colour of the FP and spine appears to be very yellow [82] : that of the RP, FF and RF is white. The jackets on the copies examined were not fresh. On FP, in black and white on a yellow background, a crowd of people in evening dress, with a lay figure standing out above them. "[In black] : AGENTS AND | PATIENTS | ANTHONY POWELL | AUTHOR OF "AFTERNOON MEN" ETC | [in white, in bottom RH corner against background of crowd] MISHA BLACK | '35". On spine in black : "AGENTS AND | PATIENTS | ANTHONY POWELL | [lay figure, as FP but reproduced in smaller size] | DUCKWORTH". On RP, within a yellow frame: "[in black], NOVELS BY ANTHONY POWELL – 3/6 net | [rule, in yellow] | [in black, three novel titles in caps, each followed by quotations from reviews; each title, with its review excerpts, is separated from the next by a yellow rule across the width of the frame] | [rule] | GERALD DUCKWORTH & CO. LTD. | 3 Henrietta Street, London, W.C.2". On FF "[blurb (20 lines)] 7/6 | net". RF blank.

Notes: Published in January 1936 at 7s. 6d. Mr Powell thinks that print numbers were probably below 3,000 (see A.1(a), *Notes*). The novel was adapted for radio by Frederick Bradnum and broadcast on BBC Radio 4 on 21 December 1985.

Reviews: *Daily Telegraph*, 10 January 1936
 New Statesman, 11 January 1936 (Peter Quennell)
 Sunday Times, 12 January 1936
 TLS, 11 January 1936 (E.E. Mavrogordato)

(b) Heinemann edition (1955)

AGENTS AND | PATIENTS | BY | ANTHONY POWELL | [device] WILLIAM HEINEMANN LTD |
MELBOURNE :: LONDON :: TORONTO

Collation: 7½ x 4 4/5 ins. [189 x 121 mm.] [A]8, B-l8, K-N8, O10. O, forming pp. 201-[220], contains a double leaf signed O*, forming pp. 203-4 and 217-8, printed in small type along the fold: "Agents and Patients". Pp. [i-viii], 1-219, [220].

Contents: Pp. [i-ii]: blank. [iii]: "AGENTS AND PATIENTS". [iv]: "*Books by Anthony Powell* | [short rule] | *Novels* | [8 titles] | *Biographical* [2 titles] ". [v]: title-page. [vi]: "FIRST PUBLISHED 1936 | (DUCKWORTH) | NEW EDITION 1955 | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [vii]: "*For* | VIOLET GEORGIANA". [viii]: " '*So in every possible case; He that is not free is | not an Agent, but a Patient*'. | WESLEY: Sermon lxvii". 1-219: text. [220]: blank.

Binding: Bound in deep red [13] cloth. In gold across top of spine: "*Agents | and | Patients* | [ornament: a 5 pointed star between two horizontal rays, broad at the centre with pointed ends] | ANTHONY | POWELL". In gold across the base of spine: "*HEINEMANN*".

Paper: Cream wove unwatermarked paper.

Jacket: Printed in deep red, black, grey and white. On FP, in black, grey and deep red, a street scene with a male figure stripped to the waist and holding a sword, in front of him a man bound hand and foot, with a small group of onlookers, and buildings in background. Printed "[at top, in white] AGENTS | AND PATIENTS [at bottom, in deep red] ANTHONY POWELL". Across spine, in cream on red: "AGENTS | AND | PATIENTS | ANTHONY POWELL | HEINEMANN". On RP, on white: "[in deep red] ANTHONY POWELL | [titles of seven novels, with quotations from reviews]". On FF, on white "[in deep red] AGENTS AND PATIENTS | [in black] *Anthony Powell* | [quotations from 4 reviews] | *Wrapper design by Osbert Lancaster* 12s 6d | NET". On RF: "[black and white photo, captioned] | Anthony Powell | quotations from two further reviews]".

Notes: Published 11 July 1955 in an edition of 3,000 copies, price 12s. 6d. Reprinted: January 1962 (1,000 copies); May 1966 (1,000 copies) December 1973 (1,000 copies); September 1978 (1,000 copies). It appears from DHA's contract records that 250 copies were sold in sheets to a library supplier, thought to be Blunt's, during the royalty period to 31 December 1955.

A paperback issue of 3,000 copies at £5.99 was published on 3 December 1992 by Mandarin, a paperback imprint of the Reed group.

(c) Penguin paperback edition (1962)

ANTHONY POWELL | [swelled rule] | AGENTS AND | PATIENTS | PENGUIN BOOKS

Collation: 7 x 4 2/5 ins. [177 x 110 mm.] Signatures:[A]16, B-D16, E8, F-G16. Pp. [1-6], 7-70, [71], 72-98, [99], 100-117, [118], 119-149, [150], 151-182, [183], 184-204, [205-8]. The numerals on p. 171 appear to be of a different typeface from the rest of the pagination.

Contents: P.[1]: "PENGUIN BOOKS | 1840 | AGENTS AND PATIENTS | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, Mitcham, Victoria | [dash] | Made and printed in Great Britain | by Cox and Wyman Ltd | London, Reading and Fakenham | Set in Monotype Garamond | [conditions of sale note (7 lines)]". [5]: "FOR | VIOLET GEORGIANA". [6]: "'So in every possible case; He that is not free is | not an Agent, but a Patient'. | WESLEY: Sermon lxvii".

Binding: Glued in orange card covers, lettered down the spine: "[in white] Anthony Powell [in black] Agents and Patients [upright, publisher's device] [across base of spine] | 1840". On FC "[device]. A Penguin Book 3/6 | [rule] | Agents and | Patients | [rule] | [in white] Anthony Powell | [illustration in black, white, grey and orange, depicting the ape-man and his chained victim, with onlookers (see pp. 10-14)]". On RC: "[device] [in black] A Penguin Book | [rule] | Agents and | Patients | [note (19 lines) followed by quotations from 2 reviews] | *For copyright reasons this edition is not | for sale in the U.S.A.*". Inside FC, on white: "[Photograph of Anthony Powell | biographical note (3 paragraphs)] | Cover drawing by Osbert Lancaster | [note (4 lines) begins] *For a complete list of books available*". Inside RC, on white: "ANTHONY POWELL | *The Music of Time* | [quotation from review by John Davenport (2 lines)] | A QUESTION OF UPBRINGING | 1728 | [note (6 lines)] | A BUYER'S MARKET | 1729 | [note (5 lines)] | THE ACCEPTANCE WORLD | 1730 | [note (4 lines)] *Also available:* | [3 titles with Penguin book numbers] | NOT FOR SALE IN THE U.S.A."

Paper: White wove unwatermarked paper.

Notes: Published December 1962 in an edition of 20,000 copies at 3s. 6d. Reissued in larger format, May 1984 (10,000 copies); reprinted August 1989 (3,000 copies). According to Powell (*Strangers*, pp. 91-2) the FC by Osbert Lancaster was originally executed for the American volume entitled *Two Novels* (A.10). Permission for Penguin to use the design was given free of charge, presumably both by the publisher and Lancaster himself.

(d) First American paperback edition (1978)

For the first American edition of *Agents and Patients* in hardback see A.10.

[in upper-case letters, decorated in Oriental style] AGENTS AND | PATIENTS | BY ANTHONY POWELL | [in normal type] POPULAR LIBRARY [dot] NEW YORK

Collation: 7 x 4¼ ins. [175 x 106 mm] 128 leaves. Pp. [1-6], 7-256.

Contents: P. [1]: "When Blore-Smith woke up | he was extremely cold. | [Publicity writer's notes on plot (13 lines) | quotations from 2 reviews (5 lines)]". [2]: "Also by Anthony Powell and available from | Popular Library: | [3 titles, with last 7 characters of ISBN and prices (6 lines)] | A DANCE TO THE MUSIC OF TIME | (4-Volume Set): | [4 titles, with last 7 characters of ISBN and prices (8 lines)]". [3]: title-page. [4]: "AGENTS AND PATIENTS | Published by Popular Library, a unit of CBS Publications, the | Consumer Publishing Division of CBS Inc., by arrangement | with Little, Brown & Company, Inc. | All Rights Reserved | ISBN:0-445-04312-1 | Printed in the United States of America | 10 9 8 7 6 5 4 3 2 1". [5]: For VIOLET GEORGIANA". [6]: blank. 7-256: text.

Binding: Glued in a white card cover. On FC there is a design of a scene being filmed, with a director, cameraman and a couple in foreground, other figures and a castle behind. Printed on FC, above the picture: "[in blue] 0-445-14312-1 \$2.50 | [in black, quotes from reviews (2 lines)] | [in green, oriental-style characters] AGENTS AND | PATIENTS | [in blue, oriental-style characters] BY ANTHONY POWELL | [in black] author of | A Dance to the Music of Time".

On spine "[in blue] POPULAR | LIBRARY | FICTION | [down spine] [in black] AGENTS AND PATIENTS Anthony Powell [in blue, ISBN and price]". On RC: "BLOKE-SMITH HAD A GREAT | DEAL OF INNOCENCE | AND A GOOD DEAL OF MONEY. | [further publicity writer's notes on plot (12 lines) | quotations from reviews (3 lines) | notes about other books by Powell available from Popular Library (6 lines)] | [in blue] POPULAR LIBRARY | PRINTED IN U.S.A.". The inside front and rear covers are blank.

Paper: White wove unwatermarked paper.

Notes: Published in November 1978. For details of Popular Library's licence concerning this title see A.1(g), *Notes* and A.2(d), *Notes*.

(a) *First English edition*

WHAT'S BECOME OF | WARING | By | ANTHONY POWELL | [device: a female archer] | CASSELL | *and Company Limited* | London, Toronto, Melbourne | and Sydney.

Collation: 7 3/5 x 5 ins. [194 x 125 mm.] [A]8. B-I8, K-S8. Pp. [1-6], 7, [8], 9-123, [124-6], 127-287, [288].

Contents: P. [1]: "WHAT'S BECOME OF WARING". [2]: "[italics, underlined] *Also by Anthony Powell* | [in roman caps, 4 titles]". [3]: title-page. [4]: "*First published* [a point] 1939 | Printed in Great Britain by T. and A. CONSTABLE LTD | at the University Press, Edinburgh | F.1238". [5]: "*To* | EDITH". [6]: blank. 7: "PART ONE | [quotation (6 lines) begins] What's become of Waring | [ends] Any longer London-town?' | ROBERT BROWNING." [8]: blank. 9-123: text. [124]: blank. [125]: " PART TWO". 126: blank. 127-287: text. [288]: blank.

Binding: Bound in deep reddish orange [36] cloth, lettered across the spine in shiny, metallic light blue: "*What's | become | of | Waring | ANTHONY | POWELL | CASSELL*".

Paper: Cream wove unwatermarked paper.

Jacket: FP has a design on a reddish brown [43] ground, of a liner, a man holding a book, several other books by T.T. Waring of which one is open at the t.-p., a question mark, and a row of eight books on a shelf. Design is in light orange [52], light grey and white. Printed: "[in light orange] *What's | become of | Waring |* [in white] ANTHONY POWELL". On spine "[in reddish brown] *What's | become | of | Waring | ANTHONY | POWELL | 7/6 | net | Cassell*": the author's name is printed over the top part of a large question mark, which extends down to just above the price. On RP, all printed in reddish brown on white, a double frame: at top of the area within it "NOVELS by ANTHONY POWELL" | [double rule] [area below double rule divided by further horizontal and vertical double rules into four sections, one for each of the four earlier novels and each containing quotes from reviews. The lower RH section is headed "VENUSBURG[sic]". On FF, in reddish brown: "WHAT'S BECOME | OF WARING | | [blurb] (3 paragraphs: 26 lines) | ANTHONY POWELL". On RF, details of 4 other Cassell novels.

Notes: BL copy, at N.N. 29885, stamped 8 FEB 39. According to *Faces in My Time* (A.25) p.74, the novel ... "[reached] completion towards the end of 1938 or beginning of the following year. The manuscript was first offered to Duckworth's, who (on the whole to my satisfaction, because I wanted a change) refused to pay the modest increase of advance asked. The novel was published by

Cassell ... a firm with which ... I never managed to establish at all a close relationship, and published no subsequent work of mine". Powell's relationship with Duckworth's seems to have continued for almost two years after they published his previous novel, *Agents and Patients*, in January 1936. According to a letter from A.G. Lewis of Duckworth's to Powell dated 31 December 1937, Duckworth's were hoping for a new novel from him in 1938 (A.G. Lewis to AP, 31 December 1937: Duckworth Papers). Powell in his reply acceded to Duckworth's request for his approval for inclusion of *Agents and Patients* in their 3s. 6d. series, but made no mention of a new novel (AP to A.G. Lewis, 1 January 1938: Duckworth Papers).

Published in February 1939 at 7s. 6d. (*Whitaker's Cumulative Book List*). According to *Faces in My Time* (A.25) p. 74, the novel was published in March 1939. It sold "...just 999 copies, resembling hot cakes only later, when, like King Alfred's, the remaining stock was burnt to cinders in the Blitz." The copy of the contract held in the Eyre & Spottiswoode papers in Reading University Library does not bear out Powell's reference (*Faces*, p.201) to "... a contract that offered further books of mine to Eyre & Spottiswoode", making no mention of any option on further books by Powell.

What's Become of Waring, a play by Peter Fraser from the novel by Anthony Powell, was broadcast on BBC Home Service on 20 February 1956 at 9.15 p.m., repeated 1 March 1956 at 3.30 p.m.

An abridged version in 12 parts was read in "A Book at Bedtime", BBC Radio 4, beginning 28 June 1976 at 10.45 p.m., the final part on 13 July at 10.45 p.m.

A passage from p. 10 (Heinemann edition) was reprinted in *The Chatto Book of Office Life*, edited by Jeremy Lewis (London: Chatto & Windus, 1992) p. 86.

Review: TLS, 28 January 1939 (Marjorie Hessel Tiltman).

(b) Heinemann edition (1953)

WHAT'S BECOME OF | WARING | by | ANTHONY POWELL | [device] | WILLIAM HEINEMANN LTD | MELBOURNE :: LONDON :: TORONTO

Collation: 7 1/2 x 4 4/5 ins. [190 x 123 mm.] [A]8, B-I8, K-O8, P10. P, forming pp. 217-236, contains a double leaf, signed P* and forming pp. 219-20 and 233-4, printed along the fold: "What's Become of Waring". Pp. [i-viii], 1-236.

Contents: P. [i]: "WHAT'S BECOME OF WARING". [ii]: "[italics, underlined] *By Anthony Powell* | [italics] *Novels* | [roman caps: 6 titles] | *Biographical* | [2 titles]". [iii]: title-page. [iv]: "FIRST PUBLISHED 1939 (CASSELL) | NEW EDITION 1953 (HEINEMANN) | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [v]: "For | EDITH". [vi]: blank. [vii]: "[quotation (7 lines) begins] 'What's become of Waring | [ends] Any longer London-town?' | ROBERT BROWNING". [viii]: blank. 1-236: text.

Binding: Bound in deep red [13] cloth, lettered across the spine, in gold: "*What's | Become | of | Waring* | [ornament: a 5-pointed star between two horizontal rays, broad at the centre with pointed ends] | ANTHONY | POWELL". In gold across base of spine: "*HEINEMANN*". RC blind stamped with device in bottom RH corner: for description see A.8(a), *Binding*.

Paper: Cream wove unwatermarked paper.

Jacket: FP and spine are reddish orange [35] except for a horizontal, oval area of white on FP containing the title. RP and flaps are white: all printing is black. Apart from title the FP and spine are as *From a View to a Death* (A.3(c)(ii)). On RP: "[photograph of author, with name to R Side] A Buyer's Market | [quotations from 3 reviews (10 lines)]". On FF: "*Some reviews of WHAT'S BECOME | OF WARING when it was first | published in 1939.* | [quotations from 2 reviews (27 lines)]". On RF: "*By the same author | [dash] | A Question of Upbringing* [quotations from 3 reviews (15 lines)] | *Afternoon Men* [quotation from review (8 lines)] | HEINEMANN".

Notes: According to Messrs Heinemann this edition, of 3,000 copies, was published on 13 April 1953: the price was 12s. 6d. Reprinted: October 1961 (1,000 copies); March 1964 (1,000 copies); December 1968 (1,000 copies); March 1977 (1,000 copies). RHGAL has a copy of a reprint dated 1976 on t.-p. verso, and two copies of a 1986 reprint listing 1976 on t.-p. verso among the earlier printing dates.

A paperback issue of 3,000 copies at £5.99 was published on 3 September 1992 by Mandarin, a paperback imprint of the Reed group.

Review: *Punch*, 1 July 1953 ([Signed] O.M. [i.e. Olivia Manning])

(c) Penguin edition (1962)

ANTHONY POWELL | WHAT'S BECOME OF | WARING | PENGUIN BOOKS

Collation: 7 x 4¼ ins. [180 x 108 mm.] (Signatures) [A] 16, B-C16, D8, E-G16. Pp. [1-8], 9-17, [18], 19-48, [49], 50-67, [68], 69-89, [90], 91-102, [103], 104-123, [124], 125-157, [158], 159-184, [185], 196-200, [201], 202-3, [204-8].

Contents: P.1: "PENGUIN BOOKS | 1706 | WHAT'S BECOME OF WARING | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | [dash] | First Published by Cassell 1939 | Published in Penguin Books 1962 | [dash] | Made and printed in Great Britain | by Cox and Wyman Ltd | London, Reading, and Fakenham | [conditions of sale note (7 lines)]". [5]: "*For | EDITH*". [6]: blank. [7]: "quotation (7 lines) begins" *What's become of Waring* | [ends] *Any longer London-town?* | ROBERT BROWNING". [8]: blank. 9-[204]: text. [205]: "[device]"

Some recent Penguin fiction | is described on the | following pages". [206]: blank. [207-8]: advertisements for *A Breath of French Air* by H.E Bates and *The Ever-Interesting Topic* by William Cooper.

Binding: Glued in a white card cover, lettered down the spine: "Anthony Powell [device] What's Become of Waring [across spine] 1706". Front and rear covers have orange stripes down their left and right sides and thick black horizontal rules near the top and bottom extending across spine. On FC, between the orange stripes: "[in orange, above the upper rule] PENGUIN BOOKS | [between the rules, in black] What's | Become of | Waring | [illustration in black and orange on white, man walking past a newsvendor's stand] | Anthony Powell | [below the lower rule, in orange] 2/6". Within the right-hand orange stripe, device. On RC, between the orange stripes: "[above the upper rule, in orange] PENGUIN BOOKS | [between the rules, in black] What's Become | of Waring | [note (3 paragraphs)] | Anthony Powell | [below the lower rule, in black] | *For copyright reasons this edition is not | for sale in the U.S.A.*". Inside FC there is a photograph of Anthony Powell, a biographical note (21 lines) and the note "Cover drawing by Edward Bawden". Inside RC: "*Other Penguins by Anthony Powell* | FROM A VIEW TO A DEATH | 1528 | [note (4 lines)] VENUSBERG | 1628 | [quotations from reviews by John Betjeman (2 lines) and Kingsley Amis (2 lines) | note (8 lines) | quotation from the *Times Literary Supplement* (3 lines)]".

Paper: White wove unwatermarked paper.

Notes: Published 22 February 1962 at 2s. 6d. Penguin have no record of the initial print run. A Fontana edition was published by Collins in October 1969 at 6s; reprinted 1979, with cover design by "Marc" [i.e. Mark Boxer].

(d) First American issue (1963)

WHAT'S BECOME OF | WARING | by | ANTHONY POWELL | [publisher's device: a column, between the letters LB, within an oval frame] | LITTLE, BROWN AND COMPANY | *Boston Toronto*

Collation: 7 9/10 x 4 4/10 ins. [201 x 125 mm.] [A-I, K-Q]8. Pp. [i-xiv], 1-236, [237-242].

Contents: Pp. [1-3]: blank. [4]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italics] | THE MUSIC OF TIME | [6 titles, in italics] | GENERAL | [2 titles (3 lines) in italics]". [5]: "WHAT'S BECOME OF WARING". [6]: blank. [7]: title-page. [8]: "[rights reserved notice (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO.63-12099 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [9]: *For* | EDITH". [10]: blank. [11]: "[quotation (7 lines) begins] 'What's become of Waring | [ends] Any longer London-town?' | ROBERT BROWNING". [12]: blank. [13]: "WHAT'S BECOME OF WARING". [14]: blank. 1-236: text. [237-42]: blank.

Binding: Bound in greyish green [150] imitation cloth, lettered in black on spine: "Powell | What's | Become | of | Waring [at base of spine] LITTLE, BROWN". The FC is blind-stamped with the publisher's device.

Jacket: The background colour of the jacket is white. The FP is printed in black, brown, blue and green; the spine, RF and flaps in black and blue. The design of the FP is a bespectacled and moustached man wearing a turban, several other hats, jacket, waistcoat and blue patterned tie; in the background a striped tent, palm trees and the sun. In black, near top of FP: "ANTHONY POWELL | WHAT'S | BECOME OF | WARING". In black, down the spine "ANTHONY POWELL"; across lower spine "WHAT'S | BECOME OF | [line, continuing the demarcation of earth and sky from FP] | WARING | *Little, Brown*". On RP, black and white photo of Powell, with credit "Jerry Bauer"; biographical note (2 paragraphs; 17 lines). On FF "[in blue] WBW \$4.00 | [in black, first 24 lines of blurb] | [in blue] (*Continued on second flap*)"; On RF "[in blue] (*Continued from first flap*) [in black, last 27 lines of blurb. Near bottom of back flap]: *Jacket design by John Alcorn*".

Notes: Published on 24 April 1963 at \$4.00. There was also a paperback issue, published on 24 April 1963 at \$1.95. Sales to 30 June 1963 were 6,924 copies, of which 2,136 were paperback: to 30 June 1975 a further 2,469 (1,660 paperback).

(e) *First American paperback edition [1978]*

[In UC bold letters decorated in Oriental style] WHAT'S BECOME | OF WARING | BY ANTHONY POWELL | [in normal type] POPULAR LIBRARY [dot] NEW YORK

Collation: 6¾ x 4 ins. [170 x 103 mm.] 128 leaves. Pp. [1-6]. 7-252, [253-6].

Contents: P. [1]: "[advertising copy writer's description of plot (4 sentences of 3 lines roman each, the first line of each UC, the 2nd and 3rd lines LC; 5 lines italic)] | WHAT'S BECOME OF WARING | [rule] | [quotations from reviews (6 lines)]". [2]: "Also by Anthony Powell | and availabel from Popular Library: | [4 titles, each followed by last 7 characters of ISBN and price] | A DANCE TO THE MUSIC OF TIME (4-Volume Set): | [4 titles, each followed by last 7 characters of ISBN and price]". [3]: title-page. [4]: "WHAT'S BECOME OF WARING | Published by Popular Library, a unit of CBS Publications, | the Consumer Publishing Division pf CBS Inc, by arrange- | ment with Little, Brown & Co., Inc, | [rights reserved notice (4 lines)] | ISBN: 0-445-04325-3 | Printed in the United States of America | 10 9 8 7 6 5 4 3 2 1". [5]: "*For* | EDITH". [6]: "[quotation (7 lines) begins] "What's become of Waring | [ends] Any longer London-town?" | ROBERT BROWNING". 7-252: text. [253-6]: advertisements.

Binding: Glued in a white card cover. On FP: "[in blue] 0-445-04325-3 | [in black] A marvellously wicked frolic by the | finest English novelist of our time... "Splendid, | glittering, beautiful, hilarious!" –

New Yorker [in UC bold letters decorated in Oriental style] [in red] | WHAT'S BECOME | OF
 WARING | [in blue] BY ANTHONY POWELL | [in black] author of | A Dance to the Music of Time |
 [illustration of a man and a woman standing in a roadway, in front of a car, with a house behind]".
 Across top of spine, in blue : "POPULAR | LIBRARY | FICTION"; down the spine [in black] :
 "WHAT'S BECOME OF WARING Anthony Powell [in blue, ISBN] \$2.50". On RP: "[in black,
 quotation from review (4 lines) | advertising copy regarding plot (14 lines) | quotations from 2 reviews
 (5 lines) | details of other books by Powell in Popular Library editions (7 lines)] | [in blue] POPULAR
 LIBRARY | PRINTED IN U.S.A.". The inside FP and RP are blank.

Paper. White wove paper. No watermark visible.

Notes: For details of Popular Library's licence concerning this title see A.1(g), *Notes* and A.2(d),
Notes.

A.7 JOHN AUBREY AND HIS FRIENDS

1948

(a) *First English edition*

[in red] JOHN | AUBREY | [in black] AND HIS FRIENDS | by | ANTHONY POWELL | EYRE &
 SPOTTISWOODE | LONDON

Collation: 8 3/4 x 5 1/2 ins. [221 x 138 mm.] [A]4, B-I8, K-U8, X8, Y4. Pp. [1-4], 5, [6], 7-16, [17-18],
 19-269, [270], 271-335, [336].

Contents: P. [1]: "JOHN AUBREY AND HIS FRIENDS". [2]: blank. [3]: title-page. [4]: "TO |
 MALCOLM | [at bottom of page] THIS BOOK FIRST PUBLISHED IN 1948, IS PRODUCED IN
 COMPLETE | CONFORMITY WITH THE AUTHORIZED ECONOMY STANDARDS AND IS |
 MADE AND PRINTED IN GREAT BRITAIN FOR EYRE & SPOTTISWOODE | (PUBLISHERS),
 LIMITED, BY WILLIAM CLOWES AND SONS, LIMITED, | LONDON AND BECCLES". 5: contents,
 including list of illustrations. [6]: blank. 7-8: preface dated at end: "June, 1946". 9-16: introduction.
 [17]: "JOHN AUBREY AND HIS FRIENDS". [18]: blank. 19-269: text. [270]: reproduction of
 Aubrey's book plate with explanatory footnote: this is described on the contents page (p.5) as facing
 p.271. 271-294: Appendix A: Aubrey's works. 295-303: Appendix B: Aubrey's Library. 304-307:
 Bibliography. 308-322: Bibliographical notes. 323-335: Index. [336]: blank. The final R is missing
 from the headline on p. 121.

Whole-plate monochrome illustrations are tipped-in on pp. [2], 33, 49, 65, 81, 113, 129, 193. There
 are two folded leaves of genealogical charts which appear to be tipped-in, along a fold, on p. 295.

Binding: Bound in black cloth lettered across the spine in gold: JOHN AUBREY | AND HIS |
 FRIENDS | ANTHONY | POWELL | [at base of spine] EYRE & | SPOTTISWOODE

Paper: Cream wove unwatermarked paper.

Jacket: The dust-wrapper is of thick grey mottled paper printed in brown (letterpress only).

Notes: For an account of the pre-publication history of this work and implications for Powell's contractual position vis-à-vis Eyre & Spottiswoode see *Faces in My Time*, pp. 200-202. It appears that Powell's contract with Cassell for *Waring* (A6) had included an option on some future work, later relinquished by Cassell (David Higham to AP, 12 April 1946). The copy of the contract for *John Aubrey and His Friends* held in the Eyre & Spottiswoode papers in Reading University Library does not bear out Powell's reference (*Faces*, p.201) to "... a contract that offered further books of mine to Eyre & Spottiswoode", making no mention of any option on further books by Powell.

Published 10 December 1948 in an edition of 3,000 copies. According to information supplied by RHGAL the book was reprinted December 1948: see also A7 (b), *Contents*, description of p. [4]. According to a letter to GL from Methuen London Ltd (Briar Silich) dated 9 January 1985, there was another printing of 1,600 copies in June 1949.

In April 1959 Heinemann expressed the intention of taking over Eyre & Spottiswoode's bound stock (Dwey Evans to AP, 24 April 1959, letter in Mr Powell's possession) producing a new jacket and a cancel title-page tipped-in. A copy has been examined which shows that Heinemann's intentions were carried out. According to information from RHGAL 504 copies were taken over from Eyre & Spottiswoode, of which 183 were found unfit for sale, leaving 321 available for sale or gratis distribution at the reissue date (12 October 1959). Sales figures, which on the available data must include gratis distribution, were:

Oct. - Dec. 1959	168
Jan..- Dec. 1960	79
Jan. - Dec. 1961	34
Jan. - Aug. 1962	<u>33</u>
	<u>314</u>

In October 1962 the work was stated to be "out of stock".

DHA's records show figures difficult to reconcile with the above. From their contract records the following can be extracted:

	<u>Copies</u>
Sales to end 1958	2244
Remaindered 1960	321
National Book Sale 1960	179
Transferred to Heinemann 1959	<u>688</u>
	<u>3432</u>

If (as appears on the face of it) Eyre & Spottiswoode disposed of copies, via remaindering and the National Book Sale, in 1960 this could account for the apparently low sales of Heinemann's issue.

On this point DHA's records show a figure of 247 Heinemann copies sold to June 1962.

Reviews: TLS, 11 December 1948 (G.M. Young)

(b) Heinemann "New and revised edition" (1963)

JOHN | AUBREY | AND HIS FRIENDS | BY | ANTHONY POWELL | [device]: HEINEMANN:
LONDON

Collation: 8 7/10 x 5 2/5 ins. [222 x 137 mm.] [1]16, 2-9:16, 10:12, 11:16. Pp. [1-4], 5, [6], 7-16, [17-18], 19-269, [270], 271-342, [343-4]. The fifth leaves of sections 1-4, 6-9, the 3rd leaf of section 10 and the 5th of 11 are signed, e.g., "1*". There is a folded sheet of plate quality paper, containing pedigrees, tipped-in on p. 295.

Contents: P. [1]: "JOHN AUBREY AND HIS FRIENDS". [2]: "BOOKS BY | ANTHONY POWELL | Novels | [5 titles] | *The Music of Time Series* | [7 titles] | *General* | [2 titles]". [3]: title-page. [4]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | [ornament: a small black diamond] First published December 1948 | Second Impression December 1948 | New and Revised Edition 1963 | This edition © Anthony Powell 1963 | [at bottom of page] Made and printed by offset in Great Britain by | William Clowes and Sons, Limited, London and Beccles". 5: Contents. [6]: "TO | MALCOLM". 7-8: preface. 9-16: introduction. [17]-294: as first edition. 295-310: Appendix B: Aubrey's Library. 311-314: Bibliography. 315-329: Bibliographical notes. 330-342: Index. [343-4]: blank.

There is a frontispiece tipped-in on p. [2], and 2 leaves of illustrations sewn in to section 5 and appearing between pp. 136-137, 152-153. There are two folding leaves of genealogical charts placed as in the first edition.

Binding: Bound in medium blue [182] cloth. Spine lettered in gold: "JOHN | AUBREY | AND HIS | FRIENDS | Anthony Powell | [at base] HEINEMANN".

Paper: Cream wove unwatermarked paper.

Jacket: The background colour of the FP, RP and spine is greenish grey [155]; of the flaps, white. On FP: "[in white] Anthony | Powell | [in black, double rule, the lower rule thick] | [a black and white portrait within a black oval frame] | [double rule, the upper rule thick] | [in white] JOHN | AUBREY | [in black] and his | friends | *a new and revised edition*". Down the spine: "[in black] Anthony Powell [in white] JOHN AUBREY | [at base of spine] HEINEMANN". On RP: "[in black] Anthony | Powell | [quotations from 8 reviews (31 lines)]".

On FF: "[blurb (4 paragraphs: 37 lines, ends with 5 lines of review)] | *H. Trevor-Roper, reviewing the first edition* | *Wrapper design by Brian Russell* 42s | NET". On RF "[in grey] *Some reviews of the first edition of this book* | [quotations from 4 reviews in black, each followed, in grey, by name of reviewer

and newspaper]. | *Also by Anthony Powell* | [in black, 5 titles] | A DANCE TO THE MUSIC OF TIME
containing [3 titles, in italic, the first two with commas after] | [3 titles in roman caps]".

Notes: Published 9 September 1963 in an edition of 4,000 copies at £2 2s. RHGAL has a copy of a reprint dated 1967 on t. -p. verso. There appear to be no separate print numbers recorded for this printing.

Reviews: *Irish Times*, 21 September 1963 (Connolly Cole)
 Scotsman, 7 September 1963 (Moray McLaren)
 Yorkshire Post, 19 September 1963 (Bonamy Dobrée)

(c) *First English paperback issue*

JOHN | AUBREY | AND HIS FRIENDS | BY | ANTHONY POWELL | [publisher's device: a winged
helmet with the lower-case letter m between the wings] | MERCURY BOOKS | LONDON

Collation: 8½x 5½ins. [216 x 139 mm.] then as a.7(b).

Contents: P. [1]: "[near top] JOHN AUBREY AND HIS FRIENDS | [near bottom, publisher's device
as t. -p. but smaller] | MERCURY BOOKS | No 46". [2]: "BOOKS BY | ANTHONY POWELL |
Novels | [5 titles] | *The Music of Time Series* | [7 titles] | *General* | [2 titles] | MERCURY BOOKS |
General Editor ALAN HILL". [3]: title-page. [4]: "First published 1948 | Second Impression 1948 |
New and Revised Edition 1963 | First published in Mercury Books | 1963 | This edition © Anthony
Powell 1963 | [note (4 lines) begins] For copyright reasons | [ends] soft cover. | *A publication of* |
THE HEINEMANN GROUP OF PUBLISHERS | 15-16 Queen Street, London W1 | *Printed by offset*
in Great Britain by | *William Clowes and Sons, Ltd* | *London and Beccles*". 5-[344]: as A.7(b).

Binding: Glued in a cream card cover. The front is lettered: "[in black] Anthony Powell | [in orange]
John Aubrey | [in black] and his | Friends | [device as on p. [1]]". The lower part of the front cover is
divided into two rectangular areas, one shaded brown, the other marked off by a rule. Within the LH
one, is an oval frame containing the initial letters [in orange] J [in black] A in 17th century script;
within the RH one, is an oval frame containing a portrait of Aubrey. Lettered down the spine: "[in
black] Anthony Powell [in orange] John Aubrey and his Friends". Across base of spine, in black: "46
| [in white on black, publisher's device] | MERCURY | BOOKS". On rear cover, in black on cream
between a orange and a brown strip: "JOHN AUBREY AND HIS FRIENDS | ANTHONY POWELL |
[publisher's device as on front cover] | [quotations from reviews by Rose Macaulay (*Observer*),
Harold Nicolson (*Daily Telegraph*), Raymond Mortimer (*Sunday Times*), Maurice Ashley (*Spectator*),
Malcolm Muggeridge (*New English Review*).] | 15s. net".

Paper: Cream wove unwatermarked paper.

Notes: A further paperback edition was published by The Hogarth Press on 22 February 1988 at £7.95. Sales to 30 June 1992: 1213 home, 1184 export.

(d) First American issue (1949)

[in red] JOHN | AUBREY | [in smaller type, in black] AND HIS FRIENDS | by | ANTHONY POWELL
| NEW YORK | CHARLES SCRIBNER'S SONS | 1948.

Collation: As first English edition.

Contents: Pp. [1-2]: as first English edition. [3]: title-page. [4]: "TO | MALCOLM | [at bottom of page] PRINTED IN GREAT BRITAIN". [5]-[336]: The description is as the first English edition.

Binding: Bound in black cloth. Lettered in gold on spine: "John | Aubrey | [triple rule, the middle line bold] | ANTHONY | POWELL | [at base of spine] SCRIBNERS". The front cover is blind-stamped with the publisher's device of a large S superimposed on a smaller C S, with a double oval frame which is itself inside a thicker oval frame with indentations on the R and L sides. The centre of the device is located about 1.5 cm. above and about 3 cm. to left of centre of board.

Paper: Cream wove unwatermarked paper.

Jacket: The background colour of the jacket is dark green [146]. On FP: "[in white] JOHN AUBREY | AND HIS FRIENDS | [in black] A fascinating picture of | English society during the | Seventeenth Century. [in white] Anthony | Powell [to left of author's name, a shield]". At base of spine, in black: "SCRIBNERS". Up the spine, in white: "JOHN AUBREY AND HIS FRIENDS". Across top of spine, in black: "ANTHONY | POWELL". On RP: "[reproduction of drawing of Powell (1931) with caption below in black italic] | ANTHONY POWELL | CHARLES SCRIBNER'S SONS NEW YORK". On FF, in dark green on white: "\$5.00 | JOHN AUBREY AND HIS FRIENDS | by ANTHONY POWELL | [blurb (17 lines)] | (*Continued on back flap*)". On RF: "(Continued from front flap) [blurb (23 lines)]".

Notes: Published on 18 April 1949 at \$5.00.

Scribners showed interest in this work early in 1946, when AP was asked to provide a copy in typescript (David Higham to AP, 2 May 1946). They agreed in June 1946 to bring out an American edition (David Higham to AP, 21 June 1946). According to notes in DHA's contract records Eyre & Spottiswoode supplied 1,500 copies in sheets to Scribners: the notes refer to letters from David Higham and from Scribners dated, respectively, 10 and 7 May 1948. Their rights reverted in 1962 (Jacqueline Korn to AP, 17 April 1962).

(e) **1964 American issue of Heinemann 1963 edition**

JOHN | AUBREY | AND HIS FRIENDS | BY | ANTHONY POWELL | NEW YORK | [between NEW and YORK, publisher's device: within an oval frame, a hand holding an open book; the letters B & N partly superimposed on the hand and lower arm; the date 1873 below the book] | BARNES & NOBLE, INC. | *Publishers [dot] Booksellers [dot] Since 1873.*

Collation: As the 1963 Heinemann edition.

Contents: P. [1]: "JOHN AUBREY AND HIS FRIENDS". [2]: blank. [3]: title-page. [4]: "First published December 1948 | Second Impression December 1948 | New and Revised Edition 1963 | Published in the United States | in 1964 | by Barnes & Noble Inc | 105 Fifth Avenue New York 3 | Made and printed by offset in Great Britain by | William Clowes and Sons, Limited, London and Beccles". 5-[344]: the description is as the 1963 Heinemann edition.

Binding: Boards covered in blue cloth. Spine lettered in gold: "JOHN | AUBREY | AND HIS | FRIENDS | Anthony | Powell | [at base of spine] BARNES | AND | NOBLE".

Paper: White wove unwatermarked paper.

Jacket: Not seen.

Notes: Barnes & Noble, a firm specializing in import books, imported 500 bound copies of the Heinemann edition in 1964 and a further 100 in 1969. (Information from correspondence in Mr Powell's possession; letter from Harold Ober Associates to GL). The title-leaf of the copy examined does not appear to be a cancel. Correspondence seen at RHGAL (A. Garwood to R. Gant, 7 March 1980; R. Gant to Thomas Wallace (Holt, Rinehart), 28 March 1980) gives 1968 as the date of Heinemann's last consignment to Barnes & Noble.

A.8 A QUESTION OF UPBRINGING

1951

(a) ***First English edition***

A QUESTION OF | UPBRINGING | *A Novel* | by | ANTHONY POWELL | [device] | WILLIAM HEINEMANN LTD | MELBOURNE :: LONDON :: TORONTO

Collation: 7 2/5 x 4 4/5 ins. [188 x 124 mm.][A]8, B-I8, K-P8. Pp. [i-x], 1-230.

Contents: Pp. [i-ii]: blank. [iii]: "A QUESTION OF UPBRINGING". [iv]: "*By Annthony Powell* | *Novels* | [5 titles] | *Biographical* | [2 titles]". [v]: title-page. [vi]: "FIRST PUBLISHED 1951 |

PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY".
[vii]: "FOR | T.R.D.P.". [viii]: blank. [ix]: "A QUESTION OF UPBRINGING | * ". [x]: blank. 1-230: text.

Binding: Bound in soft red [12] cloth. Lettered across spine, on gold on a black rectangular panel between gilt horizontal rules: "A | Question | of | Upbringing | * | Anthony | Powell". Lettered in gold at base of spine: "Heinemann". The bottom RH corner of the back board is blind-stamped with the publisher's device of a windmill: the letters WH do not form part of the device as used here.

Paper: White wove unwatermarked paper. Endpapers in a thicker light brown wove unwatermarked paper.

Jacket: The FP and spine have a flecked black background and are printed in deep orange [51] and vivid orange yellow [66]: RP and flaps are in red and black on white. In upper half of FP there is a horizontal oval vivid orange yellow panel, printed: "[in black] A QUESTION | [in red] of | [in black] UPBRINGING". Below this, a horizontal oblong frame contains, in white on black, a design of books, a boater, an apple, a cricket bat and ball and a rugby ball. Below this: "[in vivid orange yellow on a deep orange panel] ANTHONY POWELL | [in white on black] Author of "AFTERNOON MEN"". Down the spine: "[in deep orange on an oval vivid orange yellow panel] A QUESTION | OF UPBRINGING [in orange yellow on a red oblong panel] ANTHONY | POWELL". At base of spine, in black on a vivid orange yellow panel: "[device] Heinemann". On RP, in black, list of nine recent Heinemann novels, including *A Question of Upbringing*. On FF: [in red] A QUESTION | OF UPBRINGING | [in black] *Anthony Powell* | [blurb (3 paragraphs: 41 lines)] | 9s 6d | NET". On RF, National Book League information and logo.

Notes: Published 22 January 1951 in an edition of 7,500 copies at 9s. 6d. Reprinted: May 1952 (2,000 copies); October 1955 (3,000 copies); May 1961 (2,000 copies); October 1963 (2,000 copies); December 1974 (2,000 copies); October 1979 (2,000 copies). RHGAL has copies of reprints dated 1969 and 1979 which list 1951 among the earlier printing dates on t.-p. verso; also a copy of a reprint dated 1977 on t.-p. verso.

Powell writes (*Faces In My Time*, p.215 in first English edition):

"It was my intention that an additional half-title, indicating the name of the whole sequence, *The Music of Time* (followed by asterisks denoting the number of the volume), should appear on the page preceding that opening the narrative. After I had passed proofs some over-enthusiastic supervisor altered this sub-heading to *A Question of Upbringing*, already used on the first page as half-title. This was soon put right, so that a 'first state' exists in the first edition".

Some copies with the altered state of p. [ix] are described on the dust-wrappers as "2nd impression" and have the words "Reprinted February 1951" on p. [vi].

In the first printings of all but the last two *Dance* novels, the series title, when occurring on the half-title or on the recto of the last leaf before the text, is given as "THE MUSIC OF TIME". The book was a Book Society Recommendation and there is a state of the wrapper showing this on the FF.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted: July 1991 (2,000 copies); September 1991 (2,000); May 1992 (2,000); August 1995; October 1997 (1500). David Higham Associates' records show a sale of 4,500 copies to a book club in 1991.

A passage from pp. 64-6 was reprinted in *The British in Love*, [with an Introduction by] Jilly Cooper (London: Arlington Books, 1980) pp. 94-5.

Adaptations, Broadcast Readings etc.: An abridged version in 10 parts was read in "Story Time", BBC Radio 4 at 4.35 p.m.; the first part on 29 May 1978, the last part on 9 June 1978. In 1978 a part of the novel was adapted for cinema by Tristram Powell (Powell's elder son) and filmed, as *Manhunt*, by the Eton College Film Unit, under the direction of Giles St Aubyn. All the parts were taken, and all the technical work done by boys. The film received a special award from the British Film Institute. (*Daily Telegraph*: 10 July 1958; 7 March 1959).

Reviews: *Daily Telegraph*, 26 January 1951 (John Betjeman)
New Statesman, 27 January 1951 (John Raymond)
Observer, February 1951 (Francis Wyndham)
TLS, 16 February 1951 (J. Maclaren-Ross)

(b) Penguin edition (1962)

ANTHONY POWELL | [swelled rule] | A QUESTION OF | UPBRINGING | PENGUIN BOOKS

Collation: 7 1/10 x 4 2/5 ins. [181 x 111 mm.] Unsigned. Pp. [1-6], 7-49, [50], 51-95, [96], 97-147, [148], 149-203, [204]. There are two leaves containing advertising matter at the end.

Contents: P. [1]: "PENGUIN BOOKS | 1728 | A QUESTION OF UPBRINGING | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | [dash] | First published by Heinemann 1951 | Published in Penguin Books 1962 | [dash] | Made and printed in Great Britain | by C. Nicholls and Company Ltd | Set in Monotype Garamond | [conditions of sale note (7 lines)]". [5]: "*The Music of Time* | [swelled rule] | VOLUME 1". [6]: "For | T.R.D.P". 7-[204]: text.

Binding: Glued in orange card cover, lettered down the spine: "[in white] Anthony Powell [in black] A Question of | Upbringing [across base of spine] [device] 1728". On FC: "[device] A Penguin Book 3/6 | [rule] | A Question of Upbringing | [rule] | [in white] Anthony Powell | [drawing in black and white showing a school study]". On RC: "[device] a Penguin Book | [rule] | A Question of | Upbringing | [rule] | [note (4 paragraphs)] | *For copyright reasons this edition is not for sale in the U.S.A.*". Inside FC, on white: "[Photograph of Anthony Powell | biographical note (3 paragraphs)] | Cover drawing by Osbert Lancaster | [note (4 lines) begins] *For a complete list of books available*". Inside RC, on white: "ANTHONY POWELL | *The Music of Time* | [note (5 lines)] | A BUYER'S MARKET | 1729 | [note (5 lines)] | THE ACCEPTANCE WORLD | 1730 | [note (4 lines)] | *Also available:* | FROM A VIEW TO A DEATH [point, above the line] 1528 | VENUSBERG [point, above the line] 1628 | WHAT'S BECOME OF WARING [point, above the line] 1706 | NOT FOR SALE IN THE U.S.A."

Paper: White wove unwatermarked paper.

Notes: Published 31 May 1962. Penguin have no record of the initial print run. A Fontana paperback edition was published by Collins in October 1961 at 5s. There were 14 printings to April 1983. In 1983 there was a reissue in Collins' larger Flamingo format. In this format there were 6 printings to June 1988. According to DHA's contract records sales from 1967 to mid-1987 were 73,850 home, 24,017 export. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were further sales of 11,140 copies in the period July 1987 – June 1989.

(c) ***First American edition (1951)***

A QUESTION OF | UPBRINGING | *A Novel* | *by* | ANTHONY POWELL | 1951 | NEW YORK | CHARLES SCRIBNER'S SONS

Collation: 8 1/2 x 5 2/5 ins. [215 x 138 mm.] [A-F]16, [G]8, [H]16. Pp.[i-x], 1-230.

Contents: Pp. [i-v]: The description is as the first English edition. [vi]: "COPYRIGHT, 1951, BY | CHARLES SCRIBNER'S SONS | [dash] | Printed in the United States of America | [rights reserved note (3 lines, in italic)] | A". [vii]: "FOR | T.R.D.P". [viii]: blank. [ix]: "THE MUSIC OF TIME | * ". [x]: blank. 1-230: text.

Binding: Bound in blue imitation cloth. Lettered down the spine, with a light-coloured but dull metal stamping, in near-script: "*A Question of Upbringing Powell Scribners*".

Paper: Cream wove paper. No watermark visible.

Jacket: Not seen.

Notes: Published 9 April 1951. P.[ix] of the copy examined corresponds to the second state of the first English edition (see A.1(a), *Notes*). The type-area of the text-pages (other than first and last pages of chapters) is approx. 165 x 102 mm. as compared to 143 x 88 mm. in the first English edition.

From a letter from John Cushman (Little, Brown) to Dwyer Evans (Heinemann) (10 August 1961: RIBL) it appears that Little, Brown offset the English edition again in order to publish the first three *Dance* titles in one volume in 1962. Cushman writes: "We feel...that it will help... to sell future books to have the first three in print..."; suggesting that the Scribner edition was out of print by 1961.

(d) First American paperback edition (1965)

A Dance to the Music of Time | A | QUESTION | OF | UPBRINGING | Anthony Powell | [device: a shield with a broad black horizontal stripe, and a fleur-de-lys in silhouette, black on white and white on black] | A BERKLEY MEDALLION BOOK | published by | BERKLEY PUBLISHING CORPORATION.

Collation: 6 9/10 x 4 1/5 ins. [176 x 105 mm.] Unsigned. Pp. [i-iv], 5-175, [176].

Contents: P. [i]: "ANTHONY POWELL | and | THE MUSIC OF TIME | [4 quotations from reviews (12 lines)". [ii]: "*A Dance to the Music of Time* series: | A QUESTION OF UPBRINGING 1951 | [6 other titles with dates]. [iii]: title-page. [iv]: "COPYRIGHT, 1951, by ANTHONY POWELL | All rights reserved | *Published by arrangement with* | *Little, Brown and Company* | For | T.R.D.P. | BERKLEY MEDALLION EDITION, July, 1965 | *BERKLEY MEDALLION BOOKS are published by* | *Berkley Publishing Corporation* | 15 East 26th Street, New York, N.Y. 10010 | Printed in the United States of America". 5-175: text. [176]: [advertisement for three other books].

Binding: Glued in a card cover. The front is printed in red, gold, brown and black. The copy examined has some poor colour registration and printing on the FC. The FC design is of an ornate gilt picture frame enclosing a rectangular area of red; the titling etc. is printed in gilt upon this red background. Also within the red area is depicted an arched recess containing a bust with a book on its head, decorated with a red tie and black gown, and with other objects on either side, a book, a mug, a tennis ball, some cards and magazine clippings, and a watch. In black in the top LH corner of the rectangle: "BERKLEY | [device, as on title-page] | MEDALLION | S1123 | 75¢". Spine lettered on white as follows: "[Across top, in black, serial number and price] | [down the spine, in red] | A QUESTION OF UPBRINGING [dot] POWELL | [across bottom, in black] BERKLEY | [device] | MEDALLION". RC printed on pink as follows:

"[in red] A | QUESTION | OF | UPBRINGING | [in black, note (8 lines)] | [in red, swelled rule] | [in black, quotation from review (5 lines)] | [in red, swelled rule] | in black, quotation from review (8 lines)]". The edges are coloured red.

Paper: White wove unwatermarked paper.

Notes: Published July 1965 at \$0.75. There have been three further appearances of *A Question of Upbringing* in paperback in the US:

- i) in *A Dance to the Music of Time, 1: Spring* (Popular Library, 1976 (see A.15(c))).
- ii) as the first of a 12-volume mass-market re-set edition published by Warner Bros publishing division, in their Popular Library imprint, in April 1985 at \$3.95.
- iii) in *A Dance to the Music of Time : First Movement* (University of Chicago Press).

A.9 A BUYER'S MARKET

1952

(a) *First edition (1952)*

A BUYER'S MARKET | *A Novel* | by | ANTHONY POWELL | [device] | WILLIAM HEINEMANN LTD
| MELBOURNE :: LONDON :: TORONTO

Collation: 7 2/5 x 4 4/5 ins. [187 x 123 mm.] [A]16, B-H16, I6, K8. Pp. [viii], 1-274, [275-6]. Pages 1, 33, 65, 97, 129, 161, 193, 225, 251 are signed, respectively, A*, B*, C*, D*, E*, F*, G*, H*, I*.

Contents: P. [i]: "A BUYER'S MARKET". [ii]: "*By Anthony Powell | Novels | [7 titles] | Biographical | [2 titles]*". [iii]: title-page. [iv]: "FIRST PUBLISHED 1952 | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [v]: "For | Osbert and Karen". [vi]: blank. [vii]: "THE MUSIC OF TIME | ** ". [viii]: blank. 1-274: text.

Binding: Bound in soft red [12] cloth. Lettered on spine, in gold on a black rectangular panel between gilt horizontal rules: "A | Buyer's | Market | * | Anthony | Powell". Lettered in gold across base of spine: "Heinemann". Rear board blind-stamped with device in bottom RH corner: for description see A.8 (a).

Paper: White wove unwatermarked paper. The end-papers are in a thicker, light brown wove unwatermarked paper.

Jacket: The background colour of the FP and spine is black; that of the RP and flaps is white. The background design of the FP contains pictures, furniture and two human figures. "[In light yellow

green [119] at top of FP] ANTHONY POWELL | [below in white on a soft reddish orange [35] panel] A | BUYER'S | MARKET | [in black on light yellow green] *Author of 'A Question of Upbringing'* ". On spine: "[in black on light yellow green] ANTHONY | POWELL | [in white on orange] A | BUYER'S | MARKET [at base of spine, in light yellow green on black] [device] | Heinemann". On RP, alongside a photograph of Powell: "ANTHONY | POWELL | *A Question | of | Upbringing* | [below photograph and titling, quotations from 4 reviews (13 lines)]". On FF: "A Buyer's Market | ANTHONY POWELL | [blurb (2 paragraphs, 31 lines)] 12s 6d. | NET". On RF: "(Continued from back of wrapper) | [quotations from 6 further reviews of *A Question of Upbringing* (28 lines)] | 3rd impression | 9s 6d net | HEINEMANN".

Notes: Published 23 June 1952 in an edition of 7,500 copies at 12s. 6d. Reprinted: October 1956 (3,000 copies); December 1961 (1,000 copies); December 1963 (1,000 copies); December 1967 (1,500 copies); November 1974 (1,500 copies); January 1978 (2,000 copies); November 1990 (500 copies). RHGAL has:

- i) a copy of a reprint dated 1955 on t.-p. verso;
- ii) a copy of a reprint, dated 1976 on t.-p. verso,
which lists 1955, 1964 and 1976 as reprint dates.

On the textual changes to the penultimate section of this work see Part 1, Section 1.2.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted: July 1991 (2,000 copies); September 1991 (2,000 copies); August 1995; June 1997 (750 copies). David Higham Associates' records show a sale of 4,500 copies to a book club in 1991.

Reviews: *New Statesman*, 28 June 1952 (V.S. Pritchett)
Observer 22, June 1952 (Philip Toynbee)
Times, 28 June 1952
TLS, 27 June 1952 (Julian Symons)

(b) *Penguin edition (1962)*

ANTHONY POWELL | [swelled rule] | A BUYER'S MARKET | PENGUIN BOOKS

Collation: 6 9/10 x 4 3/10 ins. [176 x 108 mm.] Unsigned. Pp. [1-8], 9-87, [88], 89-140, [141], 142-195, [196], 197-238, [239-240].

Contents: P. [1]: "PENGUIN BOOKS | 1729 | A BUYER'S MARKET | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: The description of this page is identical with p. [4] of *A Question of Upbringing* (A.8 (b)) except that the statement of original publisher reads "First published by Heinemann 1952". [5]: "FOR | OSBERT AND KAREN". [6]: blank. [7]: "*The Music of Time* | [swelled rule] | VOLUME 2". [8]: blank. 9-[239]: text. [240]: blank.

Binding: Glued in orange card cover. Spine lettered: "[down the spine] [in white] Anthony Powell [in black] A Buyer's Market | [across base of spine] [device] 1729. On front cover: "[device] a Penguin Book 4/- | [rule] | A Buyer's Market | [rule] | [in white] Anthony Powell |] drawing in black on white, showing a man in evening dress seated at a piano, and male and female guests at a party ; signed] Osbert Lancaster '61". On rear cover: "[device] A Penguin Book | [rule] | A Buyer's Market | [rule] | [note (2 paragraphs)] | [quotation (4 lines) from review of the novel by Philip Toynbee] | *For copyright reasons this edition | is not for sale in the U.S.A.*". The description of the inside covers is identical with *A Question of Upbringing* (A.8 (b)), except that on the inside rear cover "A QUESTION OF UPBRINGING | 1728 | [note (6 lines)]" occurs in place of the details of *A Buyer's Market*.

Paper: White wove unwatermarked paper.

Notes: Published 31 May 1962. Penguin have no record of the initial print run.

A Fontana paperback edition was issued by Collins in October 1967 at 5s. There were 8 printings to April 1980. In 1983 there was a reissue in Collins' larger Flamingo format: in this format there was a further printing in May 1988. From DHA's contract records sales from 1967 to mid-1987 were 55,098 home, 18,043 export. It appears from a note held on file by Reed books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were further sales of 7,211 copies in the period July 1987 – June 1989.

(c) First American issue (1953)

A BUYER'S MARKET | A Novel | by | ANTHONY POWELL | CHARLES SCRIBNER'S SONS | NEW YORK | 1953

Collation: As first English edition.

Contents: The description is as the first English edition.

Binding, Paper: The description is as the first English edition except that the base of the spine is lettered: "SCRIBNERS".

Jacket: The description is as A.9(a) *Jacket* except as follows:

- i) at base of spine, in black on a light yellow-green [119] panel: "SCRIBNERS";
- ii) at bottom of RF: "CHARLES SCRIBNER'S SONS | 597 Fifth Avenue, New York".

Notes: Scribners offered to take 1,000 sets of sheets (D. Higham to AP, 20 June 1952: AP). According to a note in DHA's contract records Scribners imported 1,040, of which royalties were paid on 1,000.

(d) First American paperback edition (1965)

A Dance to the Music of Time | A | BUYER'S | MARKET | Anthony Powell | [publisher's device: a shield with a broad black horizontal stripe, and a fleur-de-lys in silhouette, black on white and white on black] | A BERKLEY MEDALLION BOOK | published by | BERKLEY PUBLISHING CORPORATION

Collation: Type area 6 1/4 x 3 1/2 ins [159 x 88 mm.] 96 leaves. Pp.[1-4]. 5-191, [192].

Contents: P.1: "A BUYER'S MARKET | [quotations from 4 reviews (16 lines)] | [footnote, reads] * A Question of Upbringing, by Anthony Powell | Available in a Berkley Medallion Edition". [2]: "*A Dance to the Music of Time* | The following volumes have been published to date | in Anthony Powell's *Music of Time* series: | A QUESTION OF UPBRINGING 1951 | [6 further titles with dates]". [3]: title-page. [4]: [in lower half of page] "COPYRIGHT 1952, by ANTHONY POWELL | All rights reserved | Published by arrangement with | Little, Brown and Company | For | Osbert and Karen | BERKLEY MEDALLION EDITION, August, 1965 | BERKLEY MEDALLION BOOKS are published by | Berkley Publishing Corporation | 15 East 26th Street, New York, N.Y. 10010 | Printed in the United States of America". 5-191: text. [192]: "Other books you will want to read: | [notices (24 lines) of *The Human Season* (Wallant), *Memories of a Catholic Girlhood* (McCarthy), *Night Rider* (Warren), followed by availability note (4 lines)]".

Binding: The front cover shows a light oak panel within a gilt frame. The timber panel has the titling "[in red] *Volume Two of | A Dance to the Music of Time* | [in relief lettering] A | BUYER'S | MARKET | ANTHONY POWELL". Below the lettering the panel appears to have an alcove open, on the ledge of which is a guttering candle, and a top hat containing a lay figure, an empty champagne bottle, golf balls, and artist's brushes. A single red rose and a fob watch are also shown. In black, in the top LH corner of the panel: "BERKLEY [device, as on title-page] MEDALLION | S1124 | 75¢".

On spine, in black on white: "[at top] S1124 | 75¢ | [down the spine] A BUYER'S MARKET [dot] Anthony Powell | [across base of spine] BERKLEY | [device, as title-page] | MEDALLION". [29] On the medium yellowish-pink [29] RC: "A | BUYER'S MARKET | [in black, note (8 lines) | quotations from 2 reviews (12 lines) | in red, swelled rule | in black note (4 lines) on Berkley Medallion edition of *A Question of Upbringing*]". The inside FC and RC are blank.

Paper: White wove unwatermarked paper.

Note: Published August 1965 at \$0.75.

[The opening consisting of pp. iv-v is used as the title-page.] [verso: in display type] Two | Novels by | Anthony | Powell | [in normal type] PERISCOPE-HOLLIDAY | 49 East 49 St. New York 17 [recto: in display type] Venusberg | Agents | & | Patients

Collation: 7 4/5 x 5 1/2 ins. [211 x 139 mm] [A8, B-F16, G8, H-I16, K-L16, M8]. Pp.[i-vi, 1-2], 3-155, [156-160]. 161-328, [329-30].

Contents: P.[i]: "TWO NOVELS BY ANTHONY POWELL". [ii]: blank. [iii]: "BY ANTHONY POWELL | [8 titles with publication dates in parentheses, as] AFTERNOON MEN (1931)". [iv-v]: title-page. [vi]: "All Rights Reserved | Library of Congress Catalog Card Number: 52-12524 | Produced by Rinehart & Co. | for Periscope Book Shop and Holliday Bookshop, N.Y. | Manufactured in the United States of America". [1]: "[in display type, as title-page] Venusberg". [2]: "'Here, according to popular tradition, is situated the grotto of Venus, | into which she enticed the knight Tannhauser; fine view from the top' BAEDEKER". 3-155: text. [156]: blank. [157]: "[in display type, as title-page] Agents | & | Patients". [158]: "For VIOLET GEORGIANA". [159]: "'So in every possible case; He that is not free is | not an Agent, but a Patient'. | WESLEY: Sermon lxvii". [160]: blank. 161-328: text. [329-330]: blank.

Binding: Bound in half-cloth; the cloth is very dark blue [267], the paper-covered boards medium greyish blue [192]. Spine lettered in gold, beginning near the top: "Two | Novels | by | Anthony | Powell | PERISCOPE | HOLLIDAY". A reproduction of the author's signature, "Anthony Powell", is blind-stamped near the bottom of the front board.

Paper: White wove unwatermarked paper.

Jacket: On FP, in black, grey and deep red [13], drawing of a diplomatic reception. Printed: "[in white]" VENUSBERG | & AGENTS AND PATIENTS | [in black] ANTHONY POWELL. On spine, in white on black: "Two | Novels | by | Anthony | Powell". On RP, in black, grey and deep red, drawing of an ape-man and his chained victim, with onlookers. Printed: "[in white] AGENTS | AND PATIENTS | & VENUSBERG | [in deep red] ANTHONY POWELL". On FF, on black: in deep red, quotation from review (9 lines) | in white, blurb, continued on the deep red RF. At base of FF: "Jacket by Osbert Lancaster". According to Powell (*Strangers*, pp. 91-2) the designs for the FP and RP, by Osbert Lancaster, were used subsequently by "my then paperback publisher" [i.e. Penguin] for their separate editions of *Venusberg* (A.2(c)) and *Agents and Patients* (A.5(c)).

Notes: According to DHA's contract records, rights were granted for USA, the Philippines and the rest of the world except the British Empire for a period of 10 years commencing 1 June

1952. Published 13 November 1952 at \$4.00; 2,020 copies sold to end of June 1953; a further 206 to 31 December 1961.

From correspondence shown to me by Anthony Powell it appears that Little, Brown agreed in 1963 to take over the unsold stock of this edition (Bruce Hunter to AP, 14 August 1963). Little, Brown reissued it on 1 March 1965 at \$4.75. Sales less returns were 1,424 to 31 December 1966; additional sales 264 from 1 January 1967 to 31 December 1972.

A.11 THE ACCEPTANCE WORLD

1955

(a) *First edition (1955)*

THE ACCEPTANCE | WORLD | *A Novel* | by | ANTHONY POWELL | [device] | WILLIAM HEINEMANN LTD | MELBOURNE :: LONDON :: TORONTO

Collation: 7½ x 4 4/5 ins. [190 x 122 mm.] [A]8, B-I8, K-O8. Pp. [i-x], 1-214.

Contents: Pp. [i-ii]: blank. [iii]: "THE ACCEPTANCE WORLD". [iv]: "*By Anthony | Powell | Novels |* [8 titles] | *Biographical* | [2 titles]". [v]: title-page. [vi]: "FIRST PUBLISHED 1955 | PRINTED IN GREAT BRITAIN | AT THE WINDMILL PRESS | KINGSWOOD, SURREY". [vii]: "For | Adrian". [viii]: blank. [ix]: "THE MUSIC OF TIME | * * *". [x]: blank. 1-214: text.

Binding: Bound in deep red [13] cloth. Lettered across spine, on a black rectangular panel between gilt rules: "*The | Acceptance | World | * | Anthony | Powell*". Lettered in gold across base of spine: "*Heinemann*". Rear board blind-stamped with device in bottom RH corner: for description see A.8(a), *Binding*.

Paper: White wove unwatermarked paper.

Jacket: The background colour of the FP is speckled black, that of the spine is plain black. The RP and flaps are white. Titling on FP, printed over a design of a palm tree, playing cards, a champagne glass and a planchette board: "[in black on a light yellowish green [119] panel] *The | ACCEPTANCE | WORLD* | [in light yellowish green on a black panel] ANTHONY POWELL". In black, in bottom RH corner of a soft reddish orange [35] panel: "BL" [i.e. Broom-Lynne]. On spine: "[in black on a light yellowish green panel] *The | ACCEPTANCE | WORLD* | [in light yellowish green, across a medium orange yellow [71] branch with leaves] [rule] | ANTHONY | POWELL | [rule] | [at base of spine, in light yellowish green] [device] | HEINEMANN". On RP: "[in red] ANTHONY POWELL | [in black, titles of seven books, each followed by quotation from review]". On FF: "[in red] THE ACCEPTANCE WORLD | *Anthony Powell* | [blurb] (2 paragraphs: 30 lines) | 12s 6d | NET". On RF: photograph of Powell | quotations from 3 reviews (16 lines).

Notes: Published 9 May 1955 in an edition of 7,500 copies at 12s. 6d. Reprinted: July 1955 (3,000 copies); November 1961 (1,500 copies); March 1964 (1,000 copies); July 1968 (1,000 copies); January 1973 (1,000 copies); November 1975 (1,000 copies); January 1978 (2,000 copies).

A copy seen at RHGAL contains a typewritten note dated 11 July 1955 from Roland Gant to P. Barnard which indicates that there was a reprint in June 1955. It asks for the following corrections to p. 93 to be made "in all future editions":

l.21 [*sic: recte* 20] single quote [a typographical inconsistency]

l.22 for "at least by its" read "if only by determined"

l.23 omit "itself"

The corrections to ll.22-3 have not been made in A.11 (b), (d) or (e), A.15 (b) or (c), suggesting that a wide range of editions continued to follow the original version while Heinemann revised their later printings.

A reprint dated 1977 on t.-p. verso, seen at RHGAL, lists 1972 as the date of an earlier printing. A copy of Heinemann's 1975 printing seen at RHGAL has a correction on p. 107, l.6. *for* about. *read* on top. This correction has not been made in CBS Popular Library: *A Dance to the Music of Time 1: Spring*, suggesting, again, ongoing revision to Heinemann printings while other versions were not changed.

The novel was the Book Society Alternative Fiction Choice and there is a state of the wrapper where this is shown on the FF.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted: July 1991 (2,000 copies); September 1991 (2,000 copies); October 1997 (1100 copies). David Higham Associates' Records show a sale of 4,500 copies to a book club in 1991.

Reviews: *Daily Telegraph*, 13 May 1955 (John Betjeman)

London Magazine, vol. 2 no. 9, September 1955 (Francis Wyndham)

TLS, 13 May 1955 (Julian Symons)

(b) *Readers Union edition (1956)*

The Acceptance | World A NOVEL BY | ANTHONY POWELL | [ornamental rule composed of small lozenge shapes] | [device: a tree, between the letters RU, inside a straight-sided figure curved at the top and bottom ends followed by an ornamental rule composed of small lozenge shapes] | Readers Union LONDON 1956 | William Heinemann

Collation: 7 4/5 x 4 1/2 ins. [198 x 114 mm.] [A]16, B-F16. Pp. [i-ii], [1-4], 5-185, [186-8]. The final leaf is laid down as an endpaper. Pages 7, 39, 71, 103, 135, 167 are signed, respectively, A*, B*, C*, D*, E*, F*.

Contents: P. [i-ii]: blank. [1]: "THE MUSIC OF TIME [dot] III | The Acceptance World". [2]: "Also by ANTHONY POWELL | NOVELS [8 titles on 4 lines] | BIOGRAPHICAL John Aubrey and His Friends | Brief Lives: and other Selected Writings of John Aubrey". [3]: title-page. [4]: "for | ADRIAN | [publication and printing statement (5 lines)]". 1-185: text. [186-8]: blank.

Binding: Bound in strong reddish orange [35] linson. Lettered down the spine, with a light-coloured but dull metal stamping: "The Acceptance World [ornamental rule] ANTHONY POWELL". Upright at base of spine, in a similar metal stamping, publisher's device, a tree inside a straight sided figure curved at the top and bottom ends.

Paper: White wove unwatermarked paper.

Jacket: The background pattern of stylized shields on the FP and spine, and the printing throughout, is strong greenish blue [169]. Across FP and spine, a white band: within the band, on FP "*The | Acceptance | World*"; on spine "*The Accept- | ance | World | Anthony | Powell*". On RP, advertising material for Country Book Club titles offered to RU members during July and August. On FF: "[quotations from two reviews] | [details of free book offer to members enrolling a new subscriber] | *wrapper design by | Walter B. Cook | for sale to | READERS UNION | members only | New Price 5s. 6d.*". On RF, membership coupon and offer concerning *Readers News*.

Notes: According to DHA's records Readers Union paid a royalty on 31,000 copies on 29 October 1956. From the offer at top of RP of jacket the edition can be assumed to have been published in July.

(c) Penguin edition (1962)

ANTHONY POWELL | [swelled rule] | THE ACCEPTANCE | WORLD | PENGUIN BOOKS

Collation: 7 x 4 1/4 ins. [178 x 108 mm.] [A]16, B-C16, D8, E-G16. Pp. [1-8], 9-33, [34], 36-67, [68], 69-102, [103], 104-161, [162], 163-203, [204]. There are two leaves containing advertising matter at the end.

Contents: P. [1]: "PENGUIN BOOKS | 1730 | THE ACCEPTANCE WORLD | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: "[publisher's addresses, as on p. [4] of *A Question of Upbringing* (A.8 (b))] | [dash] | First published by Heinemann 1955 | Published in Penguin Books 1962 | [dash] | Made and printed in Great Britain | by Cox and Wyman Ltd, | London, Reading and Fakenham | Set in Monotype Garamond | [conditions of sale note (7 lines)]". [5]: "FOR | ADRIAN". [6]: blank. [7]: "*The Music of Time* | [swelled rule] | VOLUME 3". [8]: blank. 9-[204]: text.

Binding: Glued in an orange card cover, lettered down the spine: [in white] "Anthony Powell [in black] The Acceptance World [across base] [device] | 1730".

On FC: "[device] A Penguin Book 3/6 | [rule] | The Acceptance | World | [rule] | [in white] Anthony Powell | [a drawing, in black on white, of marchers carrying a banner, preceded by a uniformed man on horseback, against a background of houses and trees, signed] Osbert Lancaster '61". On RC: "[device] a Penguin Book | [rule] | The Acceptance | World | [rule] | [note on the novel (2 paragraphs) | quotation (3 lines) from review in the *Evening News*] | *For copyright reasons this edition is not | for sale in the U.S.A.*". The description of the inside FC is identical with a *A Question of Upbringing* (A.8(b)). On inside RC: "ANTHONY POWELL | *The Music of Time* | [note (5 lines)] | A QUESTION OF UPBRINGING | 1728 | [note (6 lines)] | A BUYER'S MARKET | 1729 | [note (5 lines)] | *Also available:* | VENUSBERG [point, above the line] 1628 | WHAT'S BECOME OF WARING [point, above the line] 1706 | NOT FOR SALE IN THE U.S.A."

Paper: White wove unwatermarked paper.

Notes: Published 31 May 1962 in an edition of 20,000 copies at 3s. 6d. A Fontana paperback edition was issued by Collins in October 1967 at 5s. There were 9 printings to April 1982. In 1983 there was a reissue in Collins' larger Flamingo format: in this format there were 3 printings to June 1988. According to DHA's contract records sales to December 1981 were 43,899 home, 17,113 export. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were further sales of 24,655 copies in the period July 1983 - June 1989.

(d) First American edition

THE ACCEPTANCE | WORLD | *A Novel* | by | ANTHONY POWELL | FARRAR, STRAUS AND CUDAHY | NEW YORK

Collation: 8 1/5 x 5 3/10 ins. [209 x 135 mm.] [A-G]16. Pp. [i-viii], 1-214, [215-16].

Contents: Pp. [i-ii]: as first English edition. [iii]: title-page. [iv]: "Copyright © 1955 by Anthony Powell | PRINTED IN THE UNITED STATES OF AMERICA". [v]: "For | Adrian". [vi]: blank. [vii]: "THE ACCEPTANCE WORLD". [viii]: blank. 1-214: text. [215-16]: blank.

Binding: Bound in half-cloth. The cloth spine is black; the boards are covered in a green imitation cloth. Lettered down the spine, in silver: "THE ACCEPTANCE WORLD anthony powell". Across base of spine, in silver: "Farrar, Straus & Cudahy".

Paper: Cream wove unwatermarked paper.

Jacket: The dust-wrapper is printed as follows: the front and spine in black, red and white on green; the back and flaps in green and black on white. On FP: "[in white, quotations from two critics] | INTRODUCING A DELIGHTFULLY | WITTY NOVEL BY | [in red characters on adjoining black rectangles] anthony | powell [in white characters on adjacent but separate black rectangles] THE | ACCEPTANCE | WORLD". Down the spine, in white: "The ACCEPTANCE WORLD anthony powell"; across base of spine, in white: "Farrar, Straus | & Cudahy". On RP: "[in green] COMMENTS ON ANTHONY POWELL | AND THE ACCEPTANCE WORLD | [in green and black, quotations from three critics and a bookseller] | FARRAR, STRAUS AND CUDAHY | 101 Fifth Avenue, New York 3, N.Y." On FF: "\$3.50 | [in green] THE ACCEPTANCE | WORLD | [in black] ANTHONY POWELL | [quotation from review (4 lines) by John Betjeman] | [13 lines of blurb] (*continued on back flap*) | [in green] *Jacket Design* by JACK REICH | [in black] FARRAR, STRAUS AND CUDAHY | 101 Fifth Avenue New York 3, N.Y.". On RF: "[in green] (*continued from front flap*) | [16 lines of blurb] | [publisher's name and address as FF]".

Notes: According to a letter from Farrar, Straus & Giroux to GL, the edition was published on 5 September 1955 in an edition of 3,500 copies at \$3.50: however, a note sent by Harold Ober Associates to DHA, in October 1980, gives the date as 16 February 1956, which appears to be confirmed by the *Time* review date. The edition was offset from the first English edition. It went out of print in March 1960, and Farrar, Straus's rights were reverted on 16 February 1965. DHA's records show figures difficult to reconcile with the above:

	<u>Copies</u>
Recorded sales to 31 December 1956	1921
Copies remaindered Summer 1957 at \$0.35	2000
Copies retained Summer 1957 for sale at normal price	<u>500</u>
	<u>4421</u>

A further hardback edition was published by Little, Brown in 1963.

Reviews: *Time*, 20 February 1956.

(e) First American paperback edition (1960)

THE ACCEPTANCE | WORLD | *A Novel* | by | ANTHONY POWELL | MERIDIAN FICTION New York

Collation 7 7/10 x 5 ins 195 x 125 mm. 112 leaves. Pp. i-viii, 1-214, 215-16.

Contents: P. [i]: "THE ACCEPTANCE WORLD". [ii]: blank. [iii]: title-page. [iv]: "ANTHONY POWELL [biographical note (5 lines)] | [logo consisting of a capital M of stencilled appearance, with a lower-case italic f, the dash of which is the right foot serif of the M] Meridian Fiction, published by Meridian Books, Inc, September 1960 | First printing August 1960 | Copyright © 1955 by Anthony

Powell | Reprinted by arrangement with Farrar, Straus and Cudahy, Inc. | Manufactured in the United States of America". [v]: "For Adrian". [vi]: blank. [vii]: "THE ACCEPTANCE WORLD". [viii]: blank. 1-214: text. [215-16]: blank.

Binding: Glued in a card cover. The FC is a slightly mottled, very light brown colour, printed in pink near the top "THE ACCEPTANCE WORLD | A NOVEL BY ANTHONY POWELL", near the bottom "MERIDIAN FICTION MF11 \$1.35 CANADA \$1.45". The centre area is lighter in colour and has three rows of silhouettes of men in bowler hats. The silhouettes are coloured grey, except for the third one of the second row which is red. The RC is a light brown colour, printed in pink near the top "THE ACCEPTANCE WORLD | A NOVEL BY ANTHONY POWELL". Below the titling, blurb (6 lines) quotations from reviews (17 lines visible on copy examined). Near bottom LH Corner, in pink, the logo as on p. 4; to right and below the logo, a note on Meridian Fiction (4 lines). Spine obscured on copy examined.

Paper: White wove unwatermarked paper.

Notes: Published September 1960 at \$1.35. A Berkley Medallion edition was published in 1965.

A.12 AT LADY MOLLY'S

1957

(a) *First English edition*

AT LADY MOLLY'S | *A Novel* | by | ANTHONY POWELL | [device] | HEINEMANN | LONDON
MELBOURNE TORONTO

Collation: 7 1/2 x 4 4/5 ins. [190 x 121 mm.] [A]16, B-G16, H12. Pp. [viii], 1-239, [240]. Pages 129, 161, 193, 221 are signed, respectively, E*, F*, G*, H*.

Contents: P. [i]: "AT LADY MOLLY'S". [ii]: "By Anthony Powell | *Novels* | [9 titles: the last four with a brace to their right: to the right of the brace, the words] *The Music of Time series* | *Biographical* | [2 titles]". [iii]: title-page. [iv]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | THE HAGUE | First published 1957 | © by Anthony Powell 1957 | All rights reserved | Printed in Great Britain | at The Windmill Press | Kingswood, Surrey". [v]: "For | J.M.A.P.". [vi]: blank. [vii]: "THE MUSIC OF TIME | [a row of 4 five-pointed asterisks]". [viii]: blank. 1-239: text. [240]: blank.

Binding: Bound in deep red [13] cloth. Lettered in gold across the spine, on a black rectangular panel between two gilt rules: "At | Lady | Molly's | [five-pointed asterisk] | Anthony | Powell". Lettered in gold across base of spine: "Heinemann". Rear board blind-stamped with device in bottom RH corner: for description see A.8 (a), *Binding*.

Paper: White wove unwatermarked paper.

Jacket: The dust-wrapper, by Broom-Lynne, is printed (FP and spine) in speckled black, white, light olive [106] and soft reddish purple [237]; (RP and flaps) in soft reddish purple and black on white.

On FP: "[within a circular, light olive panel] [in black] *At | Lady Molly's |* [in white] ANTHONY POWELL | [below the panel, a sofa, the seat and back in soft reddish purple]". In bottom RH corner in white on black: "BL [i.e. Broom-Lynne]". On spine, on a soft reddish purple background: "[in white on black] *At | Lady | Molly's |* ANTHONY | POWELL | [in black, a frame] | [in light olive, a sofa, its outline and legs black] | [in black, at base of spine] HEINEMANN". On RP: "[a line of ornaments] | [in soft reddish purple] THE ACCEPTANCE WORLD | [in black] *Anthony Powell |* [quotations from 8 reviews (24 lines) | [line of ornaments]". On FF: "[in black] AT | LADY MOLLY'S | *Anthony Powell |* [blurb (3 paragraphs: 31 lines)] | *Wrapper design by Broom-Lynne |* [price]". On RF: "[in black] ANTHONY | POWELL | [seven novel titles in soft reddish purple caps, each followed by a quotation from a review in black]".

Notes: Published 28 October 1957 in an edition of 10,000 copies at 15s. Reprinted: February 1958 (3,000 copies); January 1964 (2,000 copies); May 1972 (1,500 copies); June 1976 (1,500 copies); February 1984 (1,000 copies); February 1990 (250 copies). A copy of the 1990 reprint seen at RHGAL lists, on the t.-p. verso, the reprint dates 1971 and 1975. It appears from DHA's contract records that 250 copies were sold in sheets to a library supplier, thought to be Blunt's, during the royalty period to 31 December 1957.

At Lady Molly's was awarded the James Tait Black Prize for 1957.

A copy of the 1964 printing seen at RHGAL shows a total of 5 pages on which corrections are described as "made in the '71 edition" and a further 65 on which they are made for the 1975 printing.

A total of 14 of these are made in the 1969 Fontana edition and a further one in the 1978 Fontana printing; the majority are literals, but two are textual changes, "deep dull" for "the palest of pale" (p. 146 l. 28); and insertion of "distended stomach," (p. 224 l. 30). In this instance it appears that the Heinemann text evolved while in Fontana the changes made were mostly such as a proof-reader would detect without authorial or editorial direction.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted December 1997 (1100 copies). David Higham Associates' records show a sale of 1,850 copies to a book club in 1991.

A passage from pp. 55-62 was reprinted in *The Macmillan Anthology of English Prose*, edited by Edward Leeson (London: Papermac, 1994) pp. 022-8.

Reviews: *Daily Telegraph*, 25 October 1957 (Kenneth Young)
 Punch, 11 December 1957 (R.G.G. Price)
 TLS, 1 November 1957 (Julian Symons)

(b) Penguin edition (1963)

ANTHONY POWELL | [swelled rule] | AT LADY MOLLY'S | PENGUIN BOOKS

Collation: 7 x 4 1/4 ins. [178 x 107 mm.] [A] 16, B-C16, D8, E-G16. Pp. [1-6], 7-46, [47], 48-90, [91], 92-134, [135], 136-175, [176], 177-206, [207-8].

Contents: P. [1]: "PENGUIN BOOKS | 1883 | AT LADY MOLLY'S | ANTHONY POWELL | [device]". [2]: blank. [3]: title-page. [4]: [publisher's addresses, as on p. [4] of *A Question of Upbringing* (A.8 (b)) | [dash] | First published by Heinemann 1957 | Published in Penguin Books 1963 | [dash] | Copyright © Anthony Powell, 1957 | [dash] | Made and printed in Great Britain | by Cox and Wyman Ltd, | London, Reading, and Fakenham | Set in Monotype Garamond | [conditions of sale note (7 lines)]". [5]: "FOR | J.M.A.P." [6]: "*The Music of Time* | [swelled rule] | VOLUME 4". 7-[207]: text. [208]: blank.

Binding: Glued in an orange card cover, lettered down the spine: "[in white] Anthony Powell [in black] At Lady Molly's | [across base of spine] [device] | 1883". On FC: "[device]: a Penguin Book 3/6 | [rule] | At Lady Molly's | [rule] | [in white] Anthony Powell | [rule in black] | [drawing of a house, the exterior black on orange; the lighted hall doorway, first floor windows and people within, black on white, signed] Osbert Lancaster '62". On RC: "[device] a Penguin Book | [rule] | At Lady Molly's | [note (2 paragraphs)] | [quotation (2 lines) from review in the *Spectator*] | *For copyright reasons this edition is not for sale in the U.S.A.*". The description of the inside FC is identical with *A Question of Upbringing* (A.8 (b)). Inside RC: "*Another Penguin by Anthony Powell* | AGENTS AND PATIENTS | 1840 | [note (12 lines)] | 'Excellent, amusing and subtle' - Osbert Sitwell | [quotation (3 lines) from review by Peter Quennell in the *New Statesman*] | *Also available:* | VENUSBERG [point, above the line] 1628 | WHAT'S BECOME OF WARING? [point, above the line] 1706 | NOT FOR SALE IN THE U.S.A."

Paper: White wove unwatermarked paper.

Notes: Published 28 March 1963 in an edition of 25,000 copies.

A Fontana paperback edition was issued by Collins in October 1969 at 6s. There were 8 printings to March 1983. In March 1984 there was a reissue in Collins' larger Flamingo format: there was a further printing in June 1988. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were sales of 22,701 copies in the period July 1985 – June 1989.

(c) First American edition

At | Lady Molly's | BY | ANTHONY POWELL | [device] | Little, Brown and Company | *Boston Toronto*

Collation: 8 1/5 x 5 1/5 ins. [218 x 133 mm.] [1-16]8. Pp. [i-x], 1-239, [240-6].

Contents: P. [i]: blank. [ii]: as first English edition. [iii]: "AT LADY MOLLY'S". [iv]: blank. [v]: title-page. [vi]: " © BY ANTHONY POWELL 1957 | ALL RIGHTS RESERVED | FIRST AMERICAN EDITION | LIBRARY OF CONGRESS CATALOG | CARD NO. 58-10681 | PRINTED IN THE UNITED STATES | OF AMERICA". [vii]: "For | J.M.A.P.". [viii]: blank. [ix]: "AT LADY MOLLY'S". [x]: blank. 1-239: text. [240-6]: blank.

Binding: Bound in black imitation cloth. Lettered in gold: across top of spine: "POWELL"; down the spine: "*At Lady Molly's*"; across base of spine: "Little, Brown".

Paper: Cream wove unwatermarked paper.

Jacket: The dust-wrapper is printed on the front and spine in black, white, grey and light green; on the back and flaps in black on white. The design of the FP is of a table viewed from the side, with a white cloth hanging down, below which the table base, and a lady's and a gentleman's lower legs can be seen; on the table, are cups and saucers, a milk jug, sugar bowl and coffee jug. Above and below the cloth the background is grey. "[in light green and black on the white table-cloth background] AT LADY MOLLY'S | [at bottom of FP, in white script on light green] Anthony Powell". Across spine: "[on light green, in white] AT | LADY | MOLLY'S | [in black script] Anthony | Powell | [on grey, continued from grey portion of FP, a coffee jug, cups and saucers] | [at base of spine, in white script on green] Little, Brown". On RP: "*ANTHONY POWELL* | [quotations from 5 reviews]". On FF: "\$3.75 | *AT | LADY MOLLY'S | Anthony Powell* [26 lines of blurb] | short rule | [three lines of footnotes referenced to superscript figures in blurb] | (*Continued on second flap*)". On RF: "[black and white photo of Powell, with his name in caps, and credit The Times (London) to the right] | (*Continued from first flap*) | [19 lines of blurb] | *Jacket design by Barbara Corrigan*".

Notes: Published 24 July 1958 at \$3.75. Sales: 2,940 copies to 31 December 1958; a further 1,565 to 31 December 1970; 500 are recorded as "sold below stock cost".

(d) First American paperback edition (1965)

A Dance to the Music of Time | AT | LADY | MOLLY'S | Anthony Powell | [device and publisher's name etc.: description as on title-page of (A.8 (d))]

Collation: 7 x 4 1/5 ins. [177 x 106 mm.] 96 leaves. Pp. [1-4], 5-191, [192].

Contents: P. [1]: "AT LADY MOLLY'S | Volume Four in the *Music of Time* series | by ANTHONY POWELL | was awarded the | James Tait Black Memorial Prize | for the best novel of 1957 | [quotations from 3 reviews (12 lines)]". [2]: "*A Dance to the Music of Time* | the following volumes have been published to date | in Anthony Powell's *Music of Time* series: | [7 titles, in capitals, with dates of first publication (8 lines)]". [3]: title-page. [4]: "COPYRIGHT © 1957, by ANTHONY POWELL | All rights reserved | *Published by arrangement with* | *Little, Brown and Company* | For J.M.A.P. | BERKLEY MEDALLION EDITION, OCTOBER, 1965 | BERKLEY MEDALLION BOOKS are published by | *Berkley Publishing Corporation* | 15 East 26th Street, New York N.Y. 10010 | Printed in the United States of America". 5-191: text. [192]: "Other books in the *Music of Time* series | you will want to read: | A QUESTION OF UPBRINGING (S1123-75c| Anthony Powell | [note (8 lines) including quotation from review | 2 further titles in upper-case, with publisher's serial number and price; author's name and notes set out as for *A Question of Upbringing* (19 lines in all) | note on availability (4 lines)]".

Binding: Glued in a card cover. The FC shows a gilt frame, inside which is a marble panel. In top LH corner of panel: "BERKLEY | [device as on title-page] | MEDALLION | S1142 | 75c". Across top of main panel is a small label or plaque, fixed with red nails, and printed in red: "*Volume Four of* | *A Dance to the Music of Time*". Below the plaque, in red: "AT | LADY | MOLLY'S | ANTHONY POWELL". Below the titling there are two gilt pillars with the shape of an arch between: within the arch there is a stuffed owl, a brandy balloon containing a doll's head, a length of film, and a bell-jar surmounted by a staff-officer's dress-uniform cap and containing a book lettered in gilt: "FREUD". A fob watch hangs from a hook just above the arch on LH side. Inside the bottom RH corner of frame the design is signed "Walter". Across top of spine, in black: "S1142 | [rule] | 75c." Down the spine, in red on white: "AT LADY MOLLY'S [dot] Anthony Powell". Across base of spine, in black on white: "BERKLEY | [device] | MEDALLION". The RC is grey, printed "[in white] AT LADY MOLLY'S | [in black, a quotation from the novel, a note and quotations from 2 reviews (18 lines in all)] | [rule in white] | [in black, note on Berkley editions of previous *Dance* titles (5 lines)]". The inside front and rear covers are blank.

Paper: Wove paper.

A.13 CASANOVA'S CHINESE RESTAURANT

1960

(a) First English edition

ANTHONY POWELL | [ornamental swelled rule, broken by a lozenge at the centre] CASANOVA'S | CHINESE RESTAURANT | A NOVEL | [device] | HEINEMANN | LONDON MELBOURNE TORONTO

Collation: 7 1/2 x 4 4/5 ins. [190 x 125 mm.] [A]16, B-G16, H8. Pp. [viii], 1-229, [230-2]. Pages 129, 161, 193 are signed, respectively, E*, F*, G*.

Contents: Pp. [i-ii]: blank. [iii]: "THE MUSIC OF TIME | [five 5-pointed stars] | CASANOVA'S | CHINESE RESTAURANT". [iv]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [5 titles, in italic] | GENERAL | [2 titles (3 lines) in italic]". [v]: title-page. [vi]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | THE HAGUE | First published 1960 | © by ANTHONY POWELL 1960 | *All rights reserved* | Printed in Great Britain | by The Windmill Press Ltd | Kingswood, Surrey". [vii]: "for | Harry and Rosie". [viii]: blank. 1-229: text. [230-2]: blank.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a black rectangular panel between two gilt rules: "*Casanova's | Chinese | Restaurant | * | Anthony | Powell*". Lettered in gold across base of spine: "*Heinemann*". Rear board blind-stamped with device in bottom RH corner: for description see A.8 (a), *Binding*.

Paper: White wove unwatermarked paper.

Jacket: The dust-wrapper, by Broom-Lynne, is printed (FP and spine) in red [11], white, medium blue [182] and speckled black; (RP and flaps) in medium blue and black on white. It has the letters BL, in white on a black-and-white speckled background, near bottom RH corner of front. On FP, on medium blue: "[in white] *Casanova's | Chinese | Restaurant* | [in red] ANTHONY | POWELL | [a design of a Chinese lantern, in red and white, with small figures in black]". On spine, on medium blue, there is printed titling (description as FP) with Chinese lantern between title and author's name, and two figures in black below; in white on black, at base of spine: "HEINEMANN". On RP: "Also by Anthony Powell | [in medium blue] AT LADY MOLLY'S | [in black, quotations from 8 reviews (24 lines)]". On FF: "[blurb (30 lines)] | *Wrapper design by Broom-Lynne* | [price]". On RF: "[in black] Also by | [in blue] ANTHONY POWELL | [in black, 6-pointed star] | [nine titles] | [6 pointed star] | John Aubrey".

Notes: Published 20 June 1960 in an edition of 12,500 copies at 16s. Reprinted: May 1969 (1,500 copies); December 1974 (1,500 copies); November 1979 (2,000 copies). A reprint seen at RHGAL is dated 1977 on t.-p. verso. According to a note in DHA's contract records 275 copies were sold in sheets to Blunt's for their library edition. A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. David Higham Associates' records show a sale of 1,850 copies to a book club in 1991.

A passage from pp. 57-62 was published as "Reading for pleasure ...: Casanova's Chinese Restaurant" in *Queen*, 25 May 1960, pp. 55-6 (C.765). A passage from pp. 1-2 was reprinted as "Bomb Damage" in *The Oxford Book of London*, edited by Paul Bailey (Oxford : Oxford University Press, 1995) pp. 337-8. A passage from pp. 106-9 was reprinted as "The Machinticks" in *The New*

Oxford Book of English Prose, edited by John Gross (Oxford: Oxford University Press, (1998) pp. 845-7.

Reviews: *Daily Telegraph*, 24 June 1960 (William Cooper)
TLS, 24 June 1960 (Julian Symons)

(b) Penguin edition (1964)

ANTHONY POWELL | [swelled rule] | CASANOVA'S CHINESE | RESTAURANT | PENGUIN BOOKS

Collation: 7 1/10 x 4 2/5 ins. [181 x 111 mm.] [1]10, 2-10: 10. Pp. [1-8], 9-53, [54], 55-113, [114], 115-163, [164], 165-196, [197-8]. There is one leaf containing advertising matter at the end.

Contents: P. [1]: "PENGUIN BOOKS | 2075 | CASANOVA'S CHINESE RESTAURANT | ANTHONY POWELL | [biographical note (3 paragraphs)] | [device]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, Middlesex | AUSTRALIA: Penguin Books Pty Ltd, 762 Whitehorse Road, | Mitcham, Victoria | [dash] | First published by Heinemann 1960 | Published in Penguin Books 1964 | [dash] | Copyright © Anthony Powell, 1960 | [dash] | Made and printed in Great Britain | by Hazell Watson & Viney Ltd | Aylesbury, Bucks | Set in Linotype Granjon | [conditions of sale note (7 lines)]". [5]: "FOR | HARRY AND ROSIE". [6]: blank. [7]: "*The Music of Time* | [swelled rule] | VOLUME 5". [8]: blank. 9-[197]: text. [198]: blank.

Binding: Glued in an orange card cover, lettered down the spine: "[in white] Anthony Powell [in black] Casanova's Chinese Restaurant | [across base of spine] [device] | 2075". On FC: "[device] A Penguin Book 3/6 | [rule] | Casanova's | Chinese Restaurant | [rule] | Anthony Powell | [drawing in black, white and grey showing a man crossing a street with houses, pub, pillar-box etc.]". On RC: "[device] a Penguin Book | [rule] | [notes and quotations from reviews (4 paragraphs)] | Cover drawing by Osbert Lancaster | *For copyright reasons this edition is not for sale in the U.S.A.* | [photo of Anthony Powell]".

Paper: White wove unwatermarked paper.

Notes: Published in January 1964 in an edition of 25,000 copies. A Fontana paperback edition was published by Collins in 1970 at 6s. There were 8 printings to March 1983. In 1984 there was a reissue in Collins' larger Flamingo format: in this format there were 4 printings to August 1989. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were sales of 21,997 copies in the period July 1983 – June 1989.

(c) **First American edition (1960)**

Casanova's | *Chinese Restaurant* | BY | ANTHONY POWELL | [device] | LITTLE, BROWN AND COMPANY | *Boston Toronto*

Collation: 8 1/5 x 5 3/10 ins. [210 x 135 mm.] [1-15]8. Pp. [i-x], 1-229, [230].

Contents: P. [i]: blank. [ii]: as p. [iv] of first English edition. [iii]: "CASANOVA'S | CHINESE RESTAURANT". [iv]: blank. [v]: title-page. [vi]: " © BY ANTHONY POWELL 1960 | [rights reserved note (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO. 60-11639 | FIRST EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [vii]: "for | Harry and Rosie". [viii]: blank. [ix]: "CASANOVA'S | CHINESE RESTAURANT". [x]: blank. 1-229: text. [230]: blank.

Binding: Bound in black imitation cloth. Lettered in gold on spine: "[across top] POWELL | [down the spine] *Casanova's Chinese Restaurant* | [across base] Little, Brown".

Paper: White wove unwatermarked paper.

Jacket: The jacket, which was not fresh on the copy examined, appears to be printed as follows: the front and spine in mid-tan, red and black on white; the back and flaps in black on white. The design of the FP is the upper half of a man wearing a hat and a jacket, waistcoat, shirt and tie, with a flower to the left side; further to the left, reproduction of signature "John Alcorn". In bottom third of FP and extending across the spine, a band containing a design of flowers and leaves. On FP "[in red] Casanova's | Chinese | Restaurant | [in black] *By Anthony Powell*". Lettered down the spine: "[in red] Casanova's | Chinese | Restaurant. Anthony Powell". On RP in black, quotations from reviews. On FF "[in black] CCR \$4.00 | [36 lines of blurb] | (Continued on second flap)". On RF "[in black] (Continued from first flap) | [36 lines of blurb] | Jacket design by John Alcorn".

Notes: Published on 25 September 1960 at \$4.00. Sales to 31 December 1960, 2,901 copies; total to 31 December 1970, 4,755 copies.

Reviews: *New York Times*, 24 September 1960 (Charles Poore)
New Yorker, 31 December 1960 (Naomi Bliven)

(d) **First American paperback edition (1965)**

A Dance to the Music of Time | CASANOVA'S | CHINESE | RESTAURANT | ANTHONY POWELL | [device] | A BERKLEY MEDALLION BOOK | published by | BERKLEY PUBLISHING CORPORATION

Collation: 7 x 4 1/8 ins. [177 x 106 mm.] 88 leaves. Pp. [1-4], 5-174, [175-6].

Contents: P. [1]: "A Few Comments on | *Casanova's Chinese Restaurant*. |[quotations from 3 reviews (19 lines)]". [2]: "A *Dance to the Music of Time* | The following volumes have been published to date | in Anthony Powell's *Music of Time* series: | [7 titles, in upper-case, with first publication dates]". [3]: title-page. [4]: "COPYRIGHT © 1960, by ANTHONY POWELL | All rights reserved | *Published by arrangement with* | *Little, Brown and Company* | For | Harry and Rosie | BERKLEY MEDALLION EDITION, NOVEMBER, 1965 | *BERKLEY MEDALLION BOOKS are published by* | *Berkley Publishing Corporation* | *15 East 26th Street, New York, N.Y. 10010* | Printed in the United States of America". 5-174: text. [175]: "Other books in the *Music of Time* series | you will want to read: | [4 titles in upper case, each followed by a note which includes quotations from reviews (29 lines in all)] | (Please turn page)". [176]: advertisement for novels by Colette in Berkley Medallion editions.

Binding: Glued in a card cover. The FP shows a gilt frame, inside which is a yellow damask panel. In top LH corner of panel: "BERKLEY | [device] | MEDALLION | S1156 | 75¢". Across top of main panel is a small label or plaque, fixed with red nails, edged in red, and printed in red "*Volume Five of* | *A Dance to the Music of Time*". Below the smaller panel, in black: "CASANOVA'S | CHINESE | RESTAURANT | ANTHONY POWELL". Below the titling there appears to be an alcove, containing a gilt cherub, a lyre, a doll in bridal dress and a newspaper, and a blue-and-white dish containing rice. A fob watch hangs from a hook just above alcove on RH side. The damask panel is signed in script in bottom RH corner "Weller". Across top of spine, in black on white, "S1156 | [rule] | 75¢. Down the spine, in red on white: "CASANOVA'S CHINESE RESTAURANT [dot] POWELL". Across base of spine, in black on white: "BERKLEY | [device] | MEDALLION". The RP is yellow, printed "[in red] CASANOVA'S | CHINESE | RESTAURANT | [in black, a note and quotations from 2 reviews (15 lines in all)] | Look for the Berkley Medallion Editions of | these earlier volumes in ANTHONY POWELL'S | *Music of Time* series: [4 titles]". The inside FC and RC are blank.

Paper: Wove paper.

A.14 THE KINDLY ONES

1962

(a) *First English edition*

ANTHONY POWELL | [ornamental swelled rule, broken by a lozenge at the centre] | THE KINDLY ONES | A NOVEL | [device] | HEINEMANN | LONDON MELBOURNE TORONTO

Collation: 7 1/2 x 4 4/5 ins. [190 x 122 mm.] [A]16. B-G16, H4, I16. Pp. [viii], 1-254, [255-6].

Contents: P. [i]: "THE MUSIC OF TIME | [row of six 5-pointed asterisks] | THE KINDLY ONES". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [6 titles,

in italic] | GENERAL | [2 titles (3 lines) in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | THE HAGUE | First published 1962 | © Anthony Powell, 1962 | *All rights reserved* | Printed in Great Britain | by The Windmill Press Ltd | Kingswood, Surrey". [v]: "For | R.W.K.-C.". [vi]: blank. [vii]: "THE MUSIC OF TIME | [row of six 5-pointed asterisks]". [viii]: blank. 1-254: text. [255-6]: blank.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a black rectangular panel between two horizontal rules: "*The | Kindly | Ones | * | Anthony | Powell*". Lettered across base of spine, in smaller type: "*Heinemann*". The publisher's device, omitting the letters W H, is blind-stamped in bottom RH corner of RC.

Paper: White wove unwatermarked paper.

Jacket: The background design of the FP and spine is in white and dark red [16] on speckled black and shows items of military uniform, medals, a sword etc. On FP, on a rectangular greyish olive green [127] panel: "[in black] *The | Kindly | Ones* | [in white] ANTHONY | POWELL". On spine: "[on a greyish olive green panel] [in black] *The | Kindly | Ones* | [in white] ANTHONY | POWELL | [in black on a dark red panel at base of spine] HEINEMANN". RP is dark red, printed in black: "ANTHONY POWELL | [swelled rule, broken, with a square dot at the centre] | [quotations from 8 reviews (23 lines) | swelled rule, as below author's name] | HEINEMANN". The flaps are white, with printing in black. On FF, blurb (2 paragraphs: 28 lines) and price: on RF "Books by | ANTHONY POWELL | [asterisk] | '*The Music of Time*' | *sequence of novels* | [5 titles (6 lines)] | [asterisk] | [5 titles] | [asterisk] | JOHN AUBREY | AND HIS FRIENDS | *a biography* | *Wrapper design by Broom-Lynne*".

Notes: Published 25 June 1962 in an edition of 12,000 copies at 18s. Reprinted: December 1974 (2,000 copies); February 1984 (1,000 copies). A reprint seen at RHGAL is dated 1975 on t.-p. verso. According to a note in DHA's contract records 250 copies were sold in sheets to a library supplier, thought to be Blunt's. A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted December 1997 (1,050 copies). David Higham Associates' records show a sale of 1,850 copies to a book club in 1991.

A page of corrected typescript, corresponding to parts of pp. 21-2, was reproduced in the *London Magazine*, vol. 9 nos 4-5, July-August 1969, p. 159 (C.1036).

Reviews:
Guardian, 29 June 1962 (Bernard Bergonzi)
Listener, 29 June 1962 (Walter Allen)
New Statesman, 6 July 1962 (Richard Mayne)
Spectator, 29 June 1962 (Evelyn Waugh)
Sunday Telegraph, 24 June 1962 (Anthony Quinton)
Sunday Times, 24 June 1962 (David Piper)

TLS, 29 June 1962 (Julian Symons)

(b) Penguin edition (1965)

The Kindly Ones | Anthony Powell | [device] Penguin Books

Collation: 7 1/10 x 4 3/10 ins. [180 x 111 mm.] Unsigned. Pp. [1-6], 7-72, [73], 74-132, [133], 134-190, [191], 192-236, [237-240].

Contents: P. [1]: "Penguin Book 2292 | The Kindly Ones | [biographical note (27 lines)]". [2]: blank. [3]: title-page. [4]: "Penguin Books Ltd, Harmondsworth, | Middlesex, England | Penguin Books Pty Ltd, Ringwood, | Victoria, Australia | First published by Heinemann 1962 | Published in Penguin Books 1965 | Copyright © Anthony Powell, 1962 | Made and printed in the Netherlands by | N.V. Drukkerij Bosch Utrecht | Set in Intertype Baskerville | [Conditions of sale note (6 lines)]". [5]: " for R.W.K.-C.". [6]: blank. 7-[237]: text. [238]: blank. [239-40]: information about other Penguins by Anthony Powell.

Binding: Glued in a card cover, the RC and spine coloured orange. Lettered down the spine: "[in white] Anthony Powell [in black] The Kindly Ones | [across base of spine] [device] | 2292". On FC: "[in orange on white] [device] a Penguin Book 3/6 | [rule, in black] | [in orange] The Kindly Ones | [drawing in pinkish-grey, white and black showing a rear view of a naked young woman entering a room, overprinted near the top in white] Anthony Powell". On the orange RC: "[in black] [device as FC] a Penguin Book | [rule] | [in white] The Kindly Ones | [in black] [note (8 lines) including quotation from review] | Cover design by Osbert Lancaster | *For copyright reasons this edition is not for sale in the U.S.A.* | [photo of Anthony Powell]".

Paper: White wove unwatermarked paper.

Notes: Published in June 1965 in an edition of 25,000 copies at 3s. 6d.

A Fontana paperback edition was issued by Collins in October 1971 at £0.35. There were 7 printings to April 1981. In 1984 there was a reissue in Collins' larger Flamingo format: in this format there were three printings to June 1988. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES: REED LONDON) that there were sales of 20,530 copies in the period July 1983 – June 1989.

(c) First American edition

The Kindly Ones | BY | ANTHONY POWELL | [device] | LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: 8 1/5 x 5 3/10 ins. [208 x 135 mm.] [1-15]8, [16]4, [17]8. Pp. [i-viii], 1-254, [255-6].

Contents: P. [i]: "THE KINDLY ONES". [ii]: as first English edition. [iii]: title-page. [iv]: " © ANTHONY POWELL, 1962 | [rights reserved note (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO. 62-17033 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [v]: "for | R.W.K.-C.". [vi]: blank. [vii]: "THE KINDLY ONES". [viii]: blank. 1-254: text. [255-6]: blank.

Binding: Bound in black imitation cloth. Lettered in gold on spine: "[across top] POWELL | [down the spine] *The Kindly Ones* | [across base] Little, Brown". The front cover is blind-stamped, near the bottom RH corner, with the publisher's device, similar to that on the title-page but almost twice as large.

Paper: Cream wove unwatermarked paper.

Jacket: The cream dustwrapper is printed as follows: the front and spine in blue, black, yellow and green; the back in blue and black; the flaps in black. On the copy examined the jacket was not fresh, and the FF may have been price-clipped at top. The design of the FP is of a bespectacled man apparently wearing a bowler hat, overcoat and scarf, seen in profile; behind him a hedge with pointed variegated leaves, beyond the hedge a tree. The hedge extends across the lower part of the spine. On FP: "[in blue] Anthony | Powell | [in black] The Kindly | Ones". Lettered down the spine: "[in black] Anthony Powell | The Kindly Ones". Across the spine, in blue above the hedge: "LITTLE, | BROWN". On RP, quotations from reviews of three Powell books, the titles in blue, the quotations in black: the three books are *A Dance to the Music of Time* (first 3-in-1 volume); *At Lady Molly's*; *Casanova's Chinese Restaurant*. On FF: "[in black] [35 lines of blurb] | (*Continued on second flap*)". On RF: "[in black] (*Continued from first flap*) | [35 lines of blurb] | *Jacket design by John Alcorn*".

Notes: Published 26 September 1962 at \$4.00. Sales to 31 December 1962, 6,938 copies; total to 31 December 1974, 8,516 copies.

Reviews: *New York Times Book Review*, 30 September 1962 (Elizabeth Janeway).

(d) *First American paperback edition (1965)*

A Dance to the Music of Time | THE | KINDLY | ONES | ANTHONY | POWELL | [publisher's device]
| A BERKLEY MEDALLION BOOK | published by | BERKLEY PUBLISHING CORPORATION

Collation: 7 x 4¼ ins. [176 x 106 mm.] 96 leaves. Pp. [1-4]. 5-192.

Contents: P. [1]: "From the reviews of *The Kindly Ones* | by ANTHONY POWELL: | [quotations from 2 reviews (17 lines)]". [2]: "*A Dance to the Music of Time* | The following volumes have been |

published to date in | Anthony Powell's Music of Time series: | A QUESTION OF UPBRINGING 1951 (S1123 - 75¢) | [5 further titles (6 lines) with original publication dates, Berkley Medallion series nos. and prices] | THE VALLEY OF BONES 1964". [3]: title-page. [4]: "COPYRIGHT, ©1962, by ANTHONY POWELL | All rights reserved | *Published by arrangement with* | *Little, Brown and Company* | For | R.W.K.C. | BERKLEY MEDALLION EDITION, DECEMBER, 1965 | *BERKLEY MEDALLION BOOKS are published by* | *Berkley Publishing Corporation* | 15 East 26th Street, New York, N.Y. 10010 | Printed in the United States of America". 5-192: text.

Binding: The design of the FC is a blue panel inside a gilt frame. In top FH corner of panel, on white: "BERKLEY [device] | MEDALLION | S1165 | 75¢". In top centre, a gilt panel on the blue, printed in blue: "*Volume Six of* | *A Dance to the Music of Time*". Below this, in white on blue, the novel title and author's name in large type and in similar layout as on title-page. Below the lettering the panel appears to have an alcove open, on the ledge of which is an open box and a number of variously-coloured, stylized conical figures topped by oval faces. Above there is suspended a gold camera. A fob watch hangs on a hook above the top RH corner of the alcove. Lettered on spine: "[in black] 165 | [rule] | 75¢ | [down the spine, in yellow] THE KINDLY ONES Anthony Powell | [at base, in black] BERKLEY | [device] | MEDALLION". On RC: "[in blue] THE | KINDLY | ONES | [in black, blurb (10 lines) | quotation from review (6 lines) | rule, in blue | in black, note about Berkley Medallion editions of other *Dance* novels]". The inside FC and RC are blank.

Paper: Wove paper.

Note: Published December 1965 at \$ 0.75.

A.15 A DANCE TO THE MUSIC OF TIME

1962 [as a 3-in-1]

(a) *Heinemann edition (1962)*

[in hollow display type] *A DANCE TO | THE MUSIC OF TIME* | [in hollow type, a flourish] | [in normal type] *Anthony Powell* | [in hollow type, a flourish] | *A QUESTION OF UPBRINGING | A BUYER'S MARKET | THE ACCEPTANCE WORLD* | [publisher's device: a windmill, between the letters WH, on a short rule] | HEINEMANN | LONDON MELBOURNE TORONTO

Collation: 8 1/2 x 5 1/2 ins. [215 x 141 mm.] [A] 16, B-16, K-R16. Pp. [1-9], 10-46, [47], 48-86, [87], 88-130, [131], 132-177, [178], [1-3], 4-71, [72], 73-117, [118], 119-164, [165], 166-201, [202], [1-3], 4-23, [24], 25-50, [51], 52-78, [79], 80-125, [126], 127-158, [159-164].

Contents: Pp. [1-2]: blank. [3]: "[in hollow display type] *A DANCE TO | THE MUSIC OF TIME*". [4]: "Books by Anthony Powell | *Novels* | [5 titles] | *The Music of Time* | [6 titles] | *General* | [2 titles (3 lines)]". [5]: title-page. [6]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE

TOWN AUCKLAND | THE HAGUE | This edition first published in Great Britain 1962 | Copyright 1951, 1955, by Anthony Powell | *All rights reserved* | The illustration used on the wrapper is | reproduced by permission of the Trustees | of the Wallace Collection. | Printed in Great Britain | by The Hollen Street Press Limited | London, W.1". [7]: "[in hollow type] *A QUESTION | OF UPBRINGING*". [8]: "For | T.R.D.P.". [9]-177: text. [178]: blank. [1]: "[in hollow type] *A BUYER'S MARKET*". [2]: "For | Osbert and Karen". [3]-201: text. [202]: blank. [1]: "[in hollow type] *THE ACCEPTANCE WORLD*". [2]: "For | Adrian". [3]-158: text. [159-164]: blank.

Binding: Bound in dark purple linson, lettered in gold across the spine "[double rule, the lower rule bold] | A | DANCE | TO | THE | MUSIC | OF | TIME | [double rule, the upper rule bold] | [rule (bold)] | ANTHONY | POWELL | [rule (bold)] | [rule (bold)] | HEINEMANN".

Paper: White wove unwatermarked paper.

Jacket: The dust-wrapper reproduces, on the FP, RP and spine, part of the painting by Poussin, printed in vertical strips of monochrome pink, yellow, green and blue, with letter press printed in white; the flaps are printed in black on white. On FP: "A DANCE TO | THE MUSIC | OF TIME | ANTHONY POWELL | 3 NOVELS IN ONE VOLUME: | [3 titles]". On spine: "A | DANCE | TO | THE | MUSIC | OF TIME | ANTHONY | POWELL | HEINEMANN". On FF: [blurb (2 paragraphs: 20 lines)] | *Wrapper design by Broom-Lynne*". On RF, quotation from review (12 lines).

The 1964 issue for the Reprint Society is bound in cream cloth. Near the top of the spine there is a brown panel printed in gold: "[double rule, the upper rule bold] A DANCE | TO THE | MUSIC OF | TIME | Anthony | Powell | [double rule, the lower rule bold]". Near base of spine, in gold: "[within an ornamental frame, the letters] RS". The dust-wrapper is printed as follows: the front and spine in dark brown and black, the back in dark brown, with titles etc. in chrome yellow; the flaps in black on white. Near bottom of FF: "Special Club Edition | for World Book Members only".

Notes: Published 3 December 1962 in an edition of 3,000 copies at £2 2s.

Reviews: Much of the press coverage of the appearance of this volume consisted of brief notices or short reviews of it among a batch of books. The most substantial reviews I have seen are:

Country Life, 27 December 1962 (Paul Scott)

New Statesman, 28 December 1962 (Robert Taubman)

Subsequent History: According to a note in DHA's contract records, referring to a letter from David Higham to Heinemann dated 27 March 1963, the Reprint Society agreed to take 4,000 copies for an edition to be published in March 1964. A letter dated 27 June 1966 from DHA to AP shows that Penguin were interested in publishing a paperback edition of the trilogy in the Penguin Modern Classics series: for Powell's position vis-à-vis Penguin see Part 1, pp. 18, 35-7.

Although, unlike Little, Brown in America (see A.15(b)), Heinemann never produced any further 3-in-1 hardback volumes of the *Dance* novels, a set of four x 3-in-1 was produced in 1991 by Minerva, a paperback imprint of the Reed group. Date of publication of all four volumes was 3 October 1991 and the print run was 4,000 copies of each. These are not described fully as they do not represent the first British appearance of the *Dance* novels in paperback. In the case of the first volume, David Higham Associates' records show total sales of 6,932 copies to December 1994, suggesting that there were further printings prior to the TV tie-in reissue of October 1997. In the case of the subsequent volumes, the sales figures to December 1994 did not exceed 4,000.

They were re-issued on 2 October 1997, to coincide with the screening of *A Dance to the Music of Time* on Channel 4 television, by Mandarin, a paperback imprint of the Random House Group. They were priced at £9.99 per volume. The re-designed covers featured stills from the television films. They were sub-titled *Spring, Summer, Autumn, Winter* as in the first US paperback series of four 3-in-1 volumes (see A.15(c), *Notes*). In 2000 the imprint changed to Arrow, formerly a paperback imprint of Century Hutchinson, which had been acquired by Random House in 1989. The following summary of print numbers has been compiled from information supplied by Random House Group Archive and Library.

i) Spring	September – October 1997	9888
	November 1997	4728
	December 1997	1704
	February – March 1998	5478
	February 1999	2142
	October – November 1999	2484
	July 2000	2556
	October 2000	2656
	September 2001	2040
TOTAL		33675
ii) Summer	September – October 1997	9856
	November 1997	2784
	February – March 1998	3173
	April 1998	2040
	May 1998	2029
	June 1998	973
	April – May 2000	3056
	October 2000	2130
	April 2002	1152
TOTAL		25153
iii) Autumn	September 1997	9888
	November 1997	2064
	February – March 1998	2972
	October 1998	1541
	July 2000	2124
	March 2002	1172
TOTAL		19761

iv) Winter	September 1997	9960
	November 1997	2064
	March 1998	2028
	April 1999	1623
	July 2000	2152
	October 2001	1616
TOTAL		19443

(b) First American 3-in-1 volume (1962)

A Dance | to the Music of Time | A QUESTION OF UPBRINGING | A BUYER'S MARKET | THE ACCEPTANCE WORLD | BY | Anthony Powell | [5-pointed star] | [device] | LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: 8¼ x 5½ ins. [218 x 135 mm.] [A-W]16. Pp. [i-x], 1-229, [230]; [i-ii], 1-274; [i-ii], 1-214, [215-18].

Contents: P. [i]: blank. [ii]: "BOOKS BY ANTHONY POWELL | THE MUSIC OF TIME | [5 titles, in italic] | NOVELS | [5 titles, in italic] | GENERAL | [2 titles (3 lines, in italic)]". [iii]: "*A Dance to the Music of Time*". [iv]: blank. [v]: title-page. [vi]: "COPYRIGHT, 1951, 1955, BY ANTHONY POWELL | [rights reserved note (4 lines), in capitals] | LIBRARY OF CONGRESS CATALOG CARD NO. 62-8063 | PRINTED IN THE UNITED STATES OF AMERICA". [vii]: "*A Dance to the Music of Time* | [3 titles, in capitals]". [viii]: blank. [ix]: "*A Question of Upbringing*". [x]: "FOR | T.R.D.P.". 1-[230]: text. [i]: "*A Buyer's Market*". [ii]: "For | Osbert and Karen". 1-274: text. [i] "*The Acceptance World*". [ii]: "For | Adrian". 1-214: text. [215-18]: blank.

Binding: Bound in dark greyish brown [62] imitation cloth. Spine lettered in gold: "[horizontal spiral] *A Dance | to the Music | of Time* | [5-pointed star] ANTHONY | POWELL | [horizontal spiral] | Little, Brown". The FC is blind-stamped with the publisher's device.

Paper: Cream wove paper: no watermark visible on blank pages.

Jacket: The upper portion of the FP, spine and RP, and the whole of the flaps, are white; the lower half of FP, spine and RP is a reproduction, in shades of purplish red, of a detail from the Poussin painting. On upper FP: "[in orange] ANTHONY POWELL | A DANCE TO | THE MUSIC | OF TIME | [in pink] 3 BOOKS IN ONE VOLUME : A Question | of Upbringing [5-pointed star] A Buyer's Market [5-pointed star] The | Acceptance World". Down the upper spine "[in orange] ANTHONY POWELL | [5-pointed star, in black] | A DANCE TO THE | MUSIC OF TIME | [in white, across lower spine] Little, Brown". On RP: in pink, quotation from review (7 lines) | above lower portion, name of artist and permission acknowledgement. On FF: "[in pink]

ADDPMOT \$5.95 [blurb (36 lines)] | (Continued on second flap)". On RF: "(Continued from first flap) [blurb (35 lines)] Jacket design by Edith Allard".

Notes: Published 17 January 1962 in an edition of 2,510 copies at \$5.95. According to Little, Brown there were reprints in 1973 (959 copies), 1976 (914), 1978 (955), 1984 (883) and 1985 (2,209). A copy seen at The Chantry, October 2002 is described as "NINTH PRINTING" on p. [vi]. It was intended "to supply a demand for a small but vocal audience for the first three books to be available in America." (John Cushman to Dwyer Evans, 10 August 1961: RHGAL). According to DHA's contract record sales were 8,791 copies in the period to 30 June 1962; a further 3,120 July 1962 - December 1971; a further 4,535 January 1972 - 31 December 1992. The early sales of this volume led Little, Brown to consider a 3-in-1 of some of the pre-war novels and AP was asked which he would like included (David Higham to AP, 17 October 1962, quoting sales as about 9,000: AP).

DHA were able to arrange reversion from Scribners of their rights in *A Question of Upbringing* and *A Buyer's Market* (David Higham to AP, 24 March 1961: AP). *The Acceptance World* rights did not revert from Farrar, Straus, but the inclusion of it in this volume was on the terms of an anthology use (David Higham to AP, 25 May 1961: AP): Farrar, Straus's rights in the title were assigned to Little, Brown in 1965 (Jacqueline Korn to AP, 4 January 1965: AP).

The three titles were offset, presumably from Heinemann's single-volume editions. A correction was made in *A Question of Upbringing* p. 19, ll, 24-6: for "on the subject of the Dawes Plan...rehabilitating Germany" read "on the possibility...fall of the mark". This correction is incorporated in the Fontana edition of *QU*. The omnibus volume was reviewed: in *New York Times Book Review*, 21 January 1962 (Granville Hicks). Little, Brown became the regular first hardback publishers of the *Dance* novels in the US from *At Lady Molly's* onwards. They continued to produce 3-in-1 volumes as follows (partial title-page transcripts follow):

ii) *A Dance | to the Music of Time | Second Movement | AT LADY MOLLY'S | CASANOVA'S CHINESE RESTAURANT | THE KINDLY ONES | BY | Anthony Powell | [two 5-pointed stars] | [device] | [publisher's name]*.

iii) *A Dance | to the Music of Time | Third Movement | THE VALLEY OF BONES | THE SOLDIER'S ART | THE MILITARY PHILOSOPHERS | BY | Anthony Powell | [three 5-pointed stars] | [device] | publisher's name]*.

iv) *A Dance | to the Music of Time | Fourth Movement | BOOKS DO FURNISH A ROOM | TEMPORARY KINGS | HEARING SECRET HARMONIES | BY | Anthony Powell | [four 5-pointed stars] | [device] | [publisher's name]*.

Full descriptions are not given here as these volumes do not represent the first appearance of the individual titles in hardback with Little, Brown. However, the following notes may be of interest:

ii) Published 8 January 1964 in an edition of 3,014 copies at \$5.95. Sales were 2,977 in the period to 30 June 1964; total sales were 8,863 to 30 June 1990. According to Little, Brown

there were reprints in 1974 (880 copies), 1978 (984), 1979 (334), 1984 (740), 1987 (twice: 2,038 copies in all).

iii) Published 8 September 1971 in an edition of 4,836 copies at \$8.95. According to Little, Brown it was reprinted in 1978 (953 copies), 1984 (1,062), 1987 (950). Sales in the period to 31 December 1971 were 1,168, but there were 247 returns in 1972. Subsequent sales totalled 2,533 to 30 June 1990.

The possibility of publishing to coincide with US publication of *Books Do Furnish a Room* was considered "...in the hope that this will stimulate and increase an awareness of the series". (Bruce Hunter to AP, 29 July 1970, quoting a letter to DHA from Little, Brown: AP).

iv) Published 6 June 1976 in an edition of 4,089 copies at \$12.50. Sales were 1,484 in the period to 30 June 1976; further sales to 30 June 1990 were 1,897. According to Little, Brown there were reprints in 1984 (1,041 copies). 1987 (1,045). According to a note seen in the Heinemann archives at RHGAL all four volumes were "offset from [Little, Brown's] hardback edition which in turn was offset from the Heinemann edition". (Roland Gant to Brian Perman, 21 January 1986: RHGAL). While this cannot have been true for (i), because Little, Brown had not produced their own hardback of *The Acceptance World* at the time of its publication, there is no reason to disbelieve it of (ii-iv).

The volumes are printed on cream wove paper and the text of each individual novel is preceded by one or more unnumbered leaves, including the original dedications. The first two volumes were reviewed, as part of a batch of novels by various writers, in *Hudson Review* vol. 17, no. 1, 1964 (M. Mudrick).

(c) *First paperback 3-in-1 volume (1976)*

ANTHONY POWELL'S | A DANCE TO THE MUSIC OF TIME | 1 | SPRING | A Question of Upbringing | A Buyer's Market | The Acceptance World | POPULAR LIBRARY [dot] NEW YORK

Collation: The copy examined appears trimmed. Type area 5 7/10 x 3 1/2 ins. [143 x 89 mm.] The copy examined had 364 ordinary printed leaves (but see below, *Binding*). Pp. [i-vi], 1-229, [230]; [i-ii], 1-274; [i-ii], 1-214.

Contents: P. [i]: " VOICES IN THE VAST CHORUS OF AC- | CLAIM FOR THE IRRESISTIBLE AU- | THOR OF "THE MAJOR ACHIEVEMENT | OF POST-WAR ENGLISH FICTION ... A | MASTERPIECE " - *The Guardian* | [quotations from 3 further reviews (13 lines)]". [ii]: "A DANCE TO THE MUSIC OF TIME | by Anthony Powell | Volume 1/Spring | [3 titles] | Volume 2/Summer | [3 titles] | Volume 3/Autumn | [3 titles] | Volume 4/Winter | [3 titles] | Available in paperback exclusively from Popular Library". [iii]: title-page. [iv]: "[Note about Popular Library (3 lines)] | POPULAR LIBRARY EDITION | April, 1976 | Copyright 1951, 1955 by Anthony Powell | Library of Congress Catalog Number: 62-8063 | Published by arrangement with Little, Brown & Company, Inc. | PRINTED IN THE UNITED STATES OF AMERICA | All Rights Reserved". The description of the

rest of the contents is as A.15(b), pp. [ix] to the end, except that this volume does not have the final unnumbered blank, pp. [215-16].

Binding: Glued in a white card cover. The FC has a circular hole some 65 mm. in diameter, inside a green circular frame. Through the hole can be seen a colour photograph of spring flowers, shrubs and trees in blossom: this is on a folding leaf. Overprinted in white across the bottom of the folding leaf (in 2 lines): "A DANCE TO THE MUSIC OF TIME/1st Movement/SPRING | *A Question of Upbringing/A Buyer's Market/The Acceptance World*". The front card cover is partly obscured by glueing on the copy examined, however most of the printing can be seen, as follows: "[in pink] 445-08445-250 \$2.50 | [in black] "The best English novelist by far" - *Chicago Tribune* | [rule, in green] | [in black] ANTHONY POWELL'S | MONUMENTAL NOVEL | [rule, in green] | A DANCE TO THE MUSIC OF TIME/1 | [in large, relief letters curled round the top of the circular frame, shading from bottom to top from a grass-green to a very faint green] SPRING".

Paper: White wove paper.

Notes: Popular Library, then under CBS ownership, produced three further 3-in-1 volumes of the *Dance* novels in 1976, as follows (partial title-page transcriptions given):

- ii) ANTHONY POWELL'S | A DANCE TO THE MUSIC OF TIME/2 | SUMMER | [3 titles] | [publisher's name]. Dated on t.-p. verso June, 1976.
- iii) ANTHONY POWELL'S | A DANCE TO THE MUSIC OF TIME/3 | AUTUMN | [3 titles] | [publisher's name]. Dated on t.-p. verso August, 1976.
- iv) ANTHONY POWELL'S | A DANCE TO THE MUSIC OF TIME/4 | WINTER | [3 titles] | [publisher's name]. Dated on t.-p. verso October, 1976.

Various points suggest that the publication of these four volumes was planned as a single, though staged, publishing event:

- 1) They appeared at 2-month intervals;
- 2) Each volume contains, as p. [ii], an identical listing of the contents of all four volumes;
- 3) The bindings are in a similar style. Each has a "see-through" card cover and a folded sheet photograph of an appropriate seasonal scene: "Summer" shows a stream passing through woodland of broad-leafed trees in full leaf; "Autumn" a stretch of water, with trees in autumn colouring; "Winter" a snow scene with conifers. Each has its titling over-printed along the bottom of this leaf. "Summer" and "Autumn" have the titling in white, "Winter" in black.
- 4) Each was priced at \$2.50.

In 1983 Little, Brown were trying to obtain reversion of the *Dance* paperback rights from CBS Publishing (Bruce Hunter to AP, 29 June 1983: AP). In 1984 the paperback rights were sold to Warner Bros publishing division, who brought out single-volume reset editions, one per month from April 1985 to March 1986, in the Popular Library imprint which they had acquired from CBS in 1982.

A further set of four three-in-one volumes was published in paperback by University of Chicago Press in April 1995. The four volumes were subtitled: *First Movement*; *Second Movement*; *Third Movement*; *Fourth Movement*. Sales to June 2001 were:

<i>First Movement</i>	22,642 copies
<i>Second Movement</i>	12,353 copies
<i>Third Movement</i>	10,644 copies
<i>Fourth Movement</i>	8,088 copies

A.16 THE VALLEY OF BONES

1964

(a) *First English edition*

ANTHONY POWELL | [ornamental swelled rule, broken by a lozenge at the centre] | THE VALLEY OF BONES | A NOVEL | [device] | HEINEMANN : LONDON

Collation: 7 2/5 x 4 4/5 ins. [189 x 123 mm.] [A]16, B-H16. Pp. [x], 1-242, [243-6].

Contents: Pp. [i-ii]: blank. [iii]: "THE MUSIC OF TIME | [seven 5-pointed stars] | THE VALLEY OF BONES". [iv]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [7 titles, in italic] | GENERAL | [2 titles (3 lines) in italic]". [v]: title-page. [vi]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | First published 1964 | © Anthony Powell, 1964 | Manufactured in Great Britain | by Bookprint Limited | Kingswood, Surrey". [vii]: "for | Arthur and Rosemary". [viii]: blank. [ix]: "THE MUSIC OF TIME | [seven 5-pointed stars]". [x]: blank. 1-[243]: text. [244-6]: blank.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a black rectangular panel between two horizontal gilt rules: "*The | Valley of | Bones | * | Anthony | Powell*". Lettered in gold at base of spine: "*Heinemann*". Rear board blind-stamped with device in bottom RH corner: for description see A.8(a), *Binding*.

Paper: White wove unwatermarked paper.

Jacket: Printed as follows: the front and spine in speckled black, white, medium olive green [107] and red [11]; the back in black on medium olive green; the flaps in black on white. The background design of the FP and spine contains a captain's pips, a sword crossed with an umbrella, and a staff officer's shoulder flash. On FP, on a circular, medium olive-green panel: "[in white] ANTHONY | POWELL | [in black, double rule, the upper rule thick] | [in black] *The Valley | of Bones*". On spine, on a red panel, resembling a staff officer's shoulder flash: "[in white] ANTHONY | POWELL | [in black] *The | Valley | of | Bones* | [in white, on medium olive green at base of spine] HEINEMANN".

On RP: "ANTHONY POWELL | [quotations from 5 reviews (22 lines)] | HEINEMANN". On FF: "[blurb (22 lines)] | 18s | NET". On RF: "Books by | ANTHONY POWELL | [asterisk] | 'The Music of Time' sequence of novels | [6 titles] | [asterisk] | [5 titles] | [asterisk] | John Aubrey and his Friends | a biography | Wrapper design by Broom-Lynne".

Notes: Published 2 March 1964 in an edition of 10,000 copies at 18s. Reprinted: August 1964 (2,000 copies); November 1973 (1,500 copies); November 1978 (2,000 copies).

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. reprinted: October 1997 (1,250 copies); July 1999 (1,000 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

A passage from p.38 was reprinted, facing a photograph of Powell, in *Writers: photographs by Sally Soames, preface by Norman Mailer* (London: André Deutsch, 1995) pp. 38-39.

Reviews: *Anglo-Welsh Review*, vol. 14 no. 34, (Winter 1964/65) (Roy Thomas)
Daily Telegraph, 6 March 1964 (Eric Linklater)
Evening Standard, 3 March 1964 (Malcolm Muggeridge)
Financial Times, 5 March 1964 (Arthur Calder-Marshall)
Guardian, 6 March 1964 (Norman Shrapnel)
Irish Times, 29 February 1964 (Christine Longford)
New Statesman, 6 March 1964 (Francis Hope)
Observer, 1 March 1964 (Simon Raven)
Scotsman, 28 March 1964 (Robert Nye)
Spectator, 20 March 1964 (L.P. Hartley)
Sunday Telegraph, 1 March 1964 (Anthony Curtis)
Sunday Times, 1 March 1964 (Michael Ratcliffe)
TLS, 5 March 1964 (Julian Symons)
Tribune, 13 March 1964 (Anthony Nicholas)

(b) First English paperback edition

Anthony Powell | The Valley of Bones | Penguin Books

Collation: 7 1/5 x 4 3/8 ins. [181 x 110 mm.] 112 leaves. Pp. [1-6], 7-217, [218-24].

Contents: P. [1]: "Penguin Book 2509 | The Valley of Bones | [biographical note (3 paragraphs: 27 lines)]". [2]: blank. [3]: title-page. [4]: "[publisher's addresses (4 lines)] | First published by William Heinemann Ltd 1964 | Published in Penguin Books. 1968 | Copyright © Anthony Powell, 1964 | [conditions of sale note (8 lines)]". [5]: "for Arthur and Rosemary". [6]: "The Music of Time – 7". 7- [218]: text. [219]: "More about Penguins | [Note (4 paragraphs) (15 lines) about *Penguin Book News*] | [device]". [220]: blank. [221-4]: [notices of books by Powell].

Binding: The background colour of the FC is white: of the spine and RC reddish orange [34]. On FC: "[device] [in reddish orange] A PENGUIN BOOK | [in black, imitation stencil lettering] THE VALLEY OF BONES | [in normal type] Anthony Powell". Below the titling the design is of a battlemented country house in parkland, with a truck, carrying soldiers, approaching an archway; in the foreground, an officer and a soldier studying a paper. Down the spine: "[in white] Anthony Powell [in black] The Valley of Bones [across base of spine, device] | 2509". On RC: "[in black, note about characters in the novel (2 paragraphs: 15 lines)] | [in white] Cover illustration by Osbert Lancaster | For copyright reasons this edition is not for sale in the U.S.A. | [in black, price information (5 lines)]".

Paper: Wove paper.

Notes: Published March 1968 in an edition of 20,000 copies at 4s. 6d. A Fontana paperback edition was issued by Collins in November 1973 at £0.40. According to HarperCollins there were six printings of this edition to November 1986. In 1983 there was another issue, in Collins' larger Flamingo format: in this format there was a second printing in June 1988. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were sales of 18,593 copies in the period July 1983-June 1989.

(c) ***First American edition***

The Valley of Bones | by | ANTHONY POWELL | [device: a column, between the letters LB, within an oval frame] | LITTLE, BROWN AND COMPANY | *Boston Toronto*

Collation: 8 1/5 x 5 2/5 ins. [208 x 137 mm.] [1-16]8. Pp. [i-x], 1-242, [243-6].

Contents: P. [i]: blank. [ii]: "BOOKS BY | ANTHONY POWELL | THE MUSIC OF TIME | [9 titles (11 lines): list includes the first two American omnibus volumes each containing three novels] | OTHER NOVELS | [5 titles] | GENERAL | [2 titles (3 lines)]". [iii]: "THE VALLEY OF BONES". [iv]: blank. [v]: title-page. [vi]: "COPYRIGHT © 1964 BY ANTHONY POWELL | [rights reserved note (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD No. 64-17472 | FIRST EDITION | [Note (6 lines) acknowledging permission to reprint the lyrics to the song 'South of the Border' which are used on pp. 4 and 7] | PRINTED IN THE UNITED STATES OF AMERICA". [vii]: "for | Arthur and Rosemary". [viii]: blank. [ix]: "THE VALLEY OF BONES". [x]: blank. 1-[243]: text. [244-6]: blank.

Binding: Bound in black imitation cloth. Lettered in gold on spine: "[across top] POWELL | [down the spine] *The Valley of Bones* | [across base] Little, Brown". The front cover is blind-stamped with the publisher's device, as the first American edition of *The Kindly Ones*.

Paper: White wove paper.

Jacket: The dust-wrapper is printed in black, brown and blue on white. On FP, on white: "[in top RH corner] [in brown] THE VALLEY OF | BONES | [in blue] ANTHONY POWELL ". The rest of the FP is a stylized design in black, brown, blue and white of a British soldier in uniform wearing a steel helmet. Down the spine, on black: "[in white] THE VALLEY OF BONES [in brown] ANTHONY POWELL". Across base of spine, in blue on black "Little, Brown". The front and back flaps have a description of the novel in 5 paragraphs (51 lines). At top of FF: "TVOB \$4.50". Below the blurb, on RF: "*Jacket design by John Alcorn*". The RP, in black and brown on white, has four extracts from criticisms of the novel-sequence.

Notes: According to DHA's contract records publication date was 26 August 1964; price \$4.50. Sales were 6,811 copies to 31 December 1964; *net* sales 6,695 [sic] to 31 December 1970.

(d) First American paperback edition (1966)

A Dance to the Music of Time | THE | VALLEY | OF | BONES| ANTHONY POWELL | [device] | A
BERKLEY MEDALLION BOOK | published by | BERKLEY PUBLISHING CORPORATION

Collation: 6 9/10 x 4 1/4 ins. [175 x 108 mm.] 96 leaves. Pp.[1-4], 5-192.

Contents: P. [1]: "On THE VALLEY OF BONES | and *The Music of Time* | [quotations from 2 reviews (16 lines)]". [2]: " *A Dance to the Music of Time* | The following volumes have been published to | date in Anthony Powell's *Music of Time* series: | [7 titles, in capitals, with original publication dates, Berkley's serial numbers and prices (11 lines)]". [3]: title-page. [4]: "COPYRIGHT © 1964 by ANTHONY POWELL | All rights reserved | *Published by arrangement with* | *Little, Brown and Company* | For | Arthur and Rosemary | [Permission acknowledgement (7 lines)] | BERKLEY MEDALLION EDITION, JANUARY 1966 | *BERKLEY MEDALLION BOOKS are published by* | *Berkley Publishing Corporation* | 15 East 26th Street, New York, N.Y. 10010 | Printed in the United States of America". 5-192: text.

Binding: Glued in a card cover. The front cover design is of a gilt picture-frame enclosing a khaki panel, On black, in top LH corner of panel: "BERKLEY | [device] | MEDALLION | S1171|75¢". In top centre of panel, a piece of mottled parchment, overprinted in black: "*Volume Seven of* | *A Dance to the Music of Time*". Below the parchment: "[in yellow] THE | VALLEY | OF | BONES | [in black] ANTHONY POWELL". The lower part of the panel is chipped and bullet-marked: it has a recess on the lower ledge of which is the front part of a bronze lion, wearing a khaki steel helmet and a webbing belt with two pouches. In front of the lion is a pair of dentures holding a cigar. A fob watch hangs from a hook just above RH corner of recess. The rear cover is the khaki-green colour of army fatigues; printed as follows: [in white] "THE | VALLEY | OF | BONES" | [in black] [blurb (10 lines)] | [quotations from 2 reviews (7 lines)] | [rule, in white] | [note on Berkley editions of preceding *Dance* titles (9 lines)]. The inside front and rear covers are blank. The spine is black, and is printed "[in

white] S1171 | [rule] | 75¢ | [down the spine] [in yellow] THE VALLEY OF BONES [in white] Anthony Powell | [across base] BERKLEY | [device] | MEDALLION".

Paper: Wove paper. The edges are coloured red.

A.17 THE SOLDIER'S ART

1966

(a) *First English edition*

ANTHONY POWELL | [ornamental swelled rule, broken by a lozenge at the centre] | THE SOLDIER'S ART | A NOVEL | [device] | HEINEMANN : LONDON

Collation: 7 1/2 x 4 4/5 ins. [190 x 123 mm.]. [A] 16, B-F16, G8, H16. Pp.[i-x], 1-227, [228-30].

Contents: Pp. [i-ii]: blank. [iii]: "THE MUSIC OF TIME | [a row of 8 5-pointed asterisks] | THE SOLDIER'S ART". [iv]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [8 titles, in italic] | GENERAL | [2 titles (3 lines) in italic]". [v]: title-page. [vi]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPETOWN AUCKLAND | First published 1966 | © Anthony Powell, 1966 | Manufactured in Great Britain | by Bookprint Limited | Crawley, Sussex". [vii]: "for | Roy Fuller". [viii]: blank. [ix]: "THE MUSIC OF TIME | [a row of 8 5 pointed asterisks]". [x]: blank. 1-[228]: text. [229-30]: blank.

Binding: Bound in red [11] cloth. Lettered across the spine, in gold on a black panel between two gilt rules: "*The | Soldier's | Art* | [five-pointed asterisk] | *Anthony | Powell*". Lettered in gold across base of spine: "*Heinemann*". Rear board blind-stamped with device in bottom RH corner: for description see A.8 (a), *Binding*.

Paper: White wove unwatermarked paper.

Jacket: The background colour of the dustwrapper is light purplish blue [199]: it is printed as follows: front and spine in black, white, medium greenish yellow [102]; back in black.

The design of the FP and spine is of damaged brickwork and timber. On FP: "[in medium greenish yellow, a crown and pip (i.e. a lieutenant colonel's badges of rank): between them, a black panel, printed in white] ANTHONY | POWELL | [in light purplish blue, a rule] | [in medium greenish yellow] *The Soldier's Art*". On spine: "[in white] ANTHONY | POWELL | [in black] *The Soldier's | Art* | [in white] HEINEMANN". On RP: "ANTHONY POWELL | [quotations from 5 reviews (30 lines)]". On FF, blurb (30 lines). On RF, list of books by Powell: the description is as A.16 (a) except that the *Dance* listing now contains seven titles.

Notes: Published 12 September 1966 in an edition of 12,000 copies at 21s. Reprinted January 1976 (2,500 copies). A reprint seen at RHGAL is dated 1975 on t.-p. verso. RHGAL's file copy appears to be an undated printing, earlier than 1975: the text has a total of 20 corrections. RHGAL's copy of the 1975 printing has a further three corrections. The majority appear to be stylistic, e.g. changing a word or two for the sake of euphony or in order to avoid a repetition. A few are literals; a few are made for reasons of technical, linguistic or terminological accuracy. A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed Group. Reprinted December 1997 (1,100 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

Reviews: *Daily Telegraph*, 15 September 1966 (Eric Linklater)
 Evening Standard, 13 September 1966 (Richard Lister)
 Guardian, 16 September 1966 (William Trevor)
 Irish Times, 10 September 1966 (Christine Longford)
 Observer, 11 September 1966 (Simon Raven)
 Scotsman, 17 September 1966 (Jocelyn Brooke)
 Spectator, 16 September 1966 (Martin Seymour-Smith)
 Sunday Telegraph, 11 September 1966 (Francis King)
 Sunday Times, 11 September 1966 (Montague Haltrecht)
 TLS, 15 September 1966 (Julian Symons)

The work was reviewed as part of a batch of novels in several other leading papers and magazines.

(b) *First English paperback edition (1968)*

ANTHONY POWELL | [swelled rule] | *The Soldier's Art* | FONTANA BOOKS | BY
AGREEMENT WITH | HEINEMANN

Collation: 6 4/5 x 4 ins. [172 x 104mm.] 112 leaves. Pp. [1-4], 5-221, [222-4]. Pp.33, 65,97,129,193 are signed respectively, B, C, D, E, F, G.

Contents: P.[1]: "THE MUSIC OF TIME | [8 5-pointed stars] | THE SOLDIER'S ART". [2]: "*Books by Anthony Powell* | THE MUSIC OF TIME | [9 titles, in italic] | NOVELS | [5 titles, in italic] | GENERAL | [2 titles, in italic]". [3]: title-page. [4]: "*First published by William Heinemann Ltd. 1966 | First issued in Fontana Books 1968 | For Roy Fuller* | [conditions of sale note (10 lines)] | © Anthony Powell, 1966 | Printed in Great Britain | Collins Clear-Type Press | London and Glasgow". 5-221: text. [222]: "*ALSO AVAILABLE IN FONTANA BOOKS* | [rule] | A QUESTION OF UPBRINGING | Anthony Powell | [quotations from 4 reviews (14 lines)]". [223]: "*ALSO AVAILABLE IN FONTANA BOOKS* | [rule] THE ACCEPTANCE WORLD | Anthony Powell | [quotations from 3 reviews (12 lines)]". [224]: blank.

Binding: Glued in a card cover, black on the outside. On FC: "[device in blue and white] | [in white] Fontana Modern Novels | Anthony Powell | [rule] | The | Soldier's Art". Below the titling there is a photographic composition of a wooden chair, upon it various objects including two army dress uniform caps, a Sam Browne leather belt, a pair of leather gloves, a lady's silk headscarf and fur stole. At top of spine: device as FC. Lettered down the spine, in white: "The Soldier's Art Anthony Powell". Across base of spine: "2526". On RC: quotations from 4 reviews, the first (4 lines) in white; the others (26 lines in all) in brown. At bottom of RC, in white: "U.K 30p (6/-) Canada \$1.25 Australia 95¢ | New Zealand 95¢ South Africa 75¢ ". The inside covers are blank.

Paper: Wove paper.

Notes: Published in September 1968 at 5s. Of a total of 23 corrections to the text marked in copies of various Heinemann printings held at RIBL (see A.17(a), *Notes*) only 8 were made in Fontana printings down to 1979. There were 7 printings to May 1981, including the 1977 reissue with a new cover illustration by "Marc" (i.e. Mark Boxer). This illustration was also used when the book was reissued in Collins' larger Flamingo format in 1983: in this format there were 3 printings to June 1988. It appears from a note held on file by Reed books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were sales of 18,259 copies in the period July 1983 – June 1989.

(c) First American edition (1967)

The Soldier's Art | by | ANTHONY POWELL | [device] | LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: 8 1/5 x 5 3/10 ins [208 x 135 mm.] [A-E16, F8, G-H16]. Pagination as first English edition.

Contents: P. [i]: blank. [ii]: "BOOKS BY | ANTHONY POWELL | THE MUSIC OF TIME | [10 titles (12 lines): list includes the first two American omnibus volumes] | OTHER NOVELS | [5 titles] | GENERAL | [2 titles (3 lines)]. [iii]: "THE SOLDIER'S ART". [iv]: blank. [v]: title-page. [vi]: "COPYRIGHT © 1966 BY ANTHONY POWELL | [rights reserved note (4 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO. 67-11219 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [vii]: "for | Roy Fuller". [viii]: blank. [ix]: "THE SOLDIER'S ART". [x]: blank. 1-227, [228]: text. [229-30]: blank.

Binding: Bound in black imitation cloth. Spine lettered in gold: "[across the top] POWELL | [down the spine] *The Soldier's Art* | [across base] Little, | Brown". The front cover is blind-

stamped with the publisher's device as on the FC of the first American edition of *The Kindly Ones*.

Paper: Cream wove unwatermarked paper.

Jacket: The shiny dustwrapper is printed in black, reddish orange[34], soft orange[5], deep purplish pink[248] and white. On FP the design is of a striped ball, with a circular flower suspended from it; at the centre of the flower, a skull. FP lettered above the illustration as follows "[quotation from review (2 lines)] | THE SOLDIER'S ART | ANTHONY POWELL". Lettered down the spine : "[in black] THE SOLDIER'S ART [in deep purplish pink] ANTHONY POWELL | [in black] LITTLE, BROWN". The RP has a black-and-white photograph of Powell with cat, apparently taken at his home. On FF : "[in black] \$4.95 | [29 lines of blurb] | (Continued on second flap)". On RF : "[in black] (Continued from first flap) | [28 lines of blurb] | Jacket design by John Alcorn". Down the RF in black, credit for photo of Powell : "John Summers".

Notes: Priced at \$4.95 (wrapper). According to DHA's contract records publication date was 13 March 1967. Sales 6,127 copies to 30 June 1967; returns 720 to 30 June 1968; further sales 606 to 31 December 1972.

(d) First reset American paperback edition (1985)

[in 1930s style lettering]: [in roman caps, underlined] A DANCE TO THE MUSIC OF TIME No. 8 | [in bold] THE SOLDIER'S ART | ANTHONY POWELL | [in smaller, normal type] POPULAR LIBRARY | [device, a letter P blocked-in, the upright of which is a book] | An Imprint of Warner Books, Inc. | A Warner Communications Company.

Collation: 6 3/4 x 4 1/5 ins [171 x 105 mm.]. 112 leaves. Pp. [i-vi], 1-81, [82], 83-212, [213-18].

Contents: P. [i]: "CRITICAL ACCLAIM FOR | *THE SOLDIER'S ART* | [Quotations from 4 reviews (15 lines), the extracts separated by rows of three 5-pointed stars]". [ii]: "A DANCE TO THE MUSIC OF TIME | by Anthony Powell | [12 titles, in italic, the last four with 5-pointed stars after] | Published by | POPULAR LIBRARY [5-pointed star] forthcoming | [within a frame, discount and availability notice (13 lines)]". [iii]: title-page. [iv]: "POPULAR LIBRARY EDITION | Copyright © 1966 by Anthony Powell | All rights reserved. | Popular Library ® is a registered trademark of Warner Books, Inc. | This Popular Library Edition is published by arrangement with | Little, Brown and Company, 43 Beacon Street, Boston, Mass. 02106 | Popular Library books are published by | Warner Books, Inc. | 666 Fifth Avenue | New York, N.Y. 10103 | [a W in white on a black dot] A Warner Communications Company | Printed in the United States of America | First Popular Library | Warner Books, Inc., Printing: November, 1985 | 10 9 8 7 6 5 4

3 2 1". [v]: "For | Roy Fuller". [vi]: blank. 1-81: text. [82]: blank. 83-212: text. [213-217]: advertisements and order coupons: p. [213] is for works by Powell. [218]: blank.

Binding: Glued in card cover, Main titling on the FC: [typography and underlining as title-page] "A DANCE TO THE MUSIC OF TIME No.8 | ANTHONY POWELL | THE SOLDIER'S ART". Between the author's name and the novel-title there is a picture, inside an oval gold frame, of an ATS girl, an army corporal and an army officer against a background of the Thames and Houses of Parliament, with searchlight beams; below the picture there is a white glove with a pink anemone across its fingers. Across top of spine: "[rule] | FICTION | [rule] | [device as on title-page] | POPULAR | LIBRARY". Down the spine: "THE SOLDIER'S ART | ANTHONY POWELL". Across base of spine: "0-445- | 20126-6 | 395". The design of a pink anemone laid across fingers of a glove appears at top of RC. This is followed by quotations from 3 reviews (12 lines) with a publisher's note about the novel (9 lines) between the first and second extract. The inside FC has the price and ISBN printed along (not across) the page: the inside RC is obscured by a library label and ticket pocket on copy examined.

Paper: Wove paper.

Notes: Published November 1985. This was the first US separate edition of this novel in paperback; for an account of the editions of this and the other *Dance* titles in 4 Popular Library 3-in-1 volumes see A.15 (c), *Notes*. The first seven had appeared in Berkley Medallion editions, 1965-66 and AW also in Meridian Books in 1960; their Popular Library editions are therefore not described separately. Warner obtained a licence in 1984 to publish all twelve: based on the contents on the front cover, the title-page and p [ii] it appears that publication was planned as a single project. This is confirmed by a letter from Bruce Hunter to AP (12 October 1984: AP); the volumes appeared as planned, one per month from April 1985 to March 1986. There had apparently, however, been some discussion earlier of Warner producing a series of 3-in-1 volumes (Bruce Hunter to AP, 27 June 1984: AP). Only one of the corrections made in Heinemann printings (see A.17 (a), *Notes*) is incorporated in this edition: p.158 1.19 happend insert second "e" (p.147 1.23 in Popular Library).

A.18 THE MILITARY PHILOSOPHERS

1968

(a) *First English edition*

ANTHONY POWELL | [swelled rule] | THE MILITARY PHILOSOPHERS | A NOVEL | [device] |
HEINEMANN: LONDON

Collation: 7 1/2 x 4/5 ins [190 x 121 mm.] [1-8] 16. Pp. [viii], 1-243, [244-8].

Contents: P. [i]: "THE MUSIC OF TIME | [a row of 9 5-pointed asterisks] | THE MILITARY PHILOSOPHERS". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [9 titles, in italic] | GENERAL | [2 titles (3 lines) in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | LONDON MELBOURNE TORONTO | CAPE TOWN AUCKLAND | First published 1968 | © Anthony Powell, 1968 | 434 59916 6 | Printed in Great Britain | by Western Printing Services Ltd Bristol". [v]: "for | Georgina". [vi]: blank. [vii]: "THE MUSIC OF TIME | [a row of 9 5-pointed asterisks]". [viii]: blank. 1-[244]: text. [245-8]: blank.

Binding: Bound in red [11] cloth. Lettered across the spine, in gold on a black rectangular panel between gilt rules: "*The | Military | Philosophers* | [5-pointed asterisk] | *Anthony | Powell*". Lettered in gold across base of spine: "*Heinemann*". Some copies have publisher's name at base of spine in roman.

Paper: White wove unwatermarked paper.

Jacket: By Broom-Lynne, printed as follows: FP and spine in speckled black, white, soft red [12] and light olive brown [94], RP and flaps in black on white. Background design of FP and spine contains a staff officer's cap and shoulder-flash, with a single pip and a crossed sword and branch with leaves. On FP, within an area of light olive brown bordered by a wreath of oak leaves: "[in black] *The Military Philosophers* | [thick rule] [in white] ANTHONY | POWELL". On spine: "[in white] ANTHONY | POWELL | [in black] *The | Military | Philo- | sophers* | HEINEMANN". On RP, quotations from 5 reviews (28 lines). On FF: "*THE MILITARY PHILOSOPHERS* | [blurb (28 lines)] | 434 59916 6 [alongside ISBN] 25s | NET". On RF: "Books by | ANTHONY POWELL | '*The Music of Time*' sequence of novels | [8 titles] | [asterisk] | [5 titles] | asterisk | John Aubrey and his Friends | *a biography* | Wrapper design by Broom-Lynne". There are later states of the dustwrapper with the original price snipped and decimal prices given.

Notes: Published 14 October 1968 in a edition of 12,000 copies at 25s. Reprinted October 1982 (1,000 copies). Two extracts, from pp.38-46 and 158-165, were published, as "Please amplify..." and "Major Prasad's bath", in the *Spectator* for 4 October 1968 and 11 October 1968 respectively (see C.1024, C.1026). A passage from pp. 146-9 was reprinted as "Fire Duty" in *The Oxford Book of London*, edited by Paul Bailey (Oxford: Oxford University Press, 1995) pp. 331-3. A passage from p. 170 was reprinted in *After Shakespeare*, edited by John Gross (Oxford: Oxford University Press, 2002) pp. 7-8.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed Group. Reprinted December 1997 (1,000 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

Reviews: *Algemeen Handelsblad*, 23 November 1968 (Ethel Portnoy)

Anglo-Welsh Review, Summer 1969 (Roland Mathias)
Cambridge Review, 29 November 1968 (Michael Egan)
Daily Telegraph, 17 October 1968 (Paul Scott)
Financial Times, 24 October 1968 (David Pryce-Jones)
Irish Times, 12 October 1968 (Christine Longford)
Listener, 24 October 1968 (Richard Mayne)
New Society, 21 November 1968 (D.A.N.Jones)
New Statesman, 18 October 1968 (Francis Hope)
Spectator, 18 October 1968 (Henry Tube)
Sunday Telegraph, 13 October 1968 (Anthony Curtis)
The Times, 19 October 1968 (Julian Jebb)
TLS, 17 October 1968 (Reviewer wishes to remain anonymous)

(b) First English paperback edition (1971)

ANTHONY POWELL | [swelled rule] | *The Military Philosophers* | A Novel | FONTANA BOOKS
 | BY AGREEMENT WITH | HEINEMANN

Collation: 7 x 4 1/4 ins. [178 x 108 mm.] 128 leaves. Pp. [1-4], 5-250, [251-6]. Pp. 33, 65, 97, 129, 161, 193, 225 are signed, respectively, B, C, D, E, F, G, H.

Contents: P. [1]: "A DANCE TO THE MUSIC OF TIME | [9 5-pointed stars] | THE MILITARY PHILOSOPHERS". [2]: The description is as *Books Do Furnish a Room*, first English paperback edition (A.19b). [3]: title-page. [4]: "First published by William Heinemann Ltd., 1968 | First issued in Fontana Books, 1971 | © Anthony Powell, 1968 | Printed in Great Britain | FOR GEORGINA | Collins Clear-Type Press | London and Glasgow | CONDITIONS OF SALE | [Note (8 lines)]". 5-250: text. [251]: "Anthony Powell | 'Our foremost comic writer' V.S. Pritchett | A Dance to the Music of Time | I A Question of Upbringing | [quotations from 3 reviews (13 lines)] | II A Buyer's Market | [quotations from 3 reviews (10 lines)] | III The Acceptance World | [quotations from 2 reviews (7 lines)] | *All available in Fontana Books*". The author's name, the overall title and the titles of individual works are in bold type, the other material in normal type. Pp. [252-3] are laid out similarly: [252] covers *At Lady Molly's* and *Casanova's Chinese Restaurant*, numbered respectively IV and V; [253] covers *From a View to a Death* and *What's Become of Waring*. [254-5]: Advertisements for Fontana books by other authors. [256]: blank.

Binding: Glued in a card cover, the outside black. On FC: "[device in blue and white] [in white] Fontana Modern Novels | Anthony Powell | [rule] | The Military | Philosophers | [composition of various objects upon a table, including a table-lamp, inkstand, typewriter, two uniform caps, blotters, a telephone, cigarettes, a lighter and a posy of flowers]". At top of spine, device in blue and white. Lettered down the spine, in white: "The Military Philosophers Anthony Powell".

Across base of spine, in white: "2524". On RC: "[quotations from 5 reviews, the first (7 lines) in white, the others (23 lines) in light brown] | [in white] U.K. 35p (7/-) Canada \$1.50 Australia \$1.10 | New Zealand \$1.10 South Africa 85¢".

Paper: Wove paper.

Notes: Based on page- and line-endings this appears to be a reset edition.

Published in February 1971 at £0.35. There were 6 printings to June 1981, including the 1977 reissue with a new cover illustration by "Marc" (i.e. Mark Boxer). This illustration was also used when the book was reissued in Collins' larger Flamingo format in 1983: in this format there were 3 printings to June 1988. Sales to June 1987: 33,344 home, 11,986 export.

It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were sales of 4,646 copies in the period July 1987 – June 1989.

A number of author's corrections were made to the Heinemann edition (various letters from AP to Roland Gant: RHGAL):

- | | | |
|--------|---------|--|
| P.61 | ll.28-9 | <i>delete</i> Procze, pana, Procze, pana
<i>insert</i> prosze Pana, Prosze Pana |
| P.72 | I.3 | <i>for</i> 'Haven't thought of him
<i>read</i> 'I haven't thought of him |
| | I.8 | <i>for</i> 'There was a reference to a supposed predilection
<i>read</i> 'A supposed predilection |
| P.119 | I.24 | <i>insert</i> St. <i>before</i> Dominique |
| P. 146 | I.17 | <i>for</i> making <i>read</i> made |
| P. 167 | I.15 | <i>for</i> Mihailovic <i>read</i> Mihailovich |

The corrections to pp. 72 and 167 are not made in Fontana edition.

(c) ***First American edition (1969)***

The Military Philosophers | *by* | ANTHONY POWELL | [device] | LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: 8 1/5 X 5 3/10 ins. [208 x 135 mm.] [A-H]16. Pp. i-x, 1-243, [244-6].

Contents: P.[i]: blank. [ii]: "BOOKS BY | ANTHONY POWELL | THE MUSIC OF TIME | [3 titles, in italic] | *A Dance to the Music of Time* | (A COLLECTION OF THE ABOVE THREE NOVELS) | [3 titles, in italic] | *A Dance to the Music of Time: Second Movement* | (A COLLECTION OF THE ABOVE THREE NOVELS) | [3 titles, in italic] | OTHER NOVELS | [5 titles, in italic] | GENERAL [2 titles (3 lines), in italic]". [iii]: "THE MILITARY PHILOSOPHERS". [iv]: blank. [v]: title-page. [vi]: "COPYRIGHT © 1968 BY ANTHONY POWELL | [rights

reserved notice (5 lines)] | LIBRARY OF CONGRESS CATALOG CARD No.69-12629 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [vii-viii]: as first English edition, pp. [v-vi]. [ix]: "THE MILITARY PHILOSOPHERS". [x]: blank. 1-[244]: text. [245-6]: blank.

Binding: Bound in black imitation cloth. Spine lettered in gold : "POWELL | [down spine] *The Military Philosophers* | [at base] LITTLE, | BROWN".

Paper: Cream wove paper. No watermark visible.

Jacket: The background colour of the jacket is white and the letterpress is black. On FP: "[on left side at top] The | Military | Philosophers [on right side at top] Anthony | Powell [above author's name] *The new novel in* | "*The Music of Time*" series". Below the letterpress there is a design, in black, orange yellow [66], deep pink [3], soft orange [50] and deep orange [51] of a soldier in a steel helmet, with clouds and sun. Lettered down the spine: "The Military Philosophers | Anthony Powell". Across base of spine: "*Little Brown*". On RP, quotes from 10 reviews. On FF: "\$4.95 [blurb (22 lines)] | Continued in second flap". On RF: "Continued from first flap | [blurb (31 lines)] | Jacket design by John Alcorn".

Notes: Little, Brown were thought likely to photograph the Heinemann edition (David Higham to AP, 28 March 1968: AP). Published 5 March 1969 at \$4.95. According to DHA's contract records sales had totalled 10,790 by 30 June 1969; there were 3,365 returns in the period July 1969-June 1970, but further sales of 408 copies in the period to 31 December 1974. Two corrections sent by AP to Roland Gant (12 February 1969: RHGAL) are not made in this edition: p. 61 ll. 28-9 (change in Polish spelling) and p. 167 l. 15 (change in spelling of Mihailovic to be consistent with p.215 l.33).

Review: *New York Times Book Review*, 9 March 1969 (Elizabeth Janeway)

A.19 BOOKS DO FURNISH A ROOM

1971

(a) *First English edition*

ANTHONY POWELL | [swelled rule] | BOOKS DO FURNISH | A ROOM | A NOVEL | [device] | HEINEMANN : LONDON

Collation: 7 1/2 x 4 4/5 ins. [191 x 122 mm.] [1-8] 16. Pp. [i-viii], 1-240, [241-6]. The last leaf is laid down as an end-paper.

Contents: P. [i]: "THE MUSIC OF TIME | [a row of 10 five-pointed asterisks] | BOOKS DO FURNISH A ROOM". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | THE MUSIC OF TIME | [10 titles, in italic] | GENERAL | [2 titles (3 lines) in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1971 | © Anthony Powell, 1971 | Printed in Great Britain | by Western Printing Services Ltd Bristol". [v]: "for | Rupert". [vi]: blank. [vii]: "THE MUSIC OF TIME | [row of 10 five-pointed asterisks]". [viii]: blank. 1-[241]: text. [242-6]: blank.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a black rectangular panel between two horizontal gilt rules: "*Books do | Furnish | A Room* | [five-pointed asterisk] | *Anthony | Powell*". Lettered across base of spine: "*Heinemann*".

Paper: White wove unwatermarked paper.

Jacket: Printed as follows: the FP and spine in speckled black, deep reddish orange [36], soft orange [50] and white; the RP in black on soft orange; the flaps in black on white. The background design of the FP and spine is of books and bookshelves. On FP below the titling, a desk formed of three books, and a walking-stick with a death's head as handle. Above this, on a rectangular soft orange panel " [in white] ANTHONY | POWELL | [in deep reddish orange, a thick rule] | [in black] *Books do | Furnish A Room*". On spine: "[in white on black] ANTHONY | POWELL | [in black on deep reddish orange] *Books do | Furnish | A Room* | [in black on soft orange] HEINEMANN". On RP, quotations from 7 reviews (34 lines). On FF: "*BOOKS DO FURNISH A ROOM* | [blurb (27 lines)] | 434 59919 0 [alongside] £1.75 | 35s | net". On RF: "[list of books by Powell: the description is as A.18(a) except that the *Dance* listing now contains ten titles]: Wrapper design by Broom-Lynne".

Notes: Published 15 February 1971 in an edition of 10,000 copies at £1.75. Reprinted February 1975 (2,000 copies). A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Some copies contain misprints, e.g. *Camel Ride to the Tomb* (p. 104: last letter not italic); Bagshawe (p. 219). Reprinted December 1997 (1,000 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

A passage from pp. 93-4 was reprinted in *After Shakespeare*, edited by John Gross (Oxford: Oxford University Press, 2002) pp. 339-40.

Reviews:

Daily Telegraph, 18 February 1971 (Alison Lurie)

Guardian, 18 February 1971 (Norman Shrapnel)

Listener, 18 February 1971 (John Bayley)

London Magazine, August-September 1971 (Paul Bailey)

Observer, 14 February 1971 (Stephen Wall)

Spectator, 18 February 1971 (Auberon Waugh)

Sunday Telegraph, 14 February 1971 (Anthony Quinton)

Sunday Times, 14 February 1971 (Julian Symons)

Times, 5 February 1971

TLS, 19 February 1971 (Reviewer wishes to remain anonymous)

(b) First English paperback edition

ANTHONY POWELL | [swelled rule] | *Books do Furnish | A Room | a Novel* | FONTANA BOOKS |
BY AGREEMENT WITH | HEINEMANN

Collation: 7 x 4 1/4 ins. [178 x 108 mm.] Pp. [1-4], 5-255, [256]. Pp. 33, 65, 97, 129, 161, 193, 225
are signed, respectively, B, C, D, E, F, G, H.

Contents: P. [1]: "THE MUSIC OF TIME | [10 5-pointed stars] | BOOKS DO FURNISH A ROOM".
[2]: "*Books by Anthony Powell* | NOVELS | [5 titles] | A DANCE TO THE MUSIC OF TIME | [10 titles]
| GENERAL | [2 titles (3 lines)] | PLAYS [1 title (2 lines)]". [3]: title-page. [4]: "First published by
William Heinemann Ltd., 1971 | First issued in Fontana Books, 1972 | © Anthony Powell, 1971 |
Printed in Great Britain | Collins Clear-Type Press | London and Glasgow | FOR RUPERT |
CONDITIONS OF SALE: | [note (8 lines)]". 5-255: text. [256]: " [in bold] Anthony Powell | A DANCE
TO THE MUSIC OF TIME | [8 titles in bold: below each title in normal type, quotation from a review]
| [device] *Fontana Modern Novels*".

Binding: Glued in a card cover, the outside black. On FC: "[device in blue and white] [in white]
Fontana Modern Novels | Anthony | Powell | [rule] | Books | Do Furnish | A Room | [a design of a
blue-and-white vase containing a cane topped with a skull; on top of the vase a copy of *Anatomy of
Melancholy*, around the neck of the vase a wreath]". At top of spine, device, in blue and white.
Lettered down the spine in white: "Books do Furnish a Room Anthony Powell". Across base of spine,
in white: "3087". On RC: "[quotations from 5 reviews, the first (4 lines) in white; the others (26 lines)
in brown] | [in white] UK 40p New Zealand \$1.40 Canada \$1.50 | Australia \$1.40 recommended".
The inside FC and RC are blank.

Paper: Wove paper.

Notes: A copy of 1975 Heinemann printing seen at RHGAL has the following corrections:

P. 70	l.28	after Pamela insert comma: <i>made in this edition</i>
P. 170	l.16	delete Supplementary Benefits insert National Assistance Payments: <i>not made in this edition</i>

Based on page- and line-endings this appears to be a reset edition. A further author's correction,
made in this edition (AP to Roland Gant, 31 August 1971: RHGAL), is as follows:

P. 118 I.11 for we last met at the time of the outbreak of war
 read that grim night the Café de Madrid was bombed.

Published in December 1972 at £0.40.

According to HarperCollins there were 7 printings to November 1986, including the 1977 reissue with a new cover illustration by "Marc" (i.e. Mark Boxer). There was another issue, also using this cover illustration, in Collins' larger Flamingo format in 1983: in this format there was a further printing in June 1988. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were further sales of 18,690 copies in the period July 1983 – June 1989.

(c) First American edition

ANTHONY POWELL | *Books do Furnish | A Room | A Novel* | [device: a column, between the letters LB, within an oval frame] | LITTLE, BROWN AND COMPANY | *Boston Toronto*

Collation: 8 1/5 x 5 3/10 ins. [208 x 135 mm.] [1-8] 16. Pp. [i-xii], 1-240, [241-4].

Contents: Pp. [i-iii]: blank. [iv]: as p. [ii] of the first English edition. [v]: "BOOKS DO FURNISH A ROOM". [vi]: blank. [vii]: title-page. [viii]: "COPYRIGHT © 1971 BY ANTHONY POWELL | [rights reserved note (5 lines)] | LIBRARY OF CONGRESS CATALOG CARD NO. 79-154967 | FIRST AMERICAN EDITION | PRINTED IN THE UNITED STATES OF AMERICA". [ix]: "for | Rupert". [x]: blank. [xi]: "BOOKS DO FURNISH A ROOM". [xii]: blank. 1-240, [241]: text. [242-4]: blank.

Binding: Bound in black imitation cloth. Spine lettered in gold: "[across the top] POWELL | [down the spine] *Books do Furnish a Room* | [across base of spine] LITTLE, | BROWN". The FC is blind-stamped with the publisher's device, as the first American edition of *The Kindly Ones*.

Paper: Cream wove unwatermarked paper.

Jacket: The shiny dustwrapper is printed in black, yellow[82], soft yellowish green[131], and brilliant greenish blue[168]. The design of the FP, extending to the spine, is of the interior of a room with a doorway and a window aperture; on the floor are two large books, on one of which a man is seated. Lettered on FP : "[BOOKS | DO FURNISH | A ROOM | [angle of far wall and ceiling forming a rule] | ANTHONY POWELL". Lettered down the spine : "[in blue] BOOKS DO FURNISH A ROOM [in black] POWELL [in blue] LITTLE, BROWN". On RP : "[in black] Unanimous acclaim for Anthony Powell's | *The Music of Time* : | [in blue, quotations from 7 reviews] | 715441". On FF : "\$5.95 | [blurb (38 lines)]". On RF : "*How Books-do-furnish-a-room Bagshaw | acquired his name* : | [quotation (3 paragraphs : 27 lines) begins] There were two main elucidations. [ends] Whichever story were true... the nickname stuck. | Jacket design by John Alcorn".

Notes: Published 8 September 1971 in an edition of 6,927 copies at \$5.95. The title went out of print on 12 October 1984. According to Little, Brown this was offset: presumably from the first English edition since copies I have seen of these two editions have misprints in common.

Reviews: *New York Times Book Review*, 19 October 1971 (Raymond A. Sokolov).

A.20 TWO PLAYS

1971

(a) *First English edition*

TWO PLAYS BY | ANTHONY POWELL | [flourish] | The Garden God | [rule] | The Rest I'll Whistle | [flourish] | *With four set designs by* | OSBERT LANCASTER | [device] | HEINEMANN : LONDON

Collation: 8 3/4 x 5 2/5 ins. [222 x 136 mm.] [A]16, B-F16. Pp. [i-iv], [1-5], 6-37, [38], 39-66, [67], 68-98, [99-103], 104-134, [135], 136-165, [166], 167-187, [188].

Contents: P. [i]: "THE GARDEN GOD | [rule] | THE REST I'LL WHISTLE". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [10 titles, in italic] | GENERAL | [2 titles, in italic] | PLAYS | [1 title, in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1971 | © Anthony Powell, 1971 | SBN 434 59917 4 | [performing rights note (4 lines)] | Printed in Great Britain by | C. Tinling & Co. Ltd., Prescot and London". [1]: "THE GARDEN GOD". [2]: blank. [3]: cast. [4]: blank. [5]-98: text. [99]: "THE REST I'LL WHISTLE". [100]: blank. [101]: cast. [102]: blank. [103]-187: text. [188]: blank. There are two leaves of illustrations, which appear to have been printed separately, tipped together, then sewn in around section D. The first leaf is between pp. 92 and 93, the illustrations facing p. 92 only; the second leaf between pp. 124 and 125, the illustrations facing p. 124 only.

Binding: Bound in black [267] imitation cloth lettered across the spine in gold: "[triple rule] Two | Plays | [double rule] | *Anthony Powell* | [triple rule] | [at base of spine, publisher's device: a windmill between the letters WH]".

Paper: White wove unwatermarked paper.

Jacket: The background colour of the shiny FP, RP and spine is light yellowish pink [28]; the flaps are white. On FP, in soft yellowish pink [26] "Two | Plays"; in white within a superimposed stretched oval panel of reddish orange [34] surrounded by a frame, "Anthony Powell". Below the titling [in black] "THE GARDEN GOD | [reproduction of set design in monochrome on a panel of soft yellowish pink within a frame] | & THE REST I'LL WHISTLE". Down the spine, "[in white within a stretched

oval panel of reddish orange surrounded by a frame] Two Plays by Anthony Powell | [in black below the panel] THE GARDEN GOD | [rule] | THE REST I'LL WHISTLE | [upright, at base of spine] [device] | HEINEMANN". The description of the RP is as the FP except that the order of the individual play titles is reversed. On FF, in black: "[blurb (4 paragraphs: 26 lines)] | With four set designs | by Osbert Lancaster | 434 59917 4 £3.15 | net". On RF, in black: "Books by | ANTHONY POWELL | 'The Music of Time' sequence of | novels | [10 titles] | Novels | [5 titles] | Biography | John Aubrey and his Friends | Plays | The Garden God *and* The Rest I'll | Whistle | Jacket Design/Larry Leammonth".

Notes: Published 2 August 1971 in an edition of 950 copies at £3.15. For an account of the writing of these two plays, and of efforts by Powell and others to get them staged, see *Strangers*, pp. 116-124. See also "Playwright Powell", *Sunday Telegraph*, 4 January 1970. It appears that both plays were written between the New Arts Theatre Club production of *Afternoon Men* in 1963 (see A.1 (a), *Notes*) and the autumn of 1966.

Following a letter from Powell to Roland Gant (29 June 1971 ; RIBL), two corrections were made for the American edition (A.20(b)) :

P.82 (28... youshe... amend to... you. She ...

Illustrations facing p.92 : order reversed.

Reviews: *Daily Telegraph*, 26 August 1971 (John Barber)

(b) First American edition

TWO PLAYS BY | ANTHONY POWELL [The transcription of the title-page is identical with that of the first English edition except that Heinemann's device and name are omitted and replaced by the device of a column, between the letters LB, within an oval frame, and the name] LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: [A-F]16: otherwise as first English edition.

Contents: Pp. [i-iii]: as first English edition. [iv]: "Copyright © 1971 by Anthony Powell | [reproduction rights reserved note (5 lines)] | Library of Congress Catalog Card No. 71-177923 | First American edition | [performance rights reserved note (9 lines)] | Printed in Great Britain". [1]-[188]: as first English edition.

Binding: As first English edition except that the publisher's device at base of spine is omitted and replaced as follows: "Little | Brown".

Paper: White wove unwatermarked paper.

Jacket: FP and RP are as A.20 (a). The spine is as A.20 (a) except that *for* Heinemann's device and name at base *read* "LITTLE, | BROWN". On FF the price \$7.95 appears in top RH corner, otherwise as A.20 (a). On RF: "Books by | ANTHONY POWELL | Novels | [5 titles] | A Dance to the Music of Time | [10 titles] | General | [2 titles (3 lines)] | Plays | [2 titles] | Printed in England | Jacket design/Larry Learmonth".

Notes: Published 24 February 1972 at \$7.95. According to DHA's contract records sales were 564 copies to 30 June 1972; total sales to 31 December 1974 were 871. Little, Brown's rights reverted 8 November 1982.

A.21 TEMPORARY KINGS

1973

(a) *First English edition*

ANTHONY POWELL | [swelled rule] | TEMPORARY KINGS | A NOVEL | [device] | HEINEMANN :
LONDON

Collation: 7 3/5 x 4 7/10 ins. [192 x 121 mm.] [1-9]16. Pp. [i-viii], 1-280.

Contents: P. [i]: "A DANCE TO THE MUSIC OF TIME | [row of 11 five-pointed asterisks] | TEMPORARY KINGS". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [11 titles, in italic] | GENERAL | *John Aubrey and his Friends* | PLAYS | *The Garden God* and *The Rest I'll Whistle*". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1973 | © Anthony Powell, 1973 | 434 59920 4 | Printed in Great Britain | by Western Printing Services Ltd, Bristol". [v]: "for | Roland". [vi]: blank. [vii]: "A DANCE TO THE MUSIC OF TIME | [a row of 11 five-pointed asterisks]". [viii]: blank. 1-280: text.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a black rectangular panel between two horizontal gilt rules: "*Temporary | Kings* | [five-pointed asterisk] | *Anthony | Powell*". Lettered in gold, across base of spine: "*Heinemann*".

Paper: White wove unwatermarked paper.

Jacket: Printed as follows: FP and spine in speckled black, white and dark reddish orange [38]. The background design of FP and spine is of pillars and cherubs. On a dark reddish orange panel, between two cherubs: "[in white] ANTHONY | POWELL | [in black] [thick short rule] | *Temporary | Kings* [below the panel, seen through a roman arch between two pillars, a representation of Piazza

San Marco, Venice, with two birds in foreground]". On spine, on dark reddish orange panels: "[in white] ANTHONY | POWELL | [in black] *Tempor- | ary | Kings* | [near base, in white] HEINEMANN". On RP, 4 quotations from criticism of Powell (31 lines). On FF: "[blurb (30 lines) begins] *TEMPORARY KINGS* | 11th and penultimate volume ... | [ends] ... just | below the surface. | 434 599204 (alongside) £2.25 | net". On RF: "Books by | ANTHONY POWELL | '*A Dance to the Music of Time*' sequence | of novels | [11 titles] | [3 asterisks] | *Novels* | [5 titles] | [3 asterisks] | John Aubrey and his Friends | a biography | [3 asterisks] | *Plays* | The Garden God and | The Rest I'll Whistle | Wrapper design by Broom-Lynne".

Notes: Published 18 June 1973 in an edition of 12,000 copies at £2.25. Reprinted September 1974 (2,000 copies). Seen at RHGAL: 2 copies of a reprint dated 1975 on t.-p. verso, and a file copy in which the t.-p. verso has the words "Reprinted 1975" hand-written below the copyright statement. This copy has corrections to p. 261 l.24: in repetition *for* in due course: also occurs in Fontana, A.21 (b). The novel was nominated as winner of the W.H. Smith Annual Literary Award of £1,000. A passage beginning on p. 23 of this edition, ending on p. 36, was published as "Trapnel Unbound" in *The Times*, 16 June 1973 (C.1163). A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed group. Reprinted July 1997 (1,550 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

Reviews:

- Anglo-Welsh Review*, 23, Summer 1974 (Roy Thomas)
- Daily Telegraph*, 21 June 1973 (Susan Hill)
- Evening Standard*, 19 June 1973 (Auberon Waugh)
- Financial Times*, 21 June 1973 (T.C. Worsley)
- Listener*, 21 June 1973 (Roy Fuller)
- Montreal Star*, 8 December 1973 (David M. Legate)
- New Statesman*, 22 June 1973 (Julian Jebb)
- Observer*, 17 June 1973 (Simon Raven)
- Sunday Telegraph*, 17 June 1973 (Anthony Quinton)
- Sunday Times*, 17 June 1973 (Maurice Wiggin)
- Times*, 21 June 1973 (George Hill)
- TLS*, 22 June 1973 (Reviewer wishes to remain anonymous)
- Toronto Globe & Mail*, 8 September 1973 (S.P. Rosenbaum)
- Winnipeg Free Press*, 8 September 1973 (David Williamson)

(b) First English paperback edition

ANTHONY POWELL | [swelled rule] | *Temporary Kings* | A Novel | FONTANA BOOKS | BY AGREEMENT WITH | HEINEMANN

Collation: 7 x 4 1/5 ins. [178 x 106 mm.] [A]16, B-116. Pp. [1-4], 5-283, [284]. There are two leaves of advertising matter at the end.

Contents: P. [1]: [as p. 1 of first English edition]. [2]: "*Books by Anthony Powell* | NOVELS | [5 titles] | A DANCE TO THE MUSIC OF TIME | [11 titles] | GENERAL [2 titles (3 lines)] | PLAYS | The Garden God *and* The Rest I'll Whistle". [3]: title-page. [4]: "First published by William Heinemann Ltd., 1973 | First issued in Fontana Books 1974 | © Anthony Powell, 1973 | Made and printed in Great Britain by | William Collins Sons & Co Ltd Glasgow | FOR ROLAND | CONDITIONS OF SALE: | [note (8 lines)]". 5-[284]: text.

Binding: Glued in a shiny black card cover. On spine: "[device upright at top] | [down the spine, in white] Temporary Kings Anthony Powell | [at base in white] 3436". On FC: "[device as spine] | [in brown] Fontana Modern Novels | [in white display] Anthony Powell | Temporary Kings | [a photo of an easel, palette and artist's brushes, post-cards, a leather bag containing a brown-paper parcel]". On RC, in white: "[quotations from 4 reviews] | Cover photograph by Graham Miller | 0 00 613436 X [price information (3 lines)]". The white inside covers are blank.

Paper: Off-white wove unwatermarked paper.

Notes: Published in November 1974 at £0.50. There were 7 printings to April 1983, including the 1977 reissue with a new cover illustration by "Marc" (i.e. Mark Boxer). This illustration was also used when the book was reissued in Collins' larger Flamingo format in 1983: in this format there was a further printing in June 1988. It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were sales of 17,603 copies in the period July 1983 – June 1989.

(c) First American edition (1973)

Temporary Kings | by | ANTHONY POWELL | [device] | LITTLE, BROWN AND COMPANY | Boston Toronto

Collation: 8 1/5 x 5 3/10 ins. [206 x 134 mm.] Otherwise as first English edition.

Contents: P. [i]: "TEMPORARY KINGS". [ii]: as first English edition. [iii]: title-page. [iv]: "COPYRIGHT © 1973 BY ANTHONY POWELL | [rights reserved note (5 lines)] | FIRST AMERICAN EDITION | T 10/73 | [within an oblong frame, CIP entry (7 lines) ends] ISBN 0-316-71547-6 | PRINTED IN THE UNITED STATES OF AMERICA". [v-vi]: as first English edition. [vii]: "TEMPORARY KINGS". [viii]: blank. 1-280: text.

Binding: Bound in black imitation cloth. Spine lettered in gold: "[across the top] POWELL | [down the spine] *Temporary Kings* | [across base of spine] LITTLE, BROWN". The publisher's device is blind-stamped just above the middle of the front cover, as the first American edition of *The Soldier's Art*.

Paper: Cream wove unwatermarked paper.

Jacket: The shiny dustwrapper is printed in orange yellow [66], soft greenish yellow[99], deep greenish yellow[100], brilliant greenish blue[168] and white. The design of the FP and spine is of two men with a camera on a tripod; there are birds perched on the camera, on both men's hats and on the left shoulder and hand of the man to right. Lettering on FP and spine is soft greenish yellow : Near top of FP "[in soft greenish-yellow] ANTHONY POWELL | [in black] TEMPORARY KINGS". Down the spine, as FP; across spine, near base "[in black] LITTLE, | BROWN". On RP, in blue : "The volumes of Anthony Powell's "incalculably brilliant | series," * *The Music of Time* : | * *Time* magazine | [11 titles with U.S. publication dates in parentheses] | One volume editions : | [Titles of the first three 3-in-1 volumes of *A Dance to the Music of Time*, with details of contents (11 lines)] | 715476". On FF "[in blue] \$6.95 | [blurb (46 lines)]". On RF : "[in blue] [biographical note 16 lines]] | Jacket design by John Alcorn".

Notes: Published 15 October 1973 in an edition of 5,992 copies at \$6.95. There were two further printings, apparently in 1974, of 1,550 and 1,589 copies. The title went out of print on 7 January 1982. According to Little, Brown the title was offset from another edition: presumably the first English edition.

Reviews: *Montreal Star*, 8 December 1973 (David M. Legate)
 Toronto Star, 17 November 1973 (Michael Crabb)
 Vancouver Journal, 26 October 1973 (Alan Dawe)

A.22 HEARING SECRET HARMONIES

1975

(a) *First English edition*

ANTHONY POWELL | [swelled rule] | HEARING SECRET HARMONIES | A NOVEL | [device] | HEINEMANN : LONDON

Collation: 7 1/2 x 4 4/5 ins. [192 x 123 mm.] [1-9]16. Pp. [i-x], 1-272, [273-4]. The first and last leaves are laid down as end-papers.

Contents: Pp. [i-ii]: blank. [iii]: "A DANCE TO THE MUSIC OF TIME | [a row of 12 five-pointed asterisks] | HEARING SECRET HARMONIES". [iv]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | GENERAL | *John Aubrey and his Friends* | PLAYS | *The Garden God* and *The Rest I'll Whistle*". [v]: title-page. [vi]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1975 | © Anthony Powell, 1975 | 434

59921 2 | Printed in Great Britain | by Western Printing Services Ltd, Bristol". [vii]: "for | Robert Conquest". [viii]: blank. [ix]: "A DANCE TO THE MUSIC OF TIME | [a row of 12 five-pointed asterisks]". [x]: blank. 1-272: text. [273-4]: blank.

Binding: Bound in deep red [13] cloth. Lettered across the spine, in gold on a rectangular black panel between horizontal gilt rules: "*Hearing | Secret | Harmonies | [five-pointed asterisk] | Anthony | Powell*". Lettered in gold across base of spine: "*Heinemann*".

Paper: White wove unwatermarked paper.

Jacket: Printed as follows: FP and spine in speckled and plain black, white, deep yellowish pink [27] and dark greenish yellow [103]; the RP and flaps in black on white. The background design of the FP and spine is of trees and rocks. On FP: "[in white on dark greenish yellow] ANTHONY | POWELL | [in dark greenish yellow on plain black] *Hearing | Secret | Harmonies* | [below the titling, the moon, an insect and the flames of a fire]". On spine, in white: "[on dark greenish yellow] ANTHONY | POWELL | [on black] *Hearing | Secret | Harmonies* | [at base] HEINEMANN". On RP, quotations from criticism of Powell (39 lines). On FF, blurb (38 lines) and price. The description of RF is as A.21(a) except that: (i) there are now 12 *Dance* titles; (ii) the SBN "434 59921 2" is between the books listing and the wrapper design credit.

Notes: Published 8 September 1975 in an edition of 13,000 copies at £3.10. Reprinted January 1976 (3,000 copies). On 12 August 1975 (Roland Gant to J. Kanon: RHGAL) Little, Brown were informed of four author's corrections:

P. 192	I.14	for appearance read bearing
	16	for greatly read much
	19	for greater read wider
P. 232	I.21	for But read Both

A copy seen at RHGAL contains MS corrections to a further 13 text pages. Virtually all are stylistic, eliminating repetition or near-repetition of words.

A paperback issue of 6,000 copies at £3.99 was published on 18 April 1991 by Mandarin, a paperback imprint of the Reed Group. Reprinted November 1997 (1,050 copies). David Higham Associates' records show a sale of 1,500 copies to a book club in 1991.

Reviews:

Anglo-Welsh Review, 25, Spring 1976 (Roy Thomas)

Country Life, 11 September 1975 (Paul Scott)

Critical Quarterly, Winter 1976 (Patrick Swinden)

Daily Telegraph, 11 September 1975 (Roy Fuller)

Evening Standard, 9 September 1975 (Auberon Waugh)

Financial Times, 11 September 1975 (T.C. Worsley)

Guardian, 11 September 1975 (William Trevor)

Irish Times, 20 September 1975 (Victoria Glendinning)
Listener, 11 September 1975 (Derwent May)
New Society, 25 September 1975 (Michael Wood)
New Statesman, 12 September 1975 (Malcolm Muggeridge)
Observer, 7 September 1975 (Kingsley Amis)
Spectator, 13 September 1975 (Richard Lockett)
Sunday Telegraph, 7 September 1975 (John Lehmann)
Times, 6 September 1975 (Michael Ratcliffe)
TLS, 12 September 1975 (John Bayley)

(b) First English paperback edition (1977)

ANTHONY POWELL | [swelled rule] | *Hearing Secret Harmonies* | a Novel | FONTANA BOOKS |
 BY AGREEMENT WITH | HEINEMANN

Collation: 6 9/10 x 4 1/8 ins. [175 x 105 mm.] 128 leaves. Pp. [1-4], 5-252, [253-6]. Pp. 33, 65, 97, 129, 161, 193, 225 are signed, respectively, B, C, D, E, F, G, H.

Contents: P. [1]: "A DANCE TO THE MUSIC OF TIME | [12 five-pointed stars] | HEARING SECRET HARMONIES | [biographical note (27 lines)]". [2]: "*Books by Anthony Powell* | NOVELS | [5 titles] | A DANCE TO THE MUSIC OF TIME [12 titles] | TO KEEP THE BALL ROLLING (MEMOIRS) | [1 title] | GENERAL | [1 title] | PLAYS | [2 titles (1 line)]". [3]: title-page. [4]: "First published in 1975 by William Heinemann Ltd | First issued in Fontana Books 1977 | © Anthony Powell, 1975 | Made and printed in Great Britain by | William Collins Sons & Co Ltd Glasgow | FOR ROBERT CONQUEST | CONDITIONS OF SALE | [note (8 lines)]". 5-252: text. [253]: "[in bold] Anthony Powell | [in normal type, quotation from review (2 lines)] | [in bold] A Dance to the Music of Time | [in normal type, quote from review (2 lines)] | [12 titles in bold] | [device] *Fontana Books*". [254]: "[in bold] Fontana Russian Novels | [titles (in bold) of novels by Bulgakov, Solzhenitsyn and Pasternak: each title followed by quotes from review in normal type] | [device] *Fontana Books*". [255]: "[in bold] Simone de Beauvoir | [details of four novels: typography and content as p. 254]". [256]: general advertisement and direct order coupon.

Binding: Glued in a white card cover. On FC: "[in black] Anthony Powell | [in pink] Hearing Secret Harmonies | [near bottom, in black] New in Paperback [device in blue and black with the word FONTANA in small caps under]". The front has a cartoon illustration of guests standing by a table set for a meal. At top of spine: device as on FC. Lettered down the spine: "Anthony Powell Hearing Secret Harmonies"; at base of spine: "4271". On RC: "[in bold black type] A Dance to the Music of Time | [in pink] 12 Hearing Secret Harmonies | [in black] [quotations from three reviews (28 lines)] | Cover illustration by [script] Marc | [normal type] The Quiggin Family at the Magnus Donners

Memorial Prize Dinner | U.K. 95p | Australia \$2.75* | New Zealand \$2.85 | Canada \$ 2.50 | * recommended price 0 00 614271 0". The inside FC and RC are blank

Paper: Wove paper.

Notes: Fontana reissued the earlier *Dance* novels in 1977 with new cover illustrations by "Marc" [i.e. Mark Boxer]. *Hearing Secret Harmonies* is the only one of the *Dance* novels to be issued with a Marc cover in its first Fontana printing. Published in September 1977 at £0.95. There were 5 printings to May 1983. In 1983 there was a reissue, also using the cover illustration by "Marc", in Collins' larger Flamingo format: in this format there was a further printing in June 1988.

The author's corrections sent to Little, Brown (see A.22(a), *Notes*)) are made in this edition.

It appears from a note held on file by Reed Books in March 1996 (see DOCUMENTARY SOURCES : REED LONDON) that there were sales of 17,690 copies in the period July 1983 – June 1989.

(c) ***First American edition (1976)***

Hearing Secret Harmonies | a Novel by | ANTHONY POWELL | [device] | Little, Brown and Company | Boston Toronto

Collation: 8 1/5 x 5 3/10 ins. [208 x 134 mm.] [1-9]16. Pp. [i-xii], 1-272, [273-6].

Contents: Pp. [i-iii]: blank. [iv]: as first English edition. [v]: as p. [iii] of first English edition. [vi]: blank. [vii]: title-page. [viii]: "COPYRIGHT © 1975 BY ANTHONY POWELL | [rights reserved note (5 lines)] | FIRST AMERICAN EDITION | T 02/76 | [within an oblong frame, CIP entry (7 lines) ends] ISBN 0-316-71592-1 | PRINTED IN THE UNITED STATES OF AMERICA". [ix-xii], 1-272: as pp. [vii-x], 1-272 of first English edition. [273-6]: blank.

Binding: Bound in black imitation cloth. Spine lettered in gold: "[across the top] POWELL | [down the spine] *Hearing Secret Harmonies* | [across the spine] LITTLE, | BROWN". The FC is blind-stamped with the publisher's device, as the first American edition of *The Kindly Ones*.

Paper: Cream wove unwatermarked paper.

Jacket: The background colour of the FP, RP and spine is very yellow [82]: the letterpress is black and very red [11]. At the bottom there is a white imitation frieze with a design of silhouettes of couples dancing, the silhouettes printed in shades from chrome yellow through orange, red and brown to black. The flaps are white. The FP is lettered : "[in red] Anthony | Powell | [in black] A novel | Hearing | Secret | Harmonies". Down the spine : "[in black] *Hearing Secret Harmonies* | [in red] Anthony Powell"; across base of spine "[in black] Little, Brown". On RP, "[in red] The volumes of Anthony Powell's "incalculably brilliant series," * | *A Dance to the Music of Time* : | * Time

magazine | [in black, 12 titles, with US publication dates in parentheses] | One-volume editions : | [Titles of the four 3-in-1 volumes of *A Dance to the Music of Time*, with details of contents (8 lines)] | [in deep reddish orange] 715921". On FF : "[in black] \$7.95 | [40 lines of blurb]". On RF : "[in black, 13 lines of blurb | black and white photo of Powell with cat] | Photograph of Anthony Powell (with Fum) | by Fay Godwin | Jacket design by Paul Bacon".

Notes: Published 6 April 1976 in an edition of 7,680 copies at \$7.95. Reprinted 1976 (2,580 copies). According to Little, Brown it was offset from another edition: presumably the first English edition. The title went out of print 13 May 1983.

A.23 INFANTS OF THE SPRING

1976

(a) *First English edition*

[Within a rectangular double frame] *To Keep the Ball Rolling* | The Memoirs of Anthony Powell | [rule] | [quotation (7 lines) begins] To keep the ball rolling I asked Marlow if this Powell | [ends] People won't take sufficient notice of | one, don't you know.' | Joseph Conrad: *Chance* | [rule] | Volume I | Infants of the Spring | [rule] | HEINEMANN : LONDON

Collation: 9 2/5 x 6 ins. [240 x 152 mm.] [A-G]16. Pp. [i-vi], vii-x, [xi-xii], 1-199, [200], 201-9, [210-12].

Contents: P. [i]: "*To Keep the Ball Rolling* | Volume I | Infants of the Spring". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | BIOGRAPHIES | *John Aubrey and his Friends* | PLAYS | *The Garden God* and *The Rest I'll Whistle*". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First Published 1976 | © Anthony Powell 1976 | SBN: 434 59922 0 | [device] | Printed in Great Britain | by W & J Mackay Limited, Chatham". [v]: "for | my grandchildren". [vi]: blank. vii: contents. viii: "ACKNOWLEDGMENTS | [note (10 lines)]". ix-x: list of illustrations. [xi]: genealogical chart. [xii]: blank. 1-[200]: text. 201-9: index. [210-12]: blank. There appear to be double leaves of plates sewn into the middle of section [A], and around each of sections [B-F], so that between pp. 20-21 and 180-181 there are single leaves of plates, and double leaves between pp. 4-5, 52-3, 84-5, 116-17, 148-9.

Binding: Bound in dark grey cloth. Lettered in gold on spine: "[near top] *Infants | of the | Spring* | ANTHONY | POWELL | [near bottom] *Heinemann*". The top edge is coloured light blue.

Paper: Cream laid unwatermarked paper. The endpapers are of light blue laid paper, watermarked with a crown over the words, in gothic letters "*Abbey Mills | Greenfield*".

Jacket: The background colour of the FP, spine and RP is mottled medium violet [211]: that of the flaps is pale yellow [89]. All letterpress is black. On FP, within a frame: "[on light yellowish pink (28)] TO KEEP THE BALL ROLLING | [rule] | [on white] THE MEMOIRS OF | [rule] | [on very pale blue (184)] ANTHONY | POWELL | [on a pale yellow panel, sloping up from left to right across the main frame] VOLUME ONE | *INFANTS OF THE SPRING* | [within an oval frame, photo of Powell reproduced from illustration 17]". Down the spine: "[on very pale blue] ANTHONY POWELL | [on pale yellow] *INFANTS OF THE SPRING* Heinemann". The description of the RP is as FP except that the illustration reproduced is no. 24a.

On FF: [letterpress laid out similarly to that on the FP and RP, followed by blurb (35 lines) on a very pale blue panel] | "Jacket design by Philip Mann". On RF, on a very pale blue panel: "Books by | ANTHONY POWELL | '*A Dance to the Music of Time*' sequence | of novels | [12 titles] | Novels | [5 titles] | *Biography* | [1 title] | *Plays* | [1 title (2 lines)] | 434 59922 0".

Notes: Published 4 October 1976 in an edition of 6,000 copies at £5.00. Reprinted: April 1977 (1,000 copies); October 1984 (750 copies). I have a copy of a reprint dated 1976 on p.[iv]. This page has the publisher's device above the first line of letterpress. This date is repeated on t.-p. verso of 1984 reprint.

Reviews: Letter (T.) in parentheses indicates that the work is reviewed jointly with *The Novels of Anthony Powell*, by James Tucker; (Q.) in parentheses, that it is reviewed jointly with *The Marble Foot : an Autobiography, 1905-1938*, by Peter Quennell.

Books and Bookmen, January 1977 (Michael Howard)

Daily Telegraph, 7 October 1976 (Richard Cobb)

Economist, 16 October 1976 (T.)

Financial Times, 7 October 1976 (Anthony Curtis) (T.)

Gay News, 2 October 1976 (Paul Bailey) (Q.)

Guardian, 7 October 1976 (William Trevor)

Irish Times, 9 October 1976 (T. de Vere White) (Q.)

Listener, 7 October 1976 (J. Bayley)

New Statesman, 1 October 1976 (Jonathan Raban) (Q.)

Observer, 3 October 1976 (Philip Toynbee) (Q.)

Scotsman, 2 October 1976 (Robert Nye)

Spectator, 9 October 1976 (Simon Raven) (T.)

Sunday Telegraph, 3 October 1976 (Francis King) (T.)

Sunday Times, 3 October 1976 (Raymond Mortimer) (Q.)

Times, 4 October 1976 (Q.) (Michael Ratcliffe)

TLS, 8 October 1976 (John Russell) (T.)

(b) First American edition (1977)

[Within a rectangular double frame] *The Memoirs of | Anthony Powell |* [rule] | INFANTS | OF THE | SPRING | [rule] | [approx. 1 1/2 ins. (39 mm.) space] | [rule] | HOLT, RINEHART AND WINSTON | New York

Collation: 9 1/5 x 5 9/10 ins. [234 x 150 mm.] [A-G]16. Pp. [i-x], 1-163, [164-6], 167-205, [206]. 207-14.

Contents: P. [i]: "INFANTS | OF THE | SPRING". [ii]: The description is as p.[ii] of the first English edition. [iii]: title-page. [iv]: "Copyright © 1976 by Anthony Powell | [rights reserved note (2 lines)] | [CIP entry (10 lines) ends] ISBN 0-03-020991-9 | *Infants of the Spring* is the first volume of an | autobiographical series by Anthony Powell | entitled *To Keep the Ball Rolling*. | First published in the United States in 1977. | Printed in the United States of America | 1 3 5 7 9 10 8 6 4 2". [v]: "for | my grandchildren". [vi]: blank. [vii]: "[Quotation (7 lines) begins] *To keep the ball rolling* [ends] *People won't take sufficient notice of | one, don't you know'. | JOSEPH CONRAD: Chance*". [viii]: acknowledgments. [ix]: contents. [x]: blank. 1-163: text. [164]: blank. [165]: "APPENDIX". [166]-205: appendix containing a family chart and two chapters entitled "Origin of Species" and "Family Phantoms" which contain the text of the material from p. 2 (beginning "The cathedral church of St. David's") to p. 40 of the first English edition (see below, *Notes*). [206]: blank. 207-14: index. There is a section of 8 leaves of plates bound in between pp. 86 and 87.

Binding: Bound in half-cloth; the cloth is cream, the boards paper-covered in brown. The FC is blind-stamped, near the top: "[within a rectangular double frame] A [dot] P". Lettered in gold down the spine: "*Anthony Powell* INFANTS OF THE SPRING". Across base of spine: "HOLT | RINEHART | WINSTON".

Paper: Cream wove unwatermarked paper.

Jacket: The shiny dust-wrapper is printed on the front, back and spine in deep blue [179], orange [48], soft brown [55] and white, with titles etc. in white: the flaps are printed in brown and blue on white. On FP: "[in white display type] *The Memoirs of | Anthony | Powell |* Author of | *A Dance to the Music of Time | Infants | of the | Spring*". There are flourishes in orange at top, middle and bottom, and a photo of Powell at Eton College, reproduced from the eighth page of plates, to the left of ll. 3-9 of the titling. The description of the RP is as the FP. Down the spine: "[flourish, in orange] [in white] *Anthony Powell* [flourish, in orange] [in white] *Infants of the Spring* | [at base of spine] Holt | Rinehart | Winston". On FF: "\$10.95 | [in brown, quotation from review (10 lines) | in blue, rule | 25 lines of blurb] | (*Continued on back flap*)". On RF: "[in blue] (*Continued from front flap*) | [26 lines of blurb] | Jacket design by Bob Aulicino | Holt, Rinehart and Winston | 383 Madison Avenue | New York, New York 10017 | [on a curve] PRINTED | IN | [on a curve] USA".

Notes: Published 24 September 1977 at \$10.95. Harold Ober Associates state that the gross sales were 6,202 copies and that the title went out of print on 30 June 1983. According to DHA's contract records there were no sales after 30 June 1981: *net* sales up to this date were 3,440 copies.

The textual changes (see above, *Contents*) were made for the American market following a suggestion from Holt, Rinehart. In addition to these changes, this edition omits the following illustrations from the first English edition: 1a, 1b, 2-7, 9.

Reviews: *Christian Science Monitor*, 14 November 1977 (Arnold Beichman)
Library Journal, 1 September 1977 (J.R. Marvin)
New Republic, 11 June 1977 (C.D. Benson)
New York Times Book Review, 4 September 1977 (Michael Holroyd)
Newsweek, 19 September 1977 (Charles Michener)
Saturday Review, 20 August 1977 (Benjamin De Mott)

A.24 MESSENGERS OF DAY

1978

(a) *First English edition*

[Within a rectangular double frame] *To Keep the Ball Rolling* | The Memoirs of Anthony Powell | [rule] | [quotation (5 lines) begins] *Decius* Here lies the east: doth not the day break here? | [ends] That fret the clouds are messengers of day. | *Julius Caesar* II I [rule] | Volume II | Messengers of Day | [rule] | HEINEMANN : LONDON

Collation: 8 9/10 x 6 1/5 ins. [240 x 156 mm.] [1-7] 16. Pp. [i-iv], v, [vi], vii-viii, [ix-x], 1-199, [200-2], 203-9, [210-14].

Contents: P. [i]: "*To Keep the Ball Rolling* | Volume II | Messengers of Day". [ii]: "BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | BIOGRAPHIES | *John Aubrey and his Friends* | PLAYS | *The Garden God* and *The Rest I'll Whistle* | MEMOIRS: | *To Keep the Ball Rolling* | [2 titles, in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1978 | © Anthony Powell 1978 | SBN: 434 59923 9 | [device] | Printed in Great Britain | by W & J Mackay Limited, Chatham". v: Contents. [vi]: blank. vii-viii: List of illustrations. [ix]: "*Messengers of Day*". [x]: blank. 1-[200]: text. [201]: "INDEX". [202]: blank. 203-9: Index. [210-14]: blank. There appear to be two double leaves of plates sewn in around the third section, and two double leaves of plates sewn in around the fifth section.

Binding: Bound in dark grey cloth. Lettered in gold on spine: "[near top] *Messengers | of Day |* ANTHONY | POWELL | [near bottom] | *Heinemann*". The top edge is coloured light brown.

Paper: Cream laid unwatermarked paper. The endpapers are of stouter, light brown wove paper: no watermark can be seen in the free endpapers.

Jacket: The background colour of the FP, spine and RP is mottled deep reddish brown [41]; that of the flaps is pale yellow [89]. All letterpress is black. Otherwise the description of the FP, RP and spine is as A.23(a), *Jacket* except that i) on the sloping panel the FP and RP read: "VOLUME TWO | MESSENGERS OF DAY"; ii) lettering down the spine reads: "ANTHONY POWELL MESSENGERS OF DAY HEINEMANN"; iii) the photographs reproduced on the RP and FP are, respectively Illustrations 1 and 2 from this volume. The layout and content of the FF is similar to A.23(a); the RF contains quotations from reviews of *Infants of the Spring* before the listing of previous books by Powell.

Notes: Published 28 April 1978 in an edition of 6,000 copies at £6.00; reprinted October 1984 (750 copies). Chapter 1, "Dawn in Henrietta Street", was also published in the *London Magazine*, vol. 17 no. 9, March 1978 (C.1305). Where the book has "9 Shepherd Street" (p. 3) the *London Magazine* has "3 Shepherd Street". A passage from pp. 13-14 was reprinted in *The Chatto Book of Office Life*, edited by Jeremy Lewis (London: Chatto & Windus, 1992) pp. 89-91. A Quality Book Club issue of copies at was published in 1979.

Reviews:

- Anglo-Welsh Review*, 63, Winter 1978 (Jacqueline Banerjee)
- Books & Bookmen*, May 1978 (Max Egremont)
- Daily Telegraph*, 27 April 1978 (Walter Allen)
- Gay News*, 4 May 1978 (T d'Arch Smith)
- Irish Times*, 13 May 1978 (T. de Vere White)
- Listener*, 11 May 1978 (John Bayley)
- New Statesman*, 28 April 1978 (Geoffrey Grigson)
- Observer*, 23 April 1978 (Maurice Richardson)
- Scotsman*, 27 May 1978 (Allan Massie)
- Spectator*, 20 May 1978 (Alan Watkins)
- Sunday Telegraph*, 23 April 1978 (Francis King)
- Times*, 27 April 1978 (David Pryce-Jones)
- TLS*, 28 April 1978 (Alan Bell)

(b) First American edition

[Within a rectangular double frame] *The Memoirs of | Anthony Powell |* [rule] | Volume II | [rule] | MESSENGERS | OF DAY | [rule] | [1 7/8 ins. (47 mm.) space] | [rule] | HOLT, RINEHART AND WINSTON | *New York*

Collation: 9 1/5 x 5 9/10 ins. [235 x 150 mm.] Unsigned. Pp. [x], 1-199, [200-2], 203-9, [210-14]. There are 8 leaves of plates between pp. 118 and 119.

Contents: P. [i]: "MESSENGERS | OF DAY". [ii]: as first English edition. [iii]: title-page. [iv]: "[Copyright and rights reserved statement (3 lines) | CIP entry (10 lines) ends] ISBN 0-03-020996-X | *Messengers of Day* is the second volume of an autobiographical | series by Anthony Powell entitled *To Keep the Ball Rolling*. | First published in the United States in 1978. | Printed in the United States of America. | 10 9 8 7 6 5 4 3 2 1". [v]: Quotation (5 lines): the transcription is identical with that of the quotation on title-page of the first English edition. [vi]: blank. [vii]: Contents. [viii]: blank. [ix]: "MESSENGERS | OF DAY". [x]: blank. 1-[214]: The description of these pages is as first English edition.

Binding: Bound in half-cloth; the cloth is cream, the boards paper-covered in light terra-cotta. Spine lettered in gold. Down the spine: "*Anthony Powell* MESSENGERS OF DAY". Across base of spine: "HOLT | RINEHART | WINSTON". The FC is blind-stamped, near the top: "[within a rectangular double frame] A [dot above the line] P". There are red and white headbands.

Paper: Cream wove unwatermarked paper.

Jacket: The background colour of the FP, spine and RP is deep red [13]; that of the flaps in white. On FP, spine and RP, the layout of the letterpress and use of flourishes is similar to A.23(b). The photographs reproduced, in soft orange [50] frames on the FP and RP are, respectively, nos. 1 and 2 from the volume. The letterpress is white on the FP, RP and spine, deep red on the flaps. On the flaps there is a blurb (FF 27 lines, RF 20 lines). On RF, below the blurb: "[in soft orange(50)] *Jacket design by Bob Aulicino* | [in deep red] [publisher's address (3 lines)] | [on a curve] PRINTED | IN | [on a curve] U.S.A.".

Notes: Published 18 September at \$10.95. Harold Ober Associates state that gross sales were 3,802 copies and that the title went out of print on 31 December 1982. According to DHA's contract records there were no sales after 30 June 1981: *net* sales up to this date were 2,785 copies.

Reviews: *Christian Science Monitor*, 8 November 1978 (Arnold Beichman)
Harper's Magazine, October 1978 (Frances Taliaferro)
Library Journal, August 1978 (Keith Cushman)
New York Times, 19 November 1978 (Peter Quennell)
New Yorker, 25 September 1978

(a) *First English edition*

[Within a rectangular double frame] *To Keep the Ball Rolling* | The Memoirs of Anthony Powell | [rule] | [quotation (5 lines) begins] *Kent* Sir, 'tis my occupation to be plain; | [ends] Before me at this instant. | *King Lear* II 2 | [rule] | Volume III | Faces in My Time | [rule] | HEINEMANN : LONDON

Collation: 9 2/5 x 6 ins. [240 x 152 mm.] [A-F]16, [G]8, [H]16. Pp. [i-iv], v, [vi], vii-viii, [ix-x], 1-230.

Contents: P. [i]: "*To Keep the Ball Rolling* | Volume III | Faces in My Time". [ii]: "[as in first English edition of *Messengers of Day* (A.24(a)) but ends] MEMOIRS: | *To Keep the Ball Rolling* | [3 titles, in italic]". [iii]: title-page. [iv]: "William Heinemann Ltd | 10 Upper Grosvenor Street, London W1X 9PA | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1980 | © Anthony Powell 1980 | SBN: 4 34 59924 7 [*sic*: i.e. with spaces where shown] | [device] | Printed in Great Britain | by Western Printing Services Ltd, Bristol". v: contents. [vi]: blank. vii-viii: list of illustrations. [ix]: "*Faces in My Time*". [x]: blank. 1-222: text. 223-230: index. In the middles of the second, fourth, sixth and seventh sections there are double leaves of plates sewn in.

Binding: Bound in dark grey cloth. Lettered in gold across the spine: "[near top] *Faces | in my | Time* | ANTHONY | POWELL | [near base of spine] *Heinemann*". *Paper*: Cream laid paper, apparently unwatermarked. The endpapers are of thicker, red laid paper, watermarked "Glastonbury".

Jacket: The background colour of the FP, spine and RP is mottled soft red [12]; that of the flaps is pale yellow [89]. All letterpress is black. Otherwise the description of the FP, RP and spine is similar to that of A.23 (a), *Jacket* except that i) on the sloping panel the FP and RP read: "VOLUME THREE | *FACES IN MY TIME*"; ii) lettering down the spine reads: "ANTHONY POWELL *FACES IN MY TIME* HEINEMANN"; iii) the illustrations reproduced on the FP and RP are, respectively, nos. 12 and 17 from the volume. The layout and content of the FF is similar to A.23(a); the RF contains quotations from reviews of *Infants of the Spring* and *Messengers of Day* before the listing of books by Powell.

Notes: Published 24 March 1980 in an edition of 5,000 copies at £8.50. Reprinted December 1982 (750 copies). Two excerpts were printed in the *Sunday Telegraph* for 16 March and 23 March 1980 (C.1363, C.1365). An extract from pp. 61-71 was reprinted in *F. Scott Fitzgerald: Critical Assessments*, edited by Henry Claridge, Vol. I (London: Helm Information, 1991) pp. 297-304.

Reviews:

Birmingham Post, 22 March 1980 (Ifor Evans)

Books and Bookmen, April 1980 (Michael Howard)

Financial Times, 5 April 1980 (Anthony Curtis)

Guardian, 8 May 1980 (William Trevor)
Hibernia, 18 April 1980 (Bruce Arnold)
Irish Times, 8 March 1980 (T. de Vere White)
Listener, 20 March 1980 (John Bayley)
London Review of Books, 1 May 1980 (Robert Taubman)
New Statesman, 9 May 1980 (Simon Blow)
Observer, 23 March 1980 (Hilary Spurling)
Spectator, 29 March 1980 (Alan Watkins)
Sunday Express, 23 March 1980 (Graham Lord)
Sunday Telegraph, 30 March 1980 (Francis King)
Sunday Times, 23 March 1980 (Kingsley Amis)
Tablet, 29 March 1980 (Christopher Sykes)
TLS, 28 March 1980 (Alan Bell)
Times, 3 April 1980 (David Williams)

(b) First American edition (1981)

[Within a rectangular double frame] *The Memoirs of | Anthony Powell |* [rule] Volume III | [rule]
 | FACES IN | MY TIME | [rule] | [47 cms. space] | [rule] HOLT, RINEHART AND WINSTON |
 New York

Collation: 9 3/4 x 5 7/8 ins. [235 x 150 mm.] The copy examined was in original binding, but very tightly bound, and glue had spread over the folding of the sections at head and base of spine. Pp. [i-vi], vii-viii. [ix-x], 1-230. There are 16 unnumbered pp. of illustrations, arranged in groups of 4 pages (2 leaves) between pp. 38-39, 102-103, 166-167, 190-191. These appear to be printed on a similar paper stock to the rest of the volume. Allowing for these a possible collation is [A-H] 16.

Contents: P. [i]: "FACES IN | MY TIME". [ii]: [as in first English edition]. [iii]: title-page. [iv]: "Copyright © 1980 by Anthony Powell | [rights reserved note (2 lines)] | First published in the United States in 1981 by Holt, Rinehart and Winston, | 383 Madison Avenue, New York 10017. | [Library of Congress CIP data (10 lines) ends] ISBN 0-03-021001-1 | *Faces in My Time* is the third volume of an autobiographical | series by Anthony Powell entitled *To Keep the Ball Rolling*. | Printed in the United States of America | 1 3 5 7 9 10 8 6 4 2". [v-viii]: The description is as the first English edition. [ix]: as [i]. [x]: blank. 1-230: text.

Binding: Front and rear boards mostly covered in deep pink paper: the spine, and an adjacent strip of approx. 1 in. width on the boards, is covered in an off-white cloth. Spine lettered in gold. Down the spine: "Anthony Powell [space] FACES IN MY TIME". Across base of spine: "HOLT | RINEHART | WINSTON". Blind-stamped in upper-half of front board: "[Within a

double rectangular frame] A [dot above the line] P". Blind-stamped in bottom RH corner of rear board: within a frame, a bird perched on a bough. There is a red cloth headband.

Paper: Cream wove paper, apparently unwatermarked.

Jacket: Not seen.

Notes: Published 22 January 1981 at \$14.95. Harold Ober Associates state that gross sales were 3,045 copies and that the title went out of print on 30 June 1985. According to DHA's contract records, net sales were 2,834 copies. It appears from correspondence seen at RHGAL that the American edition was offset from the first English edition. In the American edition some omissions from the index were rectified (p.227, LH column, end of letter M) and a date was amended (p.168, top line). A further list of seven corrections sent by Powell (letter to R. Gant, 18 March 1980) was made in the American edition. All are literals except for one word substituted for stylistic reasons (p.146, l.31) and one alteration to a phrase for avoidance of historical inaccuracy (p.182, l.2).

A.26 THE STRANGERS ALL ARE GONE

1982

(a) *First English edition*

[Within a rectangular double frame] *To Keep the Ball Rolling* | The Memoirs of Anthony Powell | [rule] | Nurse Anon, anon! | Come, let's away; the strangers all are gone. | *Romeo and Juliet* l.5 | [rule] | Volume IV | The Strangers All Are Gone | [rule] | HEINEMANN : LONDON

Collation: 9 2/5 x 6 ins. [239 x 152 mm.] [A-G]16. Pp. [i-x, 1-2], 3-201, [202], 203-8, [209-14].

Contents: Pp. [i-ii]: blank. [iii]: "*To Keep the Ball Rolling* | Volume IV | The Strangers All Are Gone". [iv]: "[as p. ii of the first English edition of *Faces in My Time* but ends] MEMOIRS: | *To Keep the Ball Rolling* | [4 titles, in italic]". [v]: title-page. [vi]: "William Heinemann Ltd | 10 Upper Grosvenor Street, London W1X 9PA | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1982 | © Anthony Powell 1982 | SBN: 434 59941 7 | [device] | Printed in Great Britain | by Willmer Brothers Limited, Birkenhead". [vii]: contents. [viii]: blank. [ix-x]: list of illustrations. [1]: "The Strangers All Are Gone". [2]: blank. 3-201: text. [202]: blank. 203-8: index. [209-14]: blank. There are double leaves of plates tipped in after sections A-D.

Binding: Bound in dark grey cloth. Lettered in gold across the spine: "[near top] *The | Strangers | All Are | Gone* | ANTHONY | POWELL | [near base of spine] *Heinemann*".

Paper: Cream laid unwatermarked paper. The endpapers are of a stouter, light blue laid paper, watermarked "Glastonbury".

Jacket: The shiny dust-wrapper is printed in black, white, cream, two shades of blue, light purple and reddish-brown and includes reproductions of Plates 6 and 18.

Notes: Published 10 May 1982 in an edition of 5,200 copies at £9.50. The text of pp. 157-161 was reprinted, with the final paragraph on p. 160 omitted and a few other changes, as "Amis Country" in *Kingsley Amis in Life and Letters*, ed. by Dale Salwak (Macmillan, 1990) pp. 6-10. One change (p. 7 ll.23-4) corrects the statement (*Strangers*, p. 158 l.18) that Amis never wrote for *Punch*.

Reviews:

Daily Telegraph, 13 May 1982 (David Holloway)
Evening Standard, 12 May 1982 (Christopher Booker)
Guardian, 13 May 1982 (William Trevor)
Irish Times, 26 June 1982 (T. de Vere White)
Listener, 13 May 1982 (John Bayley)
New Statesman, 21 May 1982 (Stephen Brook)
Observer, 9 May 1982 (Hilary Spurling)
Punch, 12 May 1982 (Stanley Reynolds)
Scotsman, 12 June 1982 (Derek Stanford)
Spectator, 5 June 1982 (Allan Massie)
Sunday Telegraph, 23 May 1982 (Patrick Skene Catling)
Sunday Times, 16 May 1982 (Roy Fuller)
Svenska Dagbladet, 22 October 1982 (Ulf Brandell)
Times, 8 May 1982 (preview) (Alan Franks)
Times, 13 May 1982 (Anthony Quinton)
TLS, 4 June 1982 (Alan Bell)
World Literature Today, Autumn 1983 (R.M. Davis)

(b) First American edition (1983)

[Within a rectangular double frame] *The Memoirs of* | *Anthony Powell* | [rule] | Volume IV | [rule] |
THE | STRANGERS | ALL ARE GONE | [rule] [46.5 mm. space] | [rule] | HOLT, RINEHART AND
WINSTON | *New York*

Collation: 9 1/5 x 5 7/8 ins. [232 x 150 mm.] pp. [i-x], [1-2], 3-208, [209-14]. There are 8 leaves (16 pages) of illustrations, arranged as 2 leaves (4 pages) each, between pp. 22-23, 54-55, 86-87, 118-119. These appear to be printed on similar paper stock to that of the rest of the book.

Contents: P. [i]: "THE | STRANGERS | ALL ARE GONE". [ii]: blank. [iii]: as p. [iv] of the first English edition. [iv]: blank. [v]: title-page. [vi]: "Copyright © 1982 by Anthony Powell | [rights reserved note (2 lines)] | First published in the United States in 1983 by | Holt, Rinehart and Winston, 383 Madison Avenue, | New York, New York 10017. | Published simultaneously in Canada by Holt, Rinehart and | Winston of Canada, Limited. | [Library of Congress CIP data (10 lines) ends] ISBN 0-03-063279-X. *The Strangers All Are Gone* is the fourth volume of an autobiographical | series by Anthony Powell entitled *To Keep the Ball Rolling*. | First American Edition | Printed in the United States of America | 1 3 5 7 9 10 8 6 4 2". [vii]: Contents. [viii]: blank. [ix-x]: List of illustrations. 1: as [i]. [2]: blank. 3-208: text. [209-14]: blank.

Binding: Bound in red linson. Lettered down the spine in gold: "*Anthony Powell* THE STRANGERS ALL ARE GONE". Lettered across base of spine, in gold: "HOLT | RINEHART | WINSTON". The front and rear boards are blind-stamped as the first American edition of *Faces In My Time*.

Paper: Cream wove unwatermarked paper.

Jacket: Printed in brown and red on cream paper which appears to be laminated with a film to give a shiny outer surface. The front and rear panels have flourishes printed in brown near the top, in the middle and in the bottom LH corner. On the LH side of both panels are reproductions, 34 x 47 mm., of the drawing of Powell by Augustus John, 1960, also reproduced in larger size as illustration no. 16 in the first English and American editions of *Messengers of Day*. Front and rear panels are printed: "[in red] *The Memoirs of* | [display type] *Anthony | Powell* | [normal type, in brown] *Volume IV* | Author of | *A Dance to the | Music of Time* | [smaller display type, in red] *The* | [same size as author's name above] *Strangers | All Are | Gone*". In bottom RH corner of RP: "[in brown, in computer script] ISBN 0-03-063279-X | [in normal type] Ret: 0483:001800:50". Lettered down the spine "[in red] *Anthony Powell* [in brown] [dot] [in red] *The Strangers All Are Gone*": [across base of spine] "[in brown] [device, a bird perched on a leafy bough inside a frame] Holt | Rinehart | Winston". On FF: "[in red, in computer script] ISBN 0-03-063279-X FPT>\$18.50 | [rule] | [normal type, quotation from review (9 lines), ends)] - Allan Massie, *Spectator* | [rule] | There is a blurb of which 30 lines are on FF, the remaining 7 on RF. RF also contains quotations from reviews (11 lines in all), the note "*Jacket design by Robert Aulicino*", and the publisher's name and address.

Notes: A number of corrections were apparently sent by Heinemann to Holt Rinehart for this edition but the only one I have been able to record is p. 187 l.11, Rik for Rick. From correspondence concerning the first American edition of *Faces* (Bruce Hunter to AP, 16 September 1980) it appears that Holt Rinehart wanted in due course to have the option of doing their own typesetting for *Strangers*, and give Heinemann a quote for offsetting for the British edition: however I have been unable to obtain any confirmation of whether this was done. Published 25 April 1983 at \$18.50. Harold Ober Associates state that gross sales were 2,856 copies and that the title went out of print on 30 June 1985. According to DHA's contract records *net* sales were 1,797 copies.

Reviews:

New Yorker, 22 August 1983

New York Times Book Review, 26 June 1983 (Michiko Kakutani)

A.27 O, HOW THE WHEEL BECOMES IT!

1983

(a) First English edition

O, How the Wheel Becomes It! | A Novel by | ANTHONY POWELL | [device] | HEINEMANN :
LONDON

Collation: 8 3/4 x 4 3/5 ins. [222 x 117 mm.] [1-3]16, [4]8, [5]16. Pp. [1-4], 5-143, 144.

Contents: P.[i]: "O, How the Wheel Becomes It!". [2]: "BOOKS BY | ANTHONY POWELL |
NOVELS | [6 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] |
BIOGRAPHY | *John Aubrey and his Friends* | PLAYS | *The Garden God* and *The Rest I'll*
Whistle | MEMOIRS: | *To Keep the Ball Rolling* | [4 titles, in italic]". [3]:title-page. [4]: "For Hilary
| William Heinemann Ltd | 10 Upper Grosvenor Street, London W1X 9PA | LONDON
MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published 1983 | © Anthony
Powell 1983 | SBN 434 59935 5 | Printed in Great Britain by | New Western Printing Ltd, Bristol
| and bound by WBC Bookbinders Ltd". 5-143: text. [144]: blank.

Binding: Bound in dark red [16] linson, lettered in gold down the spine: "O, How the Wheel
Becomes It! ANTHONY POWELL [upright at base of spine, the publisher's device of a
windmill, in gold, upon a short rule]".

Paper: White wove unwatermarked paper.

Jacket: The background colour of the FP, RP and spine is pale greenish yellow [104]: the flaps
are white. On FP, within a frame "[in black] ANTHONY | POWELL | [in strong reddish purple
(237)] O, How the Wheel | Becomes It! | [drawing of a young woman in 1920's dress, holding a
cocktail glass and a cigarette in a long holder, within a circular double frame, in black, white,
violet (211) and vivid yellow (82)]". Down the spine: "[in black] ANTHONY POWELL [in strong
reddish purple] O, How The Wheel Becomes It!". At base of spine, in black: "[device] |
HEINEMANN". On RP: "[quotation from review in *Time* magazine (5 lines)] | [in bold type]
BOOKS BY | ANTHONY POWELL | [in normal type] A DANCE TO THE MUSIC OF TIME | [12
titles in 2 columns]] [rule] | [in LH column] NOVELS | [6 titles] [in RH column] BIOGRAPHY | [1
title] | PLAYS | [1 title] | [black-and-white photograph of Anthony Powell within a circular
frame]".

At top of FF: blurb (10 lines). At bottom of FF: note (6 lines) about the jacket drawing and artist Barbara Ker-Seymer; price statement. In later states of the wrapper the note about the drawing and artist is moved up to be continuous with the blurb. On RF: "TO KEEP THE BALL ROLLING | THE MEMOIRS OF | ANTHONY | POWELL | [quotations from a review of each of the four vols of *TKBR*] | 434 59925 5".

Notes: Published 13 June 1983 in an edition of 10,000 copies at £6.95. A passage from pp. 21-7 was published in *A Christmas Feast, incorporating Winter's Tales*, edited by James McHale, 1983.

A paperback issue of 3,000 copies at £5.99 was published on 3 December 1992 by Mandarin, a paperback imprint of the Reed Group.

Reviews:

- Daily Telegraph*, 16 June 1983 (Susan Hill)
- Financial Times*, 13 August 1983 (Anthony Curtis)
- Guardian*, 16 June 1983 (Norman Shrapnel)
- Harpers & Queen*, June 1983 (Hilary Spurling)
- Irish Times*, 11 June 1983 (T. de Vere White)
- Listener*, 16 June 1983 (Derwent May)
- Literary Review*, July 1983 (Paul Ableman)
- London Review of Books*, 7 July 1983 (Michael Wood)
- Observer*, 23 June 1983 (Simon Raven)
- Scotsman*, 4 June 1983 (Alan Massie)
- Spectator*, 25 June 1983 (Francis King)
- Sunday Telegraph*, 12 June 1983 (Janice Elliott)
- Sunday Times*, 12 June 1983 (Jonathan Raban)
- TLS*, 24 June 1983 (J.K.L. Walker)

(b) Penguin edition (1984)

[Ornamental rule] | O, HOW THE WHEEL | BECOMES IT! | [ornamental rule] | A NOVEL BY | ANTHONY POWELL | [device] | PENGUIN BOOKS

Collation: 7 4/5 x 5 1/10 ins. [197 x 128 mm] Pp. [1-6], 7-10, [11], 12-15, [16], 17-20, [21], 22-7, [28], 29-35, [36], 37-8, [39], 40-2, [43], 44-56, [57], 58-62, [63], 64-5, [66], 67-72, [73], 74-5, [76], 77-82, [83], 84-9, [90], 91-101, [102], 103-5, [106], 107-11, [112], 113-16, [117], 118-129, [130], 131-3, [134], 135-6, [137-44].

Contents: P. [1]: "PENGUIN BOOKS | O, HOW THE WHEEL BECOMES IT! | [biographical note (28 lines)]". [2]: blank. [3]: title-page. [4]: "[Penguin Books addresses (5 lines)] | First published by William Heinemann Ltd 1983 | Published in Penguin Books 1984 | Copyright ©

Anthony Powell, 1983 | All rights reserved | Made and printed in Great Britain by | Richard Clay (The Chaucer Press) Ltd, | Bungay, Suffolk | Filmset in 11.13½ pt Monophoto Baskerville by | Northumberland Press Ltd, Gateshead | [Conditions of sale note (9 lines)]". [5]: "For Hilary". [6]: blank. 7-[137]: text. [138]:blank. [139]: "[device] | MORE ABOUT PENGUINS, PELICANS | PUFFINS | [note (6 paragraphs, 17 lines)]". [140]: blank. [141]: "*Anthony Powell in Penguins* | AGENTS AND PATIENTS | [note (2 paragraphs) | quotation (3 lines) from the *New Statesman* | VENUSBERG | [note (2 paragraphs) | quotation (3 lines) from the *Times Literary Supplement*]". [142]: "*Anthony Powell in Penguins* | TO KEEP THE BALL ROLLING | [note (9 lines) | quotations from 4 reviews (10 lines) | note (3 lines)]". [143-4]: advertisements for other Penguin fiction.

Binding: Glued in a card cover, shiny on the outside. It is understood that a silver metallic-based ink was used in printing the cover and that the whole cover is varnished with an ultra-violet curing varnish, giving its shiny effect and qualities of light reflection. The design of the cover is in light green, silver, pink, orange and black. Lettered down the spine: "[in white] ANTHONY POWELL [in black] O, HOW THE WHEEL BECOMES IT! ISBN 0 14 | 00.6927 5". Upright at base of spine, a penguin in white outlined in black, on an orange ground, inside an oval frame. The front has a panel of silver within a pink-and-white frame: on the panel is printed "[in pink and light green] ANTHONY | POWELL | [8-pointed star] | [in pink and white display type] O, HOW THE | WHEEL | BECOMES | IT! | [in normal white type, quotation from review (5 lines) | device]". On back cover, in white on light green: "[note (2 paragraphs) | quotations from 3 reviews] | Cover design by Tricket and Webb Limited | [device as on spine] | [in black] A PENGUIN BOOK | Fiction [in bottom LH corner, in black on a white panel, price information; in bottom RH corner, in black on a white panel, in computer characters] ISBN 0-14-006927-5 | [bar code and other numerals]".

Notes: Published 27 September 1984 in an edition of 13,500 copies at £2.50: reprinted 31 July 1986 (4,000 copies).

(c) First American edition (1983)

O, How the Wheel | Becomes It! | A NOVEL | Anthony Powell | [device: an owl perched on a bough, inside a frame which has rounded corners] | HOLT, RINEHART and WINSTON NEW YORK

Collation: 8 1/2 x 5 1/2 ins. [216 x 138 mm.] Pp.[i-viii], 1-136.

Contents: P. [i]: "*O, How the Wheel Becomes It!*". [ii]: The description is as p. [2] of the first British edition. [iii]: title-page. [iv]: "*For Hilary* | Copyright © 1983 by Anthony Powell | [rights reserved note (4 lines) | Library of Congress CIP data (6 lines) ends] ISBN 0-03-063999-9 |

FIRST AMERICAN EDITION | Designer: DEBRA L. MOLOSHOK | Printed in the United States of America | 10 9 8 7 6 5 4 3 2 1 | [computer type-face] ISBN 0-03-063999-9". [v]: "[quotation (5 lines) begins] OPHELIA [space] You must sing *A-down a-down* [ends] Hamlet. IV.5". [vi]: blank. [vii]: as [i]. [viii]: blank. 1-136: text.

Binding: Bound in black linson. Lettered down the spine, in shiny silvery-grey: "Powell [space] O, *How the Wheel Becomes It!* [space] HOLT RINEHART WINSTON". The bottom RH corner of the rear board of the copy examined is blind-stamped with the publisher's device, as on title-page.

Paper: Cream wove unwatermarked paper.

Jacket: The FP, spine and RP are coloured in various shades of brown : on the FP this serves as background to titling in sans-serif caps and imitation script, printed over a plume of greyish-blue smoke from a cigarette in a lady's holder. Down the spine, in black: "O, HOW THE WHEEL BECOMES IT | ANTHONY POWELL | [across spine, rule continued from FP | device as title-page] Holt | Rinehart | Winston". On RP, within a white frame, two columns of titles of books by Powell. Below the frame, photo of Powell; alongside the photo, quote from review (6 lines) | inside a smaller frame, ISBN and other numerals. On FF: "[in computer characters, ISBN and price] | O, | in imitation script] *How the Wheel | Becomes It!* | [in normal type, blurb (27 lines)] | 1183". On RF: "TO KEEP THE BALL ROLLING | The memoirs of | ANTHONY POWELL | [4 titles, each followed by quotation from review (18 lines in all)] | *Jacket design* © 1983 | by Marc Cohen / *Visible Ink* | [Publisher's address (3 lines)]".

Notes: Appears to be a reset edition: typography, line endings and page endings differ from the first English edition. One copy of the edited typescript was sent to the US on December 1982 (Bruce Hunter to AP, 3 December 1982: DHA). An agreement was made with Holt, Rinehart in January or February 1983 (Bruce Hunter to AP, 28 January 1983: DHA). Three corrections were sent by Powell, apparently in April 1983, only one of which, a literal, is made in this edition. Three further corrections were sent by Powell to Roland Gant (letter dated 18 May 1983: RHGAL) and these appear in this edition. References (to the first English edition) are: p. 15, l.5 (word omitted for stylistic reasons); p.88 last line (a literal); p. 127, ll. 33-4 (word change for stylistic reasons). Further corrections were apparently made for this edition later (RG to Dorothy Olding, 3 November 1983: RHGAL. Letter does not list them). Published 11 November 1983 at \$13.95. Harold Ober Associates state that gross sales were 5,176 copies and that the title went out of print on 30 June 1988. DHA's contract records show net sales of 3,760 copies to 31 December 1985.

Reviews: *New York Times*, 22 January 1984 (Charles Michener)
 New Yorker, 9 January 1984

O, How the Wheel | Becomes It! | A NOVEL | Anthony Powell | [device: a stylised plume within a circle] | A PLUME BOOK | [between two rules] NEW AMERICAN LIBRARY | [under lower rule] NEW YORK.

Collation: 8 x 5 1/5 ins. [202 x 182 mm.] Pp. [i-viii], 1-136.

Contents: P.[i]: quotations from 5 reviews; biographical note (7 lines). [ii]: blank. [iii]: title-page. [iv]: "*For History* | Copyright © 1983 by Anthony Powell | [rights reserved note (2 lines) | hard-back publisher's address (2 lines) and authorization note (2 lines) rule | Library of Congress CID data (6 lines) | rule | trade mark note (3 lines) | details of New American Library imprints (3 lines)] | First Plume Printing, November 1985 | 1 2 3 4 5 6 7 8 9 | Printed in the United States of America". [v-viii], 1-136: as A.27©.

Binding: Glued in a card cover. On FC, illustration of a young man with a cat, seated in an armchair, with two young women, one to each side, behind them, a window with a view of fields, a lake and woods. In a panel above the picture: "ANTHONY POWELL | AUTHOR OF | A DANCE TO THE MUSIC OF TIME | *O, How the Wheel Becomes It!*". On spine: "PLUME | FICTION | [device] | [down spine] *O, How the Wheel Becomes It!* ANTHONY POWELL 0-452-25750-5 | FICTION". On RC: "FICTION [dot] 25756 [dot] \$5.95 | [quote from review (4 lines) | blurb (16 lines) | quotes from 2 further reviews (6 lines) | on a white panel, ISBN, bar-code and other numerals]". The inside front and rear covers are blank.

Notes: Published in November 1985 in an edition of 3,500 copies at \$5.95. A further paperback edition was published by Sun & Moon Press in 1995.

A.28 TO KEEP THE BALL ROLLING

1983

(a) Penguin edition

[Flower] | To Keep the Ball Rolling | [Flower] | The Memoirs of | ANTHONY POWELL | [device] | PENGUIN BOOKS

Collation: 7 4/5 x 5 1/10 ins. [197 x 129 mm.] Unsigned. Pp. [1-11], 12-20, [21], 22-55, [56], 57-76, [77], 78-96, [97], 98-114, [115-17], 118-133, [134], 135-193, [194], 195-9, [200], 201-217, [218-21], 222-6, [227], 228-273, [274], 275-311, [312], 313-322, [323-5], 326-441, [442-5], 446-456.

Contents: P. [1]: "PENGUIN BOOKS | To Keep the Ball Rolling | [biographical note (3 paragraphs)]". [2]: blank. [3]: title-page. [4]: "[Penguin Books addresses (5 lines) | publishing history (9 lines) begins] First published in Great Britain in four volumes by William Heinemann Ltd | [ends] This abridged and revised edition first published by Penguin Books 1983 | [copyright and

rights reserved note (3 lines) | details of printer and filmsetter (4 lines) | conditions of sale note (9 lines)]". [5]: "[Quotation (7 lines) begins] To keep the ball rolling [ends] People won't take sufficient notice of one, don't you | know.' | Joseph Conrad: *Chance*". [6]: "*for my grandchildren*". [7]: Contents. [8]: blank. [9]: "PART ONE | [flower] | Infants of the Spring | [flower] | *Laertes* Virtue itself 'scapes not calumnious strokes. | The canker galls the infants of the spring | *Hamlet* I 3". [10]: blank. [11]-114: text. [115]: "PART TWO | [flower] | Messengers of Day | [flower] | [quotation (5 lines) begins] *Decius* Here lies the east: | [ends] messengers of day. | *Julius Caesar* II I". [116]: blank. [117]-217: text. [218]: blank. [219]: "PART THREE | [flower] | Faces in My Time | [flower] | [quotation (5 lines) begins] *Kent* Sir, 'tis my occupation | [ends] Before me at this instant. | *King Lear* II 2". [220]: blank. [221]-322: text. [323]: "PART FOUR | [flower] | The Strangers All Are Gone | [flower] | *Nurse* Anon, anon! | Come, let's away; the strangers all are gone | *Romeo and Juliet* I 5". [324]: blank. [325]-441: text. [442]: blank. [443]: "Index". [444]: blank. [445]-456: Index. There are 8 leaves of black-and-white photographs between pp. 208 and 209, and 4 leaves of advertising at the end.

Binding: Glued in a white card cover, the front and back printed in brown, red, black and orange. Lettered down the orange spine "[in black] ANTHONY POWELL [in white] TO KEEP THE BALL ROLLING [in black] ISBN 0 14 | 00.6667 5", with the penguin device upright at base of spine.

Paper: White wove unwatermarked paper.

Notes: Published 20 September 1983 at £3.95. 15,500 copies were printed of which 3,000 were imported by Penguin US, who were licensed by Holt Rinehart to issue it in the USA. Shortly before publication of the British edition it was understood that the US copies were to be printed as part of the Penguin UK print run (Bruce Hunter to AP, 22 July 1983: AP); but AP subsequently sent some corrections for the American printing and it was thought these could be incorporated (Bruce Hunter to AP, 20 June 1984: AP). It appears from Hunter's letter that the printing for export to the USA was done separately and after that for the UK. The book was published in the USA at \$7.95 in 1984.

In November 2002 I examined two issues of the English printing. One, having the cover as described (see above, *Binding*) has author's corrections on 15 pages: the other, with a newly-designed cover, has slight changes to the listing of publisher's addresses on p. [4]. The figures: "3 5 7 9 10 8 6 4 2", also on p. [4], may indicate that this is a copy for import by Penguin U.S.A. The majority of the author's corrections are made in this issue.

Penguin reissued the work in the UK on 25 January 1990, with a new cover, in a printing of 4,000 copies.

(b) American hardback edition (2001)

To Keep the Ball Rolling | The Memoirs of | ANTHONY POWELL | Foreword by | FERDINAND MOUNT | THE UNIVERSITY OF CHICAGO PRESS

Collation: 9 3/10 x 6 ins. [236 x 150 mm.] [1-12] 16, [13] 4, [14] 8, [15-16] 16. The description of the pagination is as A.28(a), except that there are 12 additional, unnumbered pages of illustrations, between pages 114 and [115].

Contents: P.[i]. "To Keep the Ball Rolling". [ii]: biographical note (3 paragraphs). [iii]: title-page. [iv]: "The University of Chicago Press, Chicago 60637 | [author's copyright details and dates (2 lines)] | Foreword © 2000 by Ferdinand Mount | [rights reserved and publishing history note (6 lines)] | University of Chicago Press edition 2001 | Printed in the United States of America | 05 04 03 02 01 654321 | Photographs used by permission of Lady Violet Powell. | [Library of Congress CIP data (14 lines)] | [paper suitability note (3 lines)]". [1]: contents. [2]: "for my grandchildren". [3]: quotation, as A.28(a) p. [5]. [4]: blank. [5]-8: Foreword. [9]-456: the description is as A.28(a).

Binding: Bound in light greenish blue [172] cloth. Spine lettered in deep purplish red [256]. "To keep | the Ball | Rolling | [down the spine] THE MEMOIRS OF | ANTHONY POWELL | [across base] CHICAGO". These are green and white head – and tailbands.

Paper: White wove unwatermarked paper.

Jacket: The background colour of the spine, RP and flaps is pale blue [185]; the letterpress, except as otherwise stated, is deep purplish red. On FP, reproduction of portrait of Powell by Henry Lamb; on a panel "[in cream on brown] *To Keep the Ball Rolling* | [in deep purplish red on pale blue] THE MEMOIRS OF | ANTHONY POWELL | WITH A FOREWORD BY FERDINAND MOUNT". On spine "[in cream on brown] *To Keep | the Ball | Rolling* | [the remaining letterpress is as *Binding*]". On RP: [quotation from review in cream on brown] | PRAISE FOR ANTHONY POWELL AND | *To Keep the Ball Rolling* | [quotations from 5 reviews] | THE UNIVERSITY OF CHICAGO PRESS | www.press.chicago.edu | | [rule] | in black on a white panel, ISBN, barcode and other numerals". On FF: "[in black] \$27.52 | [blurb (38 lines)]". On RF: "[biographical note (19 lines) | [Jacket image credit (3 lines)] | Jacket design: Toni Ellis. | Printed in the U.S.A.".

Notes: The text follows the corrected Penguin issue: see A.28(a), *Notes*. Published at \$27.50. Sales to June 2001 : 4731 copies. The foreword by Ferdinand Mount was also published as "The last of all his kind" in *New York Review of Books*, 2 April 2000, p. 35.

(a) *First English edition*

[Within a frame] The Fisher King | [rule, in the form of a horizontal "barley-sugar" spiral] | A Novel by | ANTHONY POWELL | [device] *Heinemann : London*

Collation: 8 3/4 x 5 1/4 ins. [222 x 134 mm.] Original bound sections not visible on copy examined. Pp. [1-6], 7-255, [256].

Contents: P. [1]: "The Fisher King". [2]: "*Books by Anthony Powell | Novels | [7 titles] | A Dance to the Music of Time | [12 titles] | Biography | John Aubrey and his Friends | Plays | The Garden God and The Rest I'll Whistle | Memoirs: | To Keep the Ball Rolling | [4 titles]*". [3]: title-page. [4]: "William Heinemann Ltd | 10 Upper Grosvenor Street, London W1X 9PA | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published in Great Britain 1986 | © Anthony Powell 1986 | SBN 434 59926 3 | Printed in Great Britain by | Mackays of Chatham Ltd, | Chatham, Kent". [5]: "For | Anthony and Tanya". [6]: blank. 7-[256]: text.

Binding: Appears to be glued, not sewn. Bound in dark blue [183] linson. Spine lettered in gold: "The | Fisher | King | [rule, in the form of a horizontal "barley-sugar" spiral] | ANTHONY | POWELL | [device, as on title-page, within a frame]".

Paper: White wove paper.

Jacket: Is of shiny paper. FP, RP and spine are in purplish blue [194]; flaps are in white. Titling on FP and spine in imitation script. On FP: "[in silver-grey] Anthony Powell [in white] The | Fisher | King". Down the spine: "[in silver-grey] Anthony Powell [in white] The Fisher King"; upright at base of spine, in white: device, as on title-page, within a frame. On RP, between silver-grey horizontal imitation brush strokes, near top and bottom of panel: "[in white] O, HOW THE WHEEL BECOMES IT! | by | ANTHONY POWELL [quotations from 4 reviews] | [on a white panel, in blue, ISBN, bar-code and other numerals]". On FF: "[in silver-grey, a horizontal imitation brush stroke] | [in blue on white] [blurb (30 lines)] | £9.95 | net | [in silver-grey, a horizontal imitation brush stroke]". On RF: between silvery-grey horizontal imitation brush strokes near top and bottom of flap as FF: "[in blue] BOOKS BY | ANTHONY POWELL | NOVELS | [7 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | BIOGRAPHY | *John Aubrey and his Friends* | PLAYS | *The Garden God and The Rest I'll Whistle* | MEMOIRS | *To Keep the Ball Rolling* | [4 titles, in italic] | Design: Beaver Design".

Notes: Published 3 April 1986 in an edition of 12,500 copies at £9.95; reprinted 1986. Two extracts, entitled "Lamont and Mr Jack" (from pp. 36-42) and "The Middlecotes and the Beals" (from pp. 69-77) were published in *The Fiction Magazine*, February 1986, pp. 19-23 (C.1533).

Reviews:

- Books and Bookmen*, April 1986 (A.S. Byatt)
- Daily Telegraph*, 4 April 1986 (Roy Fuller)
- Financial Times*, 5 April 1986 (Anthony Curtis)
- Guardian*, 2 April 1986 (W.L. Webb)
- Listener*, 3 April 1986 (Gavin Millar)
- Literary Review*, April 1986 (Peter Levi)
- London Magazine*, April/May 1986 (John Mellors)
- London Review of Books*, 7 April 1986 (John Bayley)
- Observer*, 6 April 1986 (Jonathan Keates)
- Punch*, 2 April 1986 (Stanley Reynolds)
- Scotsman*, 12 April 1986 (Allan Massie)
- Spectator*, 5 April 1986 (Isabel Colegate)
- Sunday Telegraph*, 13 April 1986 (William Cooper)
- Sunday Times*, 6 April 1986 (Nicholas Mosley)
- Tablet*, 21 June 1986 (George Bull)
- Telegraph* (Saint John, New Brunswick), 14 June 1986 (Luis Cardoso)
- The Times*, 3 April 1986 (James Fenton)
- TLS*, 4 April 1986 (George Craig)
- Vrij Nederland*, 30 August 1986 (Anthony Paul)
- Weekend Scotsman*, 12 April 1986 (Allan Massie)
- Whig Standard*, 14 June 1986 (Charles Pullen)
- Winnipeg Free Press*, 24 May 1986 (David Williamson)

(b) First English paperback edition (1987)

Anthony Powell | [rule] | THE FISHER KING | [between two rules] sceptre

Collation: 7 3/4 x 5 ins [197 x 128 mm.] 128 leaves. Pp. [1-9], 10-250, [251-6]. within 10-250, the beginning pages of all chapters are unnumbered, as follows: pp. [13, 19, 25, 29, 35, 39, 49, 53, 59, 61, 65, 67, 71, 79, 85, 97, 105, 109, 115, 121, 127, 133, 139, 147, 155, 161, 165, 167, 175, 183, 189, 195, 205, 211, 217, 229, 241]; and where a chapter ends on a right-hand page, the verso is blank, as follows: pp. [12, 18, 28, 38, 48, 84, 96, 104, 108, 114, 132, 146, 154, 160, 182, 194, 228, 240].

Contents: P. [1]: "ANTHONY POWELL | [biographical note (2 paragraphs: 18 lines)] | between two rules] sceptre". [2-3]: quotations from reviews. [4]: blank. [5]: title-page. [6]: The lower

portion of the page is divided into two by a vertical rule. To left of rule: "Copyright © Anthony Powell 1986 | First published in Great Britain in | 1986 by William Heinemann Ltd. | *Sceptre edition* 1987 | Sceptre is an imprint of Hodder and | Stoughton Paperbacks, a division of | Hodder and Stoughton Ltd. | British Library C.I.P. | [catalogue entry (4 lines)] ISBN 0-340-40781-6". To right of rule: "[Note on characters and situations (4 lines) | conditions of sale note (10 lines) | colophon (10 lines)]". [7]: "THE FISHER KING". [8]: blank. [9]-250: text. [251-6]: advertisements.

Binding: Glued in a shiny card cover. On FC, within a quadruple frame, an area of pale yellow [89], containing print as follows: "Author of A DANCE TO THE MUSIC OF TIME sequence | [in imitation script] The | Fisher King | [design of a man with fishing rod, wading in a stretch of water; beside and part overlapping it, a man reclining, with crutches and a camera] | [in imitation script] Anthony | Powell | '*ANTHONY POWELL IS AT HIS VERY BEST HERE*' | THE SUNDAY TIMES". The bottom of the frame is broken by the word "sceptre [between two rules as elsewhere]". Down the spine, on white: "[in black] Anthony Powell [in orange, in imitation script] The Fisher King [in black across base of spine] [between two rules] sceptre". The RC, on white, contains, within a frame, advertising material for the novel including quotations from four reviews; below the frame, a grey panel containing cover illustration credit (Rachel Tate), price, ISBN, barcode and other numerals.

Paper: Wove paper.

Notes: Published 7 May 1987 at £3.95 (UK). There were two impressions for this publication date:

- i) a printing of 25,000 copies for the UK;
- ii) a smaller format printing of 8,000 copies for export.

Hodder's licence for this edition ran to 1995: (AP to GL, 21 June 1992: GL). A re-set paperback edition was published by Mandarin, then an imprint of Reed Books, on 16 January 1995.

(c) Large print edition (1987)

The Fisher King | A NOVEL BY | ANTHONY POWELL | [in shaded type, darker at bottom] ISIS | [normal bold type] LARGE PRINT | [between rules] MAINSTREAM SERIES | Oxford, England | Santa Barbara, California-

Collation: [A-H] 16, [I] 8, [K] 16 [mm.] Pp. 1-330 [i-vi],

Contents: P.[i] : "THE FISHER KING". [ii] : blank. [iii] : title page. [iv] "Copyright © 1986 by Anthony Powell | First published in Great Britain 1986 by | William Heinemann Ltd., 10 Upper

Grosvenor St., | London W1X 9PA | First published in the U.S.A. 1986 by Clio Press Ltd, | 55 St Thomas St., Oxford OX1 1JG, by arrangement | with William Heinemann Ltd. and W.W. Norton & Company Inc. | British Library Cataloguing in Publication Data | [Catalogue entry (4 lines) in smaller type] | ISBN 1-85089-188-5 | Phototypeset, printed and bound by | Unwin Brothers, Old Woking, Surrey | Cover designed by CGS Studios, Cheltenham". [v] : "For | Anthony and Tanya". [vi] : blank.

Binding: Issued in hard cover. The shiny F and R boards have a background of criss-crossing vertical and horizontal lines, simulating the appearance of cloth, in darker blue on a lighter blue.

Jacket: On F board "[in dark purplish pink [251], in shaded type, heavier at bottom] ISIS | [in handwriting in white [dash] The [dash] Fisher | King | [interrupted rule] | in dark purplish pink] Anthony Powell". The spine is purplish blue [196]. On spine in white : "[in shaded type, as title-page] ISIS | [in normal type] LARGE | PRINT | [down the spine] THE FISHER KING | Anthony Powell". On R board, in purplish blue on a dark purplish pink panel inside a white frame : "[blurb (4 paragraphs : 18 lines) | ISBN 1 85089 188 5".

Paper: Cream wove paper.

Notes: Published 5 October 1987 at £8.95. The publishers believe that the print run was probably 1000 copies.

(d) First American edition (1986)

The transcription of the title-page is as the first English edition except that Heinemann's device and the words "Heinemann : London" are replaced by the following: "[within an oval frame, a logo formed by the letters W | N | W |] | W [dot] W [dot] NORTON & COMPANY | New York London ".

Collation: 8½ x 5½ ins. [205 X 142mm.] Appears to be [A-H] 16. Pp. [1-6], 7-255, [256].

Contents: Pp. [1-3]: the description is as the first English edition. [4]: "Copyright © 1986 by Anthony Powell | All rights reserved | Printed in the United States of America | First American Edition, 1986 | Library of Congress Cataloguing-in-Publication Data | [4 lines] | [in computer type] ISBN 0-393-02363-X | [publisher's addresses in New York and London (2 lines)] | 2 3 4 5 6 7 8 9 0". [5]: "For | Anthony and Tanya". [6]: blank. 7-[256]: text.

Binding: The spine and the adjacent 55 mm. of the FC and RC are covered in black cloth : the rest of the FC and RC are covered in grey paper. Spine lettered in silver-grey: "[down the spine] POWELL | [across spine, an ornamental rule, as on title-page] | [down the spine] The Fisher King | [across spine, an ornamental rule] | NORTON".

Jacket: Is of shiny paper. The background colour of the FP and spine is grey: on RP, the background is a photograph of Powell in front of shelves of books. The background colour of the flaps is white. Lettered on FP: "[in black] ANTHONY | POWELL | [rule] [in purple] THE [rule, in black] | [in purple] FISHER KING | [rule, in black] | [between two black short rules, in purple] A NOVEL". Near bottom of FP there are two rows of silhouettes of people in various poses : dancing; operating a camera; pouring drinks, etc. Printed down spine: "[in black] POWELL [in purple] THE | [in black, two silhouettes as on FC] | [in purple] FISHER KING | [in black, upright at base of spine, device : an oval containing a bird, wings projecting outside the oval] | NORTON". At bottom of RP: "in computer type on a white panel] ISBN 0-393-02363-X". On FF: "[in computer type] FPT ISBN 0-393-02363-X > \$15.95 | [quotation from review (9 lines) | blurb (3 paragraphs: 27 lines)] | JACKET DESIGN BY ROBERT REED | 9-86". On RF: "What the English critics said about | *The Fisher King* | [quotations from 5 reviews] | [in white on black, logo as on title-page] Norton [ornamental rule] | [publisher's name as on title-page] NEW YORK [dot] LONDON | *Printed in the United States of America* | *Photo by Jerry Bauer*".

Notes: Published in September. Sales less returns to December 1991 : 4580 copies.

(e) ***First American Paperback edition (1987)***

[Within a frame] The Fisher King | [horizontal barley-sugar spiral] | *A Novel by* | ANTHONY POWELL | W[dot] W[dot] NORTON & COMPANY | *New York London*

Collation: 8¼ x 5½ ins. [209 x 140 mm.] 128 leaves. Pp. [1-6], 7-255, [256].

Contents: P.[1]: biographical note. [2] "AVAILABLE FROM SHORELINE BOOKS | Twentieth Century Fiction | [12 titles in italic, with authors' names in roman (12 lines)]". [3]: title-page. [4]: "[The first three lines are as A.26(d)] | First published as a Norton paperback 1987 | [The next eight lines are as A.26(d)] | 3 4 5 6 7 8 9 0". [5]-[256]: As A.26(d).

Binding: Glued in a shiny card cover. The background colour is light grey [264]; at top of FC there is a panel coloured reddish brown, divided from the rest of the FC by a double rule. Below the double rule: "[in green] THE FISHER | KING | [in black] [rule] | ANTHONY POWELL". Below the titling: double rule | between vertical double rules, reproduction from a picture of a boat with passengers. Spine lettered: "[down the spine] [in green] THE FISHER KING [in black] ANTHONY POWELL". AT base of spine: "[device] | NORTON". On RC, between vertical double rules, in black on white: "[rule] | SHORELINE BOOKS | [rule | note on plot and author (13 lines) | quotations from 4 reviews (13 lines)] | JACKET ART: THERESA BERNSTEIN'S "OUTING ON THE HUDSON" | COURTESY OF GRAND CENTRAL ART GALLERIES, NEW YORK. | W[dot] W[dot] NORTON & COMPANY [dot]

NEW YORK [dot] LONDON | [rule] | [in computer characters, ISBN and price]". The inside covers are blank.

Paper: White wove unwatermarked paper.

Notes: Published 26 October 1987 at \$7.95. Sales to December 1992 : 3,808 copies.

A.30 ALBUM OF ANTHONY POWELL'S DANCE ...

1987

The Album of | ANTHONY POWELL'S | DANCE TO | THE MUSIC OF TIME | [horizontal line of ornaments] | EDITED BY VIOLET POWELL | PREFACE BY | ANTHONY POWELL | [ornament] | INTRODUCTION BY | JOHN BAYLEY | WITH 224 ILLUSTRATIONS [device: within an oval frame, the letters T & H, with fishes above and below] | THAMES AND HUDSON

Collation: 11 x 8 1/2 ins. [276 x 218 mm.] [A]4, [B-I, K]8. Pp. [1-6], 7, [8], 9-22, [23-4], 25-144, [145], 146-152. Within pp. 25-144 page numbers are placed in the bottom corners: RH on rectos, LH on versos. The following pages, bearing illustrations, are unnumbered: [27, 34, 36-7, 39, 41, 43-6, 48, 51, 53, 60-1, 63, 67, 73-4, 76, 79, 82-3, 85-6, 88, 91, 93-4, 97, 99, 101, 103-4, 108, 111, 115, 117, 120, 122, 125, 127, 131, 135, 137-8, 140, 143].

Contents: P. [1]: "*The Album of* | ANTHONY POWELL'S | DANCE TO | THE MUSIC OF TIME". [2]: blank. [3]: title-page. [4]: "[fictional status note (6 lines)] | *Picture research by Alla Weaver* | [conditions of sale note (7 lines)] | © 1987 Anthony Powell | Layout and Introduction © 1987 Thames and Hudson | [rights reserved note (5 lines)] | Printed and bound in Spain by | Artes Gráficas Toledo, S.A. | D.L.T.O.: 385-1987". [5]: contents. [6]: [quotation (7 lines) from *Faces* (A.25 (a)) p. 214]. 7- [8]: preface. 9-22: Introduction. [23]: "[Within a double frame inside an ornamental border] *THE ALBUM*". [24]-144: text. [145]: [note (27 lines) on publishing history and chronology, relating the novels to corresponding pages of the *Album*]. 146-151: List of illustrations with sources. 152: index.

Binding: Bound in light yellowish brown [76] linson. In gold on front board, publisher's device, two fishes with stylized wave between them, within an oval double frame. Lettered in gold down the spine: "*The Album of* ANTHONY POWELL'S DANCE TO THE MUSIC OF TIME". In gold at base of spine: "[rule] | THAMES | AND | HUDSON". The endpapers are marbled and there are white head and tailbands.

Paper: White wove paper, plate quality.

Jacket: The background colours of the shiny jacket are as follows: FP, RP deep red [13]; spine black; flaps white. On FP: a collage of monochrome photos used in the book, forming a frame around a colour reproduction of part of the Poussin painting; below the pictures "[in white on a black panel,

framed in brilliant orange yellow [67] border containing double frame in black] *The Album of | ANTHONY POWELL'S | DANCE TO | THE MUSIC OF TIME*"; in black, below the panel "*EDITED BY VIOLET POWELL | PREFACE BY ANTHONY POWELL | [rule] | INTRODUCTION BY JOHN BAYLEY*". Lettered down the spine, in white on black, as spine of book; at base of spine, in white on black, device as on title-page. On RP: in white, quotations from reviews; in black on white panel in bottom RH corner, ISBN, barcode and other numerals. On FF: in black: "*The Album of | ANTHONY POWELL'S | DANCE TO | THE MUSIC OF TIME | [editorial, preface and introduction credits (3 lines)] [blurb (3 paragraphs: 43 lines)] With 224 illustrations*". On RF, in black: "[biographical notes on Violet Powell, Anthony Powell and John Bayley (3 paragraphs: 21 lines) | jacket acknowledgement (3 lines) | note containing publisher's address (5 lines)] | Printed in Spain".

Notes: Published on 21 September 1987 in an edition of 4,000 copies at £14.95. The bulk of the letterpress consists of excerpts from the *Dance* novels linked together with editorial explanatory passages.

From correspondence it appears:

- i) that the notion of producing a work of this kind had been under consideration as early as 1970;
- ii) that Heinemann did not wish to publish (BH to AP, 8 December 1983: AP);
- iii) that DHA and others had reservations about it being "a sort of cut down version of THE DANCE" (BH to AP, 8 December 1983).

Reviews: *Daily Telegraph*, 25 September 1987 (Hugh Massingberd)

A.31 MISCELLANEOUS VERDICTS

1990

(a) *First English edition*

ANTHONY POWELL | Miscellaneous | Verdicts | WRITINGS ON WRITERS 1946-1989 | [device] | HEINEMANN : LONDON

Collation: 9 1/2 x 6 ins. [240 x 151 mm.] [A-I, K-Q[16]. Pp. [i-vi], vii-viii, 1-501, [502-4]. Within 1-501 the following pages are unnumbered: [5-6 (6 blank), 145-6 (146 blank), 266-8 (266, 268 blank), 404-6, (404, 406 blank)].

Contents: P. [i]: "Miscellaneous Verdicts". [ii]: "*Also by Anthony Powell | NOVELS | [7 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | BIOGRAPHY | John Aubrey and his Friends | PLAYS | The Garden God and The Rest I'll Whistle | MEMOIRS | To Keep the Ball Rolling | [4 titles, in italic]*". [iii]: title-page. [iv]: "William Heinemann Ltd | Michelin House, 81 Fulham Road, London SW3 6RB | LONDON MELBOURNE AUCKLAND | First published in Great Britain 1990 | Copyright © Anthony Powell 1990 | A CIP catalogue record for this book | is available from the

British Library | ISBN 0 434 59928 X | Typeset in 11/12 pt Linotron Baskerville by | Hewer Text Composition Services, Edinburgh | Printed and bound in Great Britain by | St Edmundsbury Press, Bury St Edmonds [sic], Suffolk". [v]: "For | Roy Jenkins". [vi]: "ACKNOWLEDGMENTS | [note (16 lines)]". vii-viii: contents. 1-501: text. [502-4]: blank.

Binding: Bound in deep blue [79] linson. Lettered down the spine in pale yellow: "ANTHONY POWELL *Miscellaneous Verdicts*". At base of spine, in pale yellow, publisher's device within a frame.

Paper: White wove paper.

Jacket: The background colour of the shiny jacket is off-white but around the panels and spine there is a pattern of white, yellow and blue strips with dots and curves in reddish brown. On FP, within a blue frame on a plain panel: "ANTHONY | POWELL | [rule] | *Miscellaneous Verdicts* | [monochrome photograph of author] | WRITINGS ON WRITERS | 1946-1989". On spine, within a blue frame on a plain panel: "[down spine] ANTHONY POWELL *Miscellaneous Verdicts* [at base of spine device, as title-page, within a small frame]". On RP, within a small plain panel, ISBN, bar-code and other numerals. The flaps are plain. On FF: "[blurb (3 paragraphs: 41 lines)] | £20.00 net". On RF: "Also by | ANTHONY POWELL | [list of works: the description is as p. [ii] except that *The Garden God* and *The Rest I'll Whistle* occupy two lines] | Design by Megan Wilson | Illustration courtesy of the Board of Trustees of the V & A | Cover photograph by Tony Russell".

Notes: Published on 21 May 1990 in an edition of 3,000 copies at £25.00.

Reviews: *Daily Telegraph*, 2 June 1990 (Hilary Spurling)
 Sunday Telegraph, 27 May 1990 (Auberon Waugh)

Translation: Selections from this work and from *Under Review* (A.33) were published as *Écrits sur les Écrivains : Convictions Singulières* (Paris: José Corti, 1994).

(b) *First American edition (1992)*

ANTHONY POWELL | *Miscellaneous | Verdicts | WRITINGS ON WRITERS 1946-1989* | [device: an open book, over a bird with outstretched wings, within an oval frame] | THE UNIVERSITY OF CHICAGO PRESS | *Chicago & London*

Collation: 9 1/4 x 5 3/4 ins. [236 x 150 mm.] [A-I, K-Q] 16. Pp. [i-vi], vii-viii, 1-501, [502-4].

Contents: Pp. [i-iii]: as A.31(a). [iv]: "The University of Chicago Press, Chicago 60637 | © 1990 Anthony Powell | All rights reserved | University of Chicago Press edition 1992 | Printed in the U.S.A.

| 01 00 99 98 97 96 95 94 93 92 1 2 3 4 5 6 | ISBN: 0-226-67710-9 (cloth) | First published by William Heinemann Ltd in 1990 | This book is printed on acid-free paper | Library of Congress Cataloguing-in-Publication Data | [bibliographic record (12 lines)]". [v-vi], vii-viii, 1-501, [502-4]: The description is as A.31(a).

Binding: Bound in greyish red [19] cloth. Lettered down the spine, in gold: "ANTHONY POWELL *Miscellaneous Verdicts*"; across base of spine, in gold "Chicago". There are red and white head- and tail-bands.

Paper: Cream wove paper.

Jacket: The description of the background colour and general decorative pattern of the shiny jacket, and the description of the FP, are as A.31(a). The description of the spine is also as A.31(a), except that across base of spine, within the frame, there are two blue rules with the name "Chicago" between them. On RP, within blue frame on a plain panel: [in black] "[quotations from three reviews of the first English edition] | [in brown] *The University of Chicago Press* | [in black on a white panel which overlaps bottom line of frame] [ISBN and bar-codes]". On FF, in brown: "*Miscellaneous Verdicts* | WRITINGS ON WRITERS, 1946-1989 | ANTHONY POWELL | [in black, blurb (2 paragraphs: 27 lines)] | (*continued on back flap*)". On RF: "[monochrome photograph of Powell] | [note (5 lines)] | *For information on books of related interest* | [note (6 lines) including publisher's address] | Printed in U.S.A. | Design by Megan Wilson | Illustration courtesy of the Board of Trustees of the | Victoria & Albert Museum | Cover photograph by Tony Russell".

Note: Published in 1 July 1992 in an edition of 1,000 copies at \$34.95 (price from *Books in Print* 1992/93).

A.32 BRITISH EMINENCIES

1990

BRITISH EMINENCIES | HENRY MEE | Opened by The Right Hon [sic] Mr Richard Luce MP | Minister for the Arts | at | SOTHEBY'S LONDON | 22nd May 1990 | LONDON HOP EXCHANGE | 23rd May to 13th June 1990

Collation: 11 5/8 x 8 1/4 ins. [295 x 210 mm.] [A-E]8. Pp. [1-4], 5-79, [80].

Contents: P. [1]: "BRITISH EMINENCIES | HENRY MEE". [2]: Frontispiece: colour photograph captioned "Her Majesty The Queen and Henry Mee in the Yellow Drawing Room, Buckingham Place [sic]". [3]: title-page. [4]: " © Copyright Henry Mee, 1990 | Long Captions © Copyright Anthony Powell, 1990". 5-6: Contents. 7-79: Text. [80]: "DESIGNED AND PRINTED IN GREAT BRITAIN BY STAPLES PRINTERS ST ALBANS LIMITED".

Binding: Sewn in a card cover. The design, which continues round FC, spine and RC, appears to be reproduced from the background of a painting. On FC: "[in black] BRITISH EMINENCIES | PORTRAITS OF OUR AGE | AMERICAN EXPRESS | [in blackish blue, reproduction of artist's signature] Henry Mee". The spine is blank; on RC, near bottom, logo for American Express Travel Related Services. The inside front and rear covers are plain white and are blank.

Paper: Smooth white wove paper.

Notes: The bulk of the printed text is by Anthony Powell and consists of an essay, "Painters and Sitters" (pp. 10-13) also published in *Modern Painters* 3, 1 (March 1990) pp. 44-5, 47 (C.1650), and "long captions" to all but one of the 31 full-colour reproductions of portraits contained in the volume. These "long captions", each between 100 and 150 words, are printed on the LH side of each opening, facing the portrait on the RH side. The portraits reproduced in the volume date from 1984 onwards. Some were commissioned, some done at the artist's own suggestion.

The exhibition was shown:

- i) at Sotheby's on 22 May 1990 when the subjects of the portraits were among those invited;
- ii) at the London Hop Exchange from 23 May to 13 June 1990.

According to Henry Mee (personal communication), the catalogue for the showing at the Hop Exchange has the following variations from the version for the Sotheby's showing described above:

- i) FC: "PORTRAITS OF OUR AGE | AMERICAN EXPRESS" omitted;
- ii) RC: American Express Travel Related Services logo omitted;
- iii) title-page: all after "SOTHEBY'S LONDON" omitted;
- iv) p. 7: American Express Travel Related Services logo omitted at end of foreword.

The variation in the title-page suggests, however, that these copies may have been intended for the Sotheby's showing only.

10,000 copies were printed; they were not sold but at the Hop Exchange showing a donation to The Samaritans charity was invited.

A.33 UNDER REVIEW

1992

(a) *First English edition*

ANTHONY POWELL | Under Review | FURTHER WRITINGS | ON WRITERS 1946-1989 [sic] | [device] | HEINEMANN: LONDON

Collation: 9 1/2 x 6 ins. [240 x 150 mm.] 240 leaves. Original bound sections not visible on copy examined. Pp. [i-vi], vii-x, 1-467, [468-470]. Within 1-467 the following pages are unnumbered: [5-6 (6 blank), 86-8 (86, 88 blank), 212-14 (212, 214 blank), 328-330 (328, 330 blank), 462 (blank)].

Contents: P. [i]: "Under Review". [ii]: blank. [iii]: title-page. [iv]: "William Heinemann Ltd | Michelin House, 81 Fulham Road, London SW3 6RB | LONDON MELBOURNE AUCKLAND | First published in Great Britain 1991 [*sic*: see *Notes*] | Copyright © Anthony Powell 1991 | A CIP record for this book | is available from the British Library | ISBN 0 434 59929 8 | Typeset in 11/12 pt Linotron Baskerville by | Hewer Text Composition Services, Edinburgh | Printed and bound in Great Britain by | Mackays of Chatham PLC, Chatham, Kent". [v]: "For | Kingsley Amis". [vi]: "ACKNOWLEDGEMENTS | [note (10 lines)]". vii-x: Contents. 1-467: text. [468-470]: blank.

Binding: Appears to be glued, not sewn. Bound in black [267] linson. Lettered down the spine, in silver: "UNDER | REVIEW ANTHONY POWELL". At base of spine, device within a frame.

Paper: White wove paper.

Jacket: FP, RP and spine are shiny. FP has background a reproduction of the author's portrait by Henry Mee (see A.32). On FP: "[in black] UNDER | REVIEW | [rule] | [in white] *Writings on Writers 1946-1990 [recte] | ANTHONY POWELL*". | Down the spine: "[in black] UNDER | REVIEW [in white] ANTHONY POWELL [at base of spine, device in a small frame]". On RP "[in black] MISCELLANEOUS VERDICTS | [quotations from 2 reviews] | [in black on a white panel, ISBN, barcode and other numerals]". On FF, in black on white: blurb (3 paragraphs: 27 lines). On RF: "[monochrome photo of author] | ANTHONY POWELL | [note (4 lines)] | [reproductions of covers of *Dance* omnibus volumes] | Available as *Minerva Paperbacks* | Cover painting | HENRY MEE".

Notes: The subtitle on the cover is accurate, as the contents include pieces first published in 1990. According to RHGAL the book was published on 24 February 1992, in an edition of 2,000 copies. The price was £25.00.

Reviews:

- Country Life*, 12 March 1992 (Max Egremont)
- Scotsman*, 22 February 1992 (Colin Donald)
- Spectator*, 29 February 1992 (Stephen Spender)
- Sunday Telegraph*, 1 March 1992 (Hugh Massingberd)
- Sunday Times*, 1 March 1992 (John Bayley)
- Times*, 5 March 1992 (Michael Wright)
- Times Educational Supplement*, 3 April 1992 (Ronald Hayman)
- TLS*, 20 March 1992 (David Plante)

Translation: See A.31(a), *Translation*.

(b) First American edition (1994)

Under Review | FURTHER WRITINGS | ON WRITERS, 1946-1990 | ANTHONY POWELL | THE UNIVERSITY OF CHICAGO PRESS

Collation: 9¼ x 6 ins. [236 x 155 mm.] [A-0]16. Otherwise as A.33(a).

Contents: [i]: "Under Review". [ii]: "*Also by Anthony Powell* | NOVELS | [7 titles, in italic] | A DANCE TO THE MUSIC OF TIME | [12 titles, in italic] | BIOGRAPHY | [1 title] | PLAYS | *The Garden God* and *The Rest I'll Whistle* | MEMOIRS | To Keep the Ball Rolling | [4 titles, in italic] | ESSAYS | *Miscellaneous Verdicts*". [iii]: title-page. [iv]: "[biographical note (8 lines)] | The University of Chicago Press, Chicago 60637 | William Heinemann Ltd., London SW3 6RB | Copyright © Anthony Powell 1991 | All rights reserved. First published in Great Britain 1991 | University of Chicago Press edition 1994 | Printed in the United States of America | 03 02 01 00 99 98 97 96 95 94 1 2 3 4 5 | ISBN: 0-226-67712-5 (cloth) | [Library of Congress CIP data (11 lines) | paper standard note (4 lines)]". [v]-[470]: the description is as A.33(a).

Binding: Bound in deep red [13] cloth. Lettered down the spine in gold: "UNDER | REVIEW ANTHONY POWELL | [across base of spine] CHICAGO". There are yellow and pink head and tailbands.

Paper: Cream wove unwatermarked paper.

Jacket: The background colour of the spine, RP and flaps is very red [11]: the background of the FP is a portrait of the author by Henry Mee (see A.32). On FC: "[in red] UNDER | REVIEW | [in black] [rule] | *Further Writings on Writers, 1946-1990* | [in white] ANTHONY POWELL". Lettered down the spine: "[in white] UNDER | REVIEW [in black] ANTHONY POWELL [in white, across base of spine] Chicago". On RP, in black: "[on a white panel, within a double frame] Praise for *Under Review* | [quotations from 6 reviews (27 lines) | The University of Chicago Press". Below this, on a white panel, ISBN, bar-code and other numerals. On FF: "[in blue] *Under Review* | [in white] *Further Writings on | Writers, 1946-1990* | [in black] Anthony Powell | [in white, 29 lines of blurb] | (*Continued on back flap*)". On RF: "[remainder of blurb (9 lines)] | [photo of Powell] | [biographical note (6 lines)] | publicity note from publishers (6 lines)] | Jacket illustration: Henry Mee, *Anthony Powell*. | Courtesy of Anthony Powell. Photographer: Peter Lowry".

Notes: Published 1 July 1994. Sales to June 2001: 584 copies.

(a) Standard edition

Anthony Powell | *A Reference for Mellors* | Moorhouse & Sørensen.

Collation: 9½ x 6 ins. [24.3 x 15 cm] 1 section of 10 leaves.

Contents: p.[1]: "*A Reference for Mellors*". [2]: blank. [3]: title-page. [4]: "© 1966

Anthony Powell | [author's rights note (4 lines)] | *A Reference for Mellors* first appeared in *Winter's Tales* 12 1966 | First separate publication 1994 | ISBN : 1 898154 06 6 (standard edition) | ISBN : 1 898154 07 4 (special edition) | ISBN : 1 898154 08 2 (de luxe edition) | [British Library CIP data note (2 lines)] Set in Bembo 12 pt | and printed by letterpress | at Libanus Press Ltd, Marlborough, England | Moorhouse & Sørensen | 10 Ashchurch Terrace | London W12 9SL". 5-19: text. [20]: "Limited to 326 copies printed by letterpress at Libanus Press, Marlborough, | comprising : | 200 copies, numbered 101-300, | printed on Vélín Arches 160 gsm mould-made paper | and sewn into Fabriano Murillo card covers with Ingres wrappers; | 100 copies, numbered 1-100, signed by the author, | printed on Vélín Arches 200 gsm mould-made paper | and case-bound in cloth; 26 copies, lettered A-Z, signed by the author; | printed on Vélín Arches 200 gsm mould-made paper | and bound in quarter goatskin with a slip case. | This is copy [space]".

Binding: The card cover is dark yellowish brown [77] and the paper wrapper light olive brown[94]. On FP of wrapper : "Anthony Powell | *A Reference for Mellors*".

Paper: Cream wove paper : See also description of p.[20]. The last leaf is watermarked "ARCHES | FRANCE | T".

Notes: Published in July. The prices were : Standard edition £20; special edition £75; deluxe edition £200. The prospectus, which is an A4 leaf folded once, includes excerpts from pp.10 and 18. The copy of the prospectus examined was printed on unwatermarked paper of similar appearance to that of the standard edition. A separate order form, printed on laid paper, also unwatermarked, was inserted.

This was the first separate publication of this story by Powell. For its first and subsequent appearances see B.3.

(b) Special edition

The description is as A.34(a) except for:

Collation: 9½ x 5¾ ins. [24.1 x 14.7 cm.]

Paper: See A.34(a), description of p.[20]. The last leaf is watermarked as A.34(a) except that the final "T" is lacking.

Binding: The boards are covered in medium olive[107] cloth : the spine and approx. 1¼ ins. [3.5 cm.] of the boards in black cloth. Lettered down the spine in gold : "POWELL A REFERENCE FOR MELLORS". The endpapers are a speckled light grey paper.

(c) ***De luxe edition***

The description is as A.34(b) except for:

Binding: The boards are covered in a marbled laid paper coloured in shades of red and green with white, with uneven stripes suggesting folds of fabric; the spine and approx. 1¼ ins. [3.5 cm.] of the boards in dark yellowish green [137] leather. Lettered down the spine as A.34(b). The copy is presented in a black cloth-covered slipcase.

A.35 **JOURNALS 1982-86**

1995

(a) ***First English Edition***

JOURNALS | 1982-1986 | Anthony Powell | *With an introduction by* | VIOLET POWELL | [device] | Heinemann : London

Collation: 9½ x 6 ins. [241 x 156 mm.] [A-J] 16. Pp. [i-ix], x-xi, [xii-xiv], [1], 2-50, [51]-96, [97], 98-134, [135], 136-194, [195], 196-292, [293], 294-305, [306]. There are gatherings of four leaves of illustrations each, sewn in between pp. 82-3 and 210-11.

Contents: P.[i]: "JOURNALS | 1982-1986 | Anthony Powell". [ii]: "*Also by Anthony Powell* | *Fiction* | [22 titles including] John Aubrey and His Friends | Selections from John Aubrey [*sic*] | *Non Fiction* | [8 titles] | *Plays* | [3 titles]". [iii]: title-page. [iv]: "First published in Great Britain 1995 | by William Heinemann Ltd | an imprint of Reed Consumer Books Ltd | Michelin House, 81 Fulham Road, London SW3 6RB | and Auckland, Melbourne, Singapore and Toronto | Copyright © 1995 Anthony Powell | Copyright © Introduction 1995 Violet Powell | The authors have asserted 'their moral rights' | [quotation acknowledgement [(2 lines)] | [illustration acknowledgements and credits (7 lines)] | [Note on CIP record (2 lines)] | ISBN 0 434 00163 5 | Typeset by Delta type Ltd, Ellesmere Port, Wirral | Printed and bound in Great Britain by | Clays Ltd, St Ives PLC". [v]: Contents list. [vi]: blank. [vii]: "*For Tessa* | *With* | *Many Thanks*".

[viii]: Author's acknowledgements note (4 lines). [ix]-xi: Introduction. [xii]: blank. [xiii]: "JOURNALS | 1982-1986". [xiv]: blank. [1]-305: text. [306]: blank.

Binding: Bound in black imitation cloth, lettered down the spine in gold: "ANTHONY | POWELL JOURNALS | 1982-1986 | [device upright at base of spine]". There are black and yellow head and tailbands.

Paper: Cream wove unwatermarked paper. The endpapers are of a thicker, light yellowish brown [76] paper stock.

Jacket: The background colour of the shiny jacket is white. On FP: "[in black] ANTHONY | POWELL | [cartoon of Powell signed Marc (i.e. by Mark Boxer), inside a frame, gold on the inside, black outside] | [in gold and black] JOURNALS | [in black] 1982-1986". Down spine "[in black] ANTHONY | POWELL | [upright, in a gold frame, cartoon of Powell] | [in gold and black] JOURNALS | [in black] 1982-1986 | [device upright, in a frame]". On RP: "[in gold] PRAISE FOR ANTHONY POWELL | [quotations, in black, from 5 reviews, each followed by the critic's name in gold (15 lines in all) | ISBN, bar-code and other numerals]". On FP, blurb (24 lines) and price. On RP, "[photograph of Powell | note (7 lines)] | front cover illustration of Anthony Powell by Mark Boxer".

Notes: Published 30 January 1995 at £20. No print numbers or sales figures were available when sought in 2002.

The second paragraph of the entry for 23 May 1985 was reprinted in *A Concatenation of words by a variety of hands, with wood engravings of a variety of cats* [compiled] by Yvonne Skargon (London: Primrose Hill Press, 2000), p. [11]. A parody was published in *Private Eye*, 27 January 1995, p. 23 (F.25).

It is possible that publication of the three volumes of Journals (A.35, A.36 and A.37) in successive years was planned as a staged publishing project, since the time coverage of each volume is several years, and the first volume did not appear for two years after the period covered by the last volume.

Reviews:

- Daily Mail*, 28 January 1995 (Christopher Hudson)
- Evening Standard*, 16 January 1995 (A.N. Wilson)
- Independent*, 28 January 1995 (Godfrey Hodgson)
- Independent on Sunday*, 12 January 1995 (Suzi Feay)
- Observer*, 29 January 1995 (Michael Ratcliffe)
- Private Eye*, 13 January 1995
- Sunday Telegraph*, 22 January 1995 (Hugh Massingberd)

Sunday Times, 5 February 1995 (John Carey)

Times, 19 January 1995 (Hugh Thomas)

TLS, 20 January 1995 (D.J. Taylor)

(b) Paperback Issue

The title-page transcription is as A.35(a)

Collation: 9¼ x 6 1/8 ins. [233 x 155 mm.] Otherwise as A.35(a).

Contents: P.[i]: as A.35(a). [ii]: "*Also by Anthony Powell* | *Fiction* | [20 titles] | *Non Fiction* | John Aubrey and His Friends | Selections from John Aubrey [*sic*] | [8 further titles] | *Plays* [3 titles]". [iii]: As A.35(a). [iv]: As A.35(a) except 4 lines up: "ISBN 0 434 00304 2".

Binding: The bound sections are glued in a white card cover. FC: The description is as FP of A.35(a), *Jacket* except that below the title, in black, there is a quotation from a review (2 lines).

Spine: as spine of A.35(a), *Jacket*, but with author's name on one line, and omitting the illustration. On RC: "[Illustration, as spine of A.35(a), *Jacket*; beside and below the illustration, note (11 lines) | quotations from 4 reviews, each followed by the critic's name in gold (9 lines in all)] | Cover illustration by Mark Boxer | Cover design: Button Design Co. | [ISBN, barcode, other numerals and price]". The inside FC and RC are blank.

Paper: as A.35(a).

A.36 JOURNALS 1987-1989

1996

(a) First English Edition

JOURNALS | 1987-1989 | Anthony Powell | *With an introduction by* | VIOLET POWELL | [device] | Heinemann : London

Collation: 9½ x 6 ins. [241 x 156 mm.] [A-H] 16. Pp. [i-ix], x, [1-3], 4-69, [70], 71-159, [160], 161-228, [229], 230-9, [240-6]. A gathering of 4 leaves of photographs is sewn in between pp. 118-9.

Contents: P.[i]: "JOURNALS | 1987-1989 | Anthony Powell". [ii]: "*Also by Anthony Powell* | *Fiction* | [5 titles] | *A Dance to the Music of Time* [12 titles | space | 2 titles] | *Non Fiction* | [5 titles] | *To Keep the Ball Rolling* (memoirs) | [4 titles] | Journals 1982-1986 | *Plays* | [3 titles]". [iii]: title-page. [iv]: "First published in Great Britain | by William Heinemann Ltd | an imprint of Reed Consumer Books Ltd | Michelin House, 81 Fulham Road, London SW3 6RB | and

Auckland, Melbourne, Singapore and Toronto | [Copyright and moral rights note (3 lines) | quotation and illustration acknowledgements notes (13 lines) | CIP note (2 lines)] | ISBN 0 434 00328 6 | Typeset by Deltatype Ltd, Ellesmere Port, Cheshire | Printed and bound in Great Britain by Clays Ltd, St Ives plc". [v]: "*For my niece Antonia*". [vi]: Author's acknowledgements note (4 lines). [vii]: Contents list. [viii]: blank. [ix]-x: Introduction. [1]: "JOURNALS | 1987-1989". [2]: blank. [3]-239: text. [240-6]: blank.

Binding: Bound in black imitation cloth. Lettered down the spine in gold: "ANTHONY | POWELL JOURNALS | 1987-1989 | [device upright at base of spine]". There are black and white head and tailbands.

Paper: Cream wove unwatermarked paper. The endpapers are of a thicker, pale violet [214] paper stock.

Jacket: The background colour of the shiny jacket is brilliant blue [177]. On FP: "[in black] ANTHONY | POWELL | [in black on white, inside a frame, cartoon of Powell signed Marc (i.e. by Mark Boxer)] | [in white] JOURNALS | [in black] 1987-1989". Down spine: "[in black] ANTHONY | POWELL | [upright, in a frame, cartoon of Powell] | [down spine] [in white] JOURNALS | [in black] 1987-1989 [in white, device, upright, in a frame]". On RP: "[Cartoon of Powell] | *PRAISE FOR JOURNALS 1982-1986:* | [quotations, in black, from 3 reviews, each followed by the critic's name in white (10 lines in all) | on a white panel, ISBN, bar-code and other numerals]". On FF: blurb (32 lines) and price. On RF: "[note (7 lines)] | Jacket illustration by Mark Boxer | Jacket design: Button Design Co."

Notes: Published in April 1996 at £20.00. No print numbers or sales figures were available when sought in 2002.

A series of excerpts from various dates was published as "Magnetic Powell" in DT, 30 March 1996, *arts and books* pp. 1, 3 (C.1681). An excerpt, including the entry for 17 February 1988, was published as "As the Queen said to the Duke" in *Sunday Telegraph*, 31 March 1996 (C.1682). A further excerpt was reprinted as "Ten years ago this week", in *Sunday Telegraph*, 18 January 1998, *Books* p. 7 (C.1686).

A passage from the entry for 21 February 1989 was published in *The Assassin's Cloak : an Anthology of the World's Greatest Diarists*; edited by Irene and Alan Taylor (Edinburgh : Canongate Books, 2000) pp. 109-110.

Excerpts from the entry for 17 February 1988, describing Powell's visit to Buckingham Palace for the Companion of Honour investiture, were reprinted in *The Folio Book of Days*, edited by Roger Hudson (London : Folio Society, 2002) pp. 51-2.

Reviews:

Daily Mail, 13 April 1986 (Val Hennessy)

Evening Standard, 15 April 1996 (John Bayley)

Independent, 11 May 1996 (Edward Pearce)
Sunday Telegraph, 7 April 1996 (Selina Hastings)
Times, 25 April 1996 (Derwent May)
TLS, 26 July 1996 (Jonathan Keates)

(b) Paperback issue (1997)

The title-page transcription is as A.36(a).

Collation: 9¼ x 6 ins. [234 x 153 mm.] Otherwise as A.36(a).

Contents: Pp. [i-iii]: As A.36(a). [iv]: "This paperback edition first published in Great Britain in 1997 | by William Heinemann | 1 3 5 7 9 10 8 6 4 2 | [quotation and illustration acknowledgements notes (5 lines) | author's rights note (2 lines) | conditions of sale note (5 lines)] | First published in the United Kingdom in 1997 by William Heinemann | Random House UK Limited | 20 Vauxhall Bridge Road, London, SW1V 2SA | [Further publisher's addresses (6 lines)] | Random House UK Limited Reg No. 954009 | [Note on CIP record (1 line) | note on paper sourcing and manufacture (3 lines)] | Printed and bound in Great Britain by | Mackays of Chatham PLC, Chatham, Kent | ISBN 0 434 003808". [v]-[246]: as A.36(a).

Binding: Glued in a card cover. The description of the FC and spine is as A.36(a), *Jacket*. On RC: "[blurb (10 lines) | [in white] PRAISE FOR ANTHONY POWELL'S JOURNALS: | [quotations from 5 reviews, in black, followed by critic's name and/or name of newspaper in white (16 lines in all) | in black on a white panel, ISBN, bar-code and other numerals | on a very pale purplish blue [202] panel] £12.99 [adjacent, in black on main background colour] Cover illustration: | Mark Boxer".

Paper: As A.36(a).

A.37 JOURNALS 1990-1992

1997

(a) First English Edition

JOURNALS | 1990-1992 | Anthony Powell | *With an introduction by* | VIOLET POWELL | [device] | Heinemann : London

Collation: 9½ x 6 ins. [241 x 153 mm.] [A-H] 16. Pp. [i-xi], xii, [1-3], 4-89, [90], 91-162, [163], 164-227, [228], 229-238, [239-244]. A gathering of 4 leaves of photographs is sewn in between pp. 116-7.

Contents: P.[i]: "JOURNALS | 1990-1992 | Anthony Powell". [ii]: "Also by Anthony Powell | Fiction | [5 titles] | *A Dance to the Music of Time* | [12 titles] | [space] | [2 titles] | Non-Fiction | [12 titles] | Plays | [3 titles]". [iii]: Title-page. [iv]: "First published in Great Britain 1997 | by William Heinemann | an imprint of Reed International Books Ltd | Michelin House, 81 Fulham Road, London SW3 6RB | and Auckland, Melbourne, Singapore and Toronto | Copyright © 1997 Anthony Powell | Introduction © Copyright 1997 Violet Powell | The authors have asserted their moral rights | [quotation acknowledgement (2 lines) | illustration credit | note on CIP record (2 lines)] | ISBN 0 434 00430 8 | [Phototypesetting, printing and binding credits (4 lines)]". [v]: "For Hugh Massingberd". [vi]: blank. [vii]: author's acknowledgements note (4 lines). [viii]: blank. [ix]: contents list. [x]: blank. [xi]-xii: Introduction. [1]: "JOURNALS | 1990-1992". [2]: blank. [3]-238: text. [239-244]: blank.

Binding: Bound in black imitation cloth. Lettered down the spine, in gold: "ANTHONY | POWELL JOURNALS | 1990-1992 [device, upright at base of spine]".

Paper: Cream wove unwatermarked paper. The endpapers are of a slightly heavier, white paper stock.

Jacket: The background colour of the shiny jacket is very red [11]. On FP "[in black] ANTHONY | POWELL | [in black on white, inside a frame, cartoon of Powell signed Marc (i.e. by Mark Boxer)] | [in white] JOURNALS | [in black] 1990-1992". Down the spine "[in black] ANTHONY | POWELL | [upright, in a frame, cartoon of Powell] | [down the spine] [in white] JOURNALS | [in black] 1990-1992 [in white, device, upright, in a frame]". On RP: "[cartoon of Powell] | PRAISE FOR ANTHONY POWELL'S *JOURNALS* | [quotations, in black, from 3 reviews, each followed by the critic's name in white (9 lines in all) | on a white panel, ISBN, barcode and other numerals]". On FF: blurb (29 lines) and price. On RF: "[note on Powell (7 lines)] | Jacket illustration by Marc Boxer".

Notes: Published in an edition of 2,000 copies at £20.00.

A series of excerpts from the entries for 1990 was published as "A singular view", *DT*, 13 May 1997, *Arts and Books* p. 1 (C.1684); from the entries for 1991 and 1992, as "How friends went away", *DT*, 10 May 1997, *Arts and Books* p. 6 (C.1685).

Passages from the entries for 4 September 1990 and 7 November 1992, and the entry for 11 December 1992, were published in *The Assassin's Cloak: an Anthology of the World's Greatest Diarists*, edited by Irene and Alan Taylor (Edinburgh: Canongate Books, 2000) pp. 436, 548-9, 603-4.

Reviews: *Independent*, 10 May 1997 (D.J. Taylor)
TLS, 9 May 1997 (Jeremy Treglown)

(b) First paperback issue (1998)

The title-page transcription is as A.37(a).

Collation: 9¼ x 6 ins. [234 x 152 mm.] Otherwise as A.37(a).

Contents: Pp. [i-iii]: as A.37(a). [iv]: "This edition published in the United Kingdom in 1998 by | William Heinemann | 1 3 5 7 9 10 8 6 4 2 | Copyright © Anthony Powell 1997 | [author's rights note (2 lines) | conditions of sale note (4 lines)] | First published in the United Kingdom in 1997 by William Heinemann | [Publisher's addresses (4 addresses: 10 lines in all)] | Random House UK Limited Reg. No. 954009 | [note on CIP record (1 line) | note on paper sourcing and manufacture (3 lines)] | Printed and bound in the United Kingdom by | Mackays of Chatham PLC, Chatham, Kent | ISBN 0 434 00423 5". [v]-[244]: as A.37(a).

Binding: Glued in a card cover, background colour very reddish orange [34]. The description of the FC and spine is as A.37(a), *Jacket* except that the FC has a quotation from a review (2 lines) below last line of title. On RC: "[blurb (18 lines)] | [in white] PRAISE FOR ANTHONY POWELL'S JOURNALS | [quotations from 2 reviews, in black, followed by name of critic and newspaper in white (7 lines in all) | on a white panel, ISBN, bar-code and other numerals] | [on a grey panel] £12.99 | www.randomhouse.co.uk". The inside front and rear covers are blank.

Paper: White wove unwatermarked paper.

A.38 A WRITER'S NOTEBOOK

2000

[Within a frame] *A Writer's Notebook* | Anthony Powell | [device] | WILLIAM HEINEMANN : LONDON

Collation: 7½ x 5 ins. [192 x 125 mm.] Pp.[vi], [1], 2, [3], 4-169, [170]. The original bound sections are not visible on the copy examined.

Contents: P.[i]: "A *Writer's Notebook*". [ii]: "Also by Anthony Powell | *Fiction* | [5 titles] | *A Dance to the Music of Time A* [12 titles] | [space] | [2 further titles] | *Non Fiction* | [13 titles] | *Plays* | [3 titles]". [iii]: title-page. [iv]: "First published in the United Kingdom in 2000 by William Heinemann | 1 3 5 7 9 10 8 6 4 2 | Copyright © 2001 Violet Powell | [author's rights note (2 lines) | conditions of sale note (5 lines) | publisher's addresses (4 addresses: 9 lines in all)] | The Random House Group Limited Reg. No. 954009 | www.randomhouse.co.uk | [note on CIP record (2 lines) | note on paper sourcing and manufacture (4 lines) | typesetting, printing and binding credits (4 lines)] | ISBN 0 434 00915 6". [v]: "THIS NOTEBOOK IS DEDICATED WITH

LOVE TO | HARRY AND HOPE COKE | GREAT-GRANDCHILDREN | OF | ANTHONY POWELL". [vi]: blank. [1]-2: Introduction. [3]-169: text. [170]: blank.

Binding: Bound in black imitation cloth. Lettered down the spine in gold: "[in script] A Writer's Notebook [in normal type] ANTHONY | POWELL [device, upright at base of spine]".

Paper: White wove unwatermarked paper.

Jacket: The background colours of the FP, spine and RP are brilliant greyish blue [168], medium blue [182] and deep yellowish pink[30]; that of the flaps is pale orange yellow [73]. On FP "[in white] ANTHONY | POWELL | [monochrome sepia-like photo of Powell] | in pale orange yellow imitation script] A Writer's | Notebook". Down the spine: "[in white] ANTHONY | POWELL [in pale orange yellow imitation script] A Writer's Notebook | [device, upright at base of spine]". On RP, in pale orange yellow, 6 excerpts from the text (14 lines) | on a white panel, in black, ISBN, bar-code and further numerals. On FF: "[book title in white imitation script up the flap; blurb (16 lines) in blue, printed across flap as normal] | £14.99". On RF: "[in white, up the flap] ANTHONY POWELL | [to right of author's name, biographical note (16 lines) in blue, printed across the flap] | PHOTOGRAPH © HULTON GETTY | BERT HARDY | ISBN: 0 434 00915 6 | [Publisher's postal and e-mail addresses (5 lines)]".

Notes: Published on 1 February 2001 in an edition of 2,000 copies at £14.99.

A selection was published as "You don't have to pay women to sleep with them, only to stop" in *Evening Standard*, 15 January 2001, p. 53. An excerpt from p. 130, beginning "Growing old", was reprinted as "Thought for the day" in *The Independent*, 19 October 2000, *Thursday Review* p. 3.

Review: *London Review of Books*, 14 February 2001 (Michael Wood)
Oldie, April 2001 (Michael Barber)
Spectator, 3 February 2001 (D.J. Taylor)
Sunday Telegraph, 11 February 2001 (Justin Cartwright)
Times, 24 January 2001 (Derwent May)
Times Higher Education Supplement, 26 January 2001 (Jamie Camplin)
Times Literary Supplement, 26 January 2001 (Tariq Ali)

APPENDIX: LARGE-PRINT EDITIONS

Full description has been confined to two examples: one pre-war novel, *Afternoon Men* (Bath: Lythway Press, 1975 (A.1(d))) and to Powell's last novel, *The Fisher King* (Oxford: ISIS, 1987 (A.29(c))). ISIS Publishing Ltd have also produced large-print editions of the *Dance* novels, over a period from January 1998 to September 1999. The front covers are illustrated with photographs of characters in the Channel Four television films (see p. 387). ISIS Publishing Ltd are not prepared to disclose print numbers (December 2002).

B. BOOKS EDITED OR WITH CONTRIBUTIONS BY ANTHONY POWELL

B.1 BARNARD LETTERS

1928

Barnard Letters | 1778-1824 | *Edited by* |Anthony Powell | [Barnard family coat-of-arms] | Duckworth
| 3 Henrietta Street, London | 1928

Collation: 10 1/5 x 6 1/5 ins. [260 x 151 mm.] [AB] 8, BB-IB8, KB-UB8. Pp. [1-4], 5-7, [8], 9-159, [160], 161-315, [316], 317-19, [320]. P. [1]: "Barnard Letters | 1778-1824". [2]: blank. [3]: title page. [4]: "ALL RIGHTS RESERVED | [editor's acknowledgments note (6 lines)]". 5: Contents and list of illustrations. 6: Tree of the Barnard family during the period that the letters were written. 7: Tree of the children and grandchildren of the 5th Earl of Balcarres, who are mentioned in the letters. [8]: blank. 9-16: Introduction. 17-159, 161-315: text. ([160, 316] blank). 317-[320]: Index. At bottom of p. [320]: "*Made and Printed in Great Britain by | The Camelot Press Limited, | London and Southampton*".

Binding: Bound in smooth deep red [14] cloth, with the Barnard family coat-of-arms in gilt on FC. Lettered in gold: across the spine, at the top: "BARNARD | LETTERS | 1778-1824"; across base of spine: "DUCKWORTH". There is a whole-page plate tipped in so as to face p. [3] and other plates which appear to be tipped-in to face pp. 80, 104, 164, 172, 244, 262, 302.

Paper: Cream laid paper; no watermark found.

Contents: Introduction, signed A.D.P., pp. 9-16.

Notes: Published in November 1928 at £1 1s. Messrs Duckworth are unable to give any details of print numbers or dates of reprint.

Reviews: TLS, 15 November 1928 (Cyril Falls)

B.2 THE OLD SCHOOL

1934

The | OLD SCHOOL | Essays | by Divers Hands | Edited by | GRAHAM GREENE | [Publishers' device: an um with various fruits, between the letters JC, within a frame of two concentric circles, the outer one faint] | Jonathan Cape | Thirty Bedford Square | London

Collation: 8 1/10 x 5 3/10 ins. [206 x 135 mm.] [A] 8, B-I8, K-Q8. Pp. [1-4], 5-33, [34], 35-59, [60],

61-256. P. [1]: "THE OLD SCHOOL". [2]: blank. [3]: title page. [4]: "FIRST PUBLISHED 1934 | JONATHAN CAPE LTD. 30 BEDFORD SQUARE, LONDON | AND 91 WELLINGTON STREET WEST, TORONTO | PRINTED IN GREAT BRITAIN IN THE CITY OF OXFORD | AT THE ALDEN PRESS | PAPER MADE BY JOHN DICKINSON & CO., LTD | BOUND BY A.W. BAIN & CO. LTD., IN | CLOTH, FAST TO LIGHT AND WASHABLE, | MADE BY MORTON SUNDOUR FABRICS LTD". 5-6: Contents. 7-8: Preface. 9-33, 35-59, 61-256: text. ([34, 60]: blank.)

Binding: Bound in blackish blue [188] cloth. Lettered in light greenish blue [172] as follows: on FC "THE OLD SCHOOL"; across the spine "THE OLD | SCHOOL | [triple rule, the middle rule measuring 11 mm., the upper and lower rules approx. 6 mm.] | GRAHAM | GREENE | [at base of spine] JONATHAN | CAPE"; on RC, publisher's device similar to that on title page.

Paper: Cream wove unwatermarked paper.

Jacket: Printed in vivid reddish orange [34] and black on cream. On FP: "[in black] THE | Old School | EDITED BY GRAHAM GREENE | [design of a T-shape in vivid reddish orange, across which is printed details of 18 contributors and their subjects, as] [in black] W.H. AUDEN [in cream across column of T] writes on [in black] Gresham's School, Holt". Near base of column, publisher's device in cream. On spine: "[in black] THE | OLD | SCHOOL | edited by | GRAHAM GREENE | with | contributions by | [in vivid reddish orange, 18 names (25 lines)] | [in black] who write | about their | respective | schools | [device] | JONATHAN CAPE". An excerpt from the preface by Graham Greene is printed on the FF and RP: RF blank.

Contents: "The wat'ry glade [Eton]", by Anthony Powell, pp. 147-162.

Notes: Published in July 1934 at 7s 6d. There was another printing of this title in August 1934. The description is identical with that of the first except as follows:

Collation p. [4] has the note "SECOND IMPRESSION, AUGUST 1934" as the second line of type;

Binding The back cover is blank.

B.3 THE NEW SAVOY [NO. 1]

1946

THE | NEW SAVOY | *Edited by* | MARA MEULEN | and FRANCIS WYNDHAM | *Published by* | THE NEW SAVOY PRESS LTD., | LONDON

Collation: 7 1/5 x 4 9/10 ins. [182 x 125 mm.] [1-12] 8, [13] 6. Pp. [1-6], 7-203, [204]. P. [1]: "THE NEW SAVOY". [2]: blank. [3]: title page. [4]: "FIRST PUBLISHED 1946. | MADE AND PRINTED

IN GREAT BRITAIN | BY | THE BRENTFORD PRINTING & PUBLISHING CO., LTD. | Albany Works, Brentford. Middx." [5] : contents. [6]: "ABOUT THE NEW SAVOY | [editorial note (8 lines) begins] It is hoped to bring out further numbers from time to | time.". 7-203: text. [204]: blank.

Binding: The sections are glued in a stout paper cover. The front is printed in black on yellow and contains a list of the contributors. The spine is lettered in black on yellow: "[up the spine] *THE NEW SAVOY 5/-*". The outside RC is white, as are the inside front and back covers; near bottom of inside RC is the note: "(Arthur Koestler's new novel *"Thieves In | The Night"* is published by Macmillan)".

Paper: White wove unwatermarked paper.

Contents: Anthony Powell, "A Reference for Mellors", pp. 111-120. (Short story: traces of parody of D.H. Lawrence).

Notes : The other contributors to this issue included Arthur Koestler, Betty Miller, Francis Wyndham, Olivia Manning, Inez Holden, Stevie Smith, J.F. Hendry, Isobel Strachey and Elizabeth Berridge. The issue also included "Letters to the Sphinx [i.e. Ada Leverson] from Oscar Wilde, with reminiscences of the author by Ada Leverson"; preceded by "A Note on Ada Leverson" by Hesketh Pearson.

Powell's contribution was reprinted as "A Reference for Lady Chatterley's Lover" in *Vogue* [U.S.A.] 148 pp. 126-7, December 1966 (C.967). It was also published in *Winter's Tales 12*, edited by A.D. Maclean (London: Macmillan/New York: St Martin's Press, 1966); in *Best for winter: a selection from twenty-five years of Winter's Tales*, edited by A.D. Maclean (London: Macmillan/New York: St. Martin's Press, 1979). It was published separately, as *A Reference for Mellors*, 1994 (A.34).

B.4 NOVELS OF HIGH SOCIETY

1947

[In imitation copperplate] Novels of High Society | from the Victorian Age | [normal type] *Selected with an Introduction by* | ANTHONY POWELL | HENRIETTA TEMPLE | *by Benjamin Disraeli* | GUY LIVINGSTONE | *by G.A. Lawrence* | *MOTHS by Ouida* | LONDON | THE PILOT PRESS LTD | 1947

Collation: 8 3/5 x 5 3/10 ins. [219 x 137 mm.] [1] 8, 2-56(8), 57(6). Pp. [i-vi], vii-xv, [xvi], [1-2], 3-305, [306-8], 309-479, [480-2], 483-890, [891-2]. P. [i] : "NOVELS OF HIGH SOCIETY". [ii]: "OTHER PILOT OMNIBUS TITLES | *Uniform with this Volume* | [5 titles]". [iii]: title-page. [iv]: "*First published in 1947 | by the Pilot Press Ltd., | 45 Great Russell Street, London, W.C.1* | PRINTED IN THE NETHERLANDS | N.V. VAN MUNSTER'S DRUKKERIJ | AMSTERDAM". [v]: contents. [vi]: blank. vii-xv: introduction. [xvi]: blank. [1]: "HENRIETTA TEMPLE | *by* | BENJAMIN DISRAELI". [2]: blank. 3-305: text. [306]: blank. [307]: "GUY LIVINGSTONE | *by* | G.A. LAWRENCE". [308]: blank. 309-479: text. [480]: blank. [481]: "MOTHS | *by* | OUIDA". [482]: blank. 483-890: text.

[891-2]: blank.

Binding : Bound in smooth light yellow green [119] cloth. At top of spine in deep yellow green [118] "[rule] | NOVELS OF | HIGH SOCIETY | from the | Victorian Age". At base of spine, in deep yellow green: "PILOT PRESS | [rule]". On FC, in deep yellow green [118] inside a deep yellow green frame: "[rule] | NOVELS OF | HIGH SOCIETY | from the | Victorian Age". At base of spine, in deep yellow green: "PILOT PRESS | [rule]".

Paper : White wove unwatermarked paper.

Jacket : The dust-wrapper is printed as follows : the front and spine in black and in shades of red, pink and orange; the back and flaps in pink and black on white.

Contents : "Introduction", pp. vii-xv.

Notes : Published in July 1947 at 18s. The Introduction was reprinted with minor changes, as "Benjamin Disraeli : G.A. Lawrence : Ouida", in *Miscellaneous Verdicts*, 1990 (A.31(a)), pp. 58-66.

Reviews: TLS, 11 October 1947 (Sylvia Norman)

B.5 BRIEF LIVES (Aubrey)

1949

BRIEF LIVES | and | Other Selected Writings | by | John Aubrey | EDITED WITH | AN
INTRODUCTION AND NOTES BY | ANTHONY POWELL | LONDON | THE CRESSET PRESS |
MCMXLIX

Collation : 8 x 5 ins. [203 x 126 mm.] A[16], B-116, K-N16, O10. Pp. [i-viii], ix-xxi, [xxii], xxiii-xxiv, [xxv-xxvi], 1-11, [12], 13-28, [29], 30-48, [49], 50-113, [114], 115-155, [156], 157-218, [219], 220-235, [236], 237-313, [314], 315-351, [352], 353-385, [386], 387-409, [410]. P. [i] : "THE CRESSET LIBRARY | GENERAL EDITOR : JOHN HAYWARD". [ii]: blank. [iii]: "BRIEF LIVES | AND OTHER SELECTED WRITINGS BY | JOHN AUBREY". [iv]: "By Anthony Powell | JOHN AUBREY AND HIS FRIENDS". [v]: title-page. [vi]: "Printed in Great Britain by | The Camelot Press Ltd., London and Southampton". [vii]: contents. [viii]: blank. ix-[xxii]: Introduction signed "ANTHONY POWELL". xxiii-[xxv]: Note on the text signed "A.P.". [xxvi]: blank. 1-385: text. [386]: blank. 387-[410]: notes and index.

Binding: Bound in dark blue [183] cloth. On FC, in gold: "[inside a frame, with ornaments above and below it] BRIEF LIVES". On spine, in gold: "BRIEF | LIVES | [ornaments] | JOHN | AUBREY | THE |

CRESSET | PRESS". The top edge is coloured blue.

Paper: Cream wove unwatermarked paper.

Jacket: New copies had a plain protective wrapper of shiny tracing quality paper.

Contents: "Introduction", by Anthony Powell, pp. ix-[xxii]; "Note on the Text", signed A.P., pp. xxiii-[xxv].

Notes: According to DHA's records the contract date for delivery of this work was 30 June 1947; it was delivered early, on 4 June 1947. The advance on delivery was based on an edition of 10,000 copies. Published 30 June 1949 at 9s 6d. Sales approximately 5,000 copies to 4 April 1950; by 22 October 1951 still well under 10,000 and thought unlikely to reach that figure. The Introduction was reprinted in *Miscellaneous Verdicts*, 1990 (A.31 (a)), pp. 15-25.

B.6 RAFFLES THE AMATEUR CRACKSMAN

1950

E.W. HORNUNG | RAFFLES | THE AMATEUR CRACKSMAN | [device: two interlocking X's within a letter C] | LONDON | EYRE & SPOTTISWOODE

Collation: 7 x 4½ ins. [179 x 116 mm.] [A] 8, B-I8, K-S8, I[sic]4. Pp. [i-iv], iii, [iv], v-ix, [x-xii], 13-292, [293-4 sic: the total number of pages is 296]. P. [i] : "THE CENTURY LIBRARY | Number Fourteen | RAFFLES | THE AMATEUR CRACKSMAN | By E.W. Hornung | With an introduction by ANTHONY POWELL". [ii]: blank. [iii]: title-page. [iv]: "Raffles, The Amateur Cracksman, was first published in 1899 | First published in the Century Library, 1950 | The Century Library is printed in England by Billing | and Sons Ltd., Guildford and Esher, for Eyre & | Spottiswoode (Publishers) Ltd., 15 Bedford Street, | London, W.C.2, and bound by James Bum and | Company Ltd., Royal Mills, Esher". iii: biographical and bibliographical note on E.W. Hornung (2 paragraphs). [iv]: blank. v-viii : Introduction. ix : Contents. [x]: blank. [xi]: "RAFFLES | THE AMATEUR CRACKSMAN". [xii]: blank. 13-292: text. [293-4]: blank.

Binding: Bound in deep red [13] cloth. Lettered near top of spine, in gold; "[rule] | [on a black panel] RAFFLES | THE | AMATEUR | CRACKSMAN | [dot] | E.W. | HORNUNG [the black panel has a rule, near the top on the copy examined and is separated from the rest of the spine by a rule below] | [at base of spine] E & S [rule]".

Paper: Cream wove unwatermarked paper. The endpapers, which are in a stouter cream wove unwatermarked paper, are decorated with devices as title-page but in grey; on the free endpapers

these are printed on the side facing the pastedown.

Contents: Introduction, signed "ANTHONY POWELL", pp. v-viii.

Notes: Published 30 June 1950 in an edition of 5,000 copies at 7s 6d. Reprinted September 1956 (8,500 copies).

The Introduction was reprinted in *Under Review*, 1992 (A.33), pp. 267-9.

Review: TLS, 11 August 1950 (Maurice Richardson)

B.7 GALA DAY LONDON

1953

GALA DAY LONDON | *PHOTOGRAPHS BY* | IZIS BIDERMANAS | *TEXTS BY* | [22 names (6 lines) in upper-case] | HARVILL PRESS [dot] LONDON

Collation: 11 1/5 x 8 4/5 ins. [285 x 223 mm.] Unsigned. There are nine unnumbered preliminary pages, as follows: [1-2]: blank. [3]: "GALA DAY LONDON". [4]: blank. [5]: title page. [6]: "PRINTED BY HELIOGRAPHIA S.A., LAUSANNE | BOUND BY MAYER & SOUTTER, LAUSANNE | PUBLISHED BY HARVILL PRESS | 23 LOWER BELGRAVE ST., LONDON S.W. | 1953". [7-8]: Contents. At end of contents-list, a note (3 lines) begins: "The Photographer and the Publishers wish to thank *Alan Ross* for bringing together this representative group | of authors..." [9]: "[quotation from beginning of orchestral score (3 bars of music on 3 staves)] | WATER MUSIC [space] G. F. HAENDEL | 1685-1759".

Binding: Bound in bluish grey [191] cloth. Lettered on FC, in gold: "GALA DAY | LONDON". The shiny dust-wrapper has black-and-white photographs on the front and back. FP overprinted: "[in reddish orange] GALA | DAY | LONDON | [in white] BY | IZIS": also overprinted in white with facsimile signatures of the contributors. RP overprinted in top LH corner "[in reddish orange] GALA | DAY | LONDON". Down the spine, in black on textured pink: "GALA DAY LONDON": across base of spine, in black: "HARVILL". The flaps are printed in black on white.

Paper: The endpapers are in a yellow grey [93] paper.

Contents: P. 128, text (4 lines) followed by reproduction of Anthony Powell's signature; facing photograph shows a horse with grooms in a mews.

Notes: Published 18 March 1953 at £3 3s.

[Within a horizontal, oval ornamented frame] [in blue] THE | ARTISTS' & WRITERS' | COOKBOOK
 | [below the frame] EDITED BY | BERYL BARR | AND | BARBARA TURNER SACHS | DESIGNED
 BY | NICOLAS SIDJAKOV | [ornament] | CONTACT | EDITIONS | SAUSALITO, CALIFORNIA |
 [ornament]

Collation: 9 3/4 x 7 1/4 ins. [250 x 186 mm.] [A] 10, [B-I, K-T]8, [U]10.

Pp. [i-xx], 1-288, [289-308]. P. [i] : reproduction of a wood engraving showing pens and a printing press. [ii]: "[in blue] LIBRARY OF CONGRESS CATALOGUE CARD NUMBER 61-11005/TYPOGRAPHY BY CHARLES H. FALK STUDIO/ | LITHOGRAPHED BY AMERICAN PRINTING AND LITHOGRAPHING COMPANY/PUBLISHED BY ANGEL ISLAND | PUBLICATIONS, INC. / COPYRIGHT 1961 BY WILLIAM H. RYAN, ALL RIGHTS RESERVED. FIRST PRINTING." / [iii]: title-page. [iv]: blank. [v]: "[ornament, in black] | [in blue] dedicated | to the art of imperfection | in the kitchen | [ornament, in black]". [vi]: blank. [vii-xiv] : table of contents. [xv-xx] : foreword by Alice B. Toklas. 1-288: text. [289-294]: from the editors. [295-307]: contributors. [308]: blank.

Binding: Bound in pale yellow green [121] imitation cloth. Names of some of the contributors are printed horizontally around the FP, RP and spine in deep blue [179] and olive green [125]. There is a pale yellow green and blue headband and a white and blue tailband.

Paper: White wove paper. The section title pages, which bear illustrations, are coloured medium violet [211] or medium olive [107].

Jacket: Not seen.

Contents: "ANTHONY POWELL : FARMHOUSE CURRY", pp.186-9.

[within an oblong frame, outer measurements 6 2/5 x 3 4/5 ins., 163 x 96 mm., composed of two thin rules and an outer, bold rule : the whole decorated with stylized small flowers at approx. 8 mm. centres] The Complete | RONALD FIRBANK | With a preface by | ANTHONY POWELL | [publisher's device : a duck with a worm in its beak, the greater part of its body inside a stylized letter D] | GERALD DUCKWORTH & CO. LTD. | 3 Henrietta Street, London W.C.2.

Collation: 7 9/10 x 5 1/10 ins. [201 x 128 mm.] [0]1 (a single leaf tipped-in between FFEP and [1]); [1]16, 2-24(16); pp. [i-ii], [1-4], 5-15, [16], 17-25, [26], 27-73, [74], 75-285, [286], 287-317, [318], 319-

477, [478], 479-643, [644], 645-694, 965 [sic], 696-8, [699-700], 701-766, [767-8]. P. [i] : "THE COMPLETE | RONALD FIRBANK". [ii] : frontispiece, photograph of Firbank signed and dated 1917, with caption "RONALD FIRBANK" under. [1]: title-page. [2]: "This Complete Edition First Published 1961 | © 1961 by THOMAS FIRBANK | [at bottom of page] MADE AND PRINTED IN GREAT BRITAIN BY | THE GARDEN CITY PRESS LIMITED | LETCHWORTH, HERTFORDSHIRE". [3]: Contents. [4]: blank. 5-[16]: Preface. 17-765: text. 766: "Dedications" [6 lines]. [767-8]: blank.

Binding : Bound in blackish blue [188] cloth with light blue [181] endpapers. On FC, stamped in gold: reproduction of Firbank's signature. At top of spine, within an oblong frame of three gold rules: "THE COMPLETE | RONALD | FIRBANK". At base of spine: "DUCKWORTH".

Paper : White wove unwatermarked paper. The endpapers are in a thicker, blue wove unwatermarked paper.

Jacket : The dustwrapper is of thick cream paper. The FP has a reproduction from the drawing of Firbank by Augustus John : in bottom on RH side, in bold blue type "The Complete | Ronald Firbank". Across the spine, "[in black] *Odette | d'Antrevermes* | [in blue] THE | COMPLETE | RONALD | FIRBANK | [in black italic, 9 more titles (14 lines) : | in blue] Duckworth | [in black] "The Princess | Zoubaroff". On RP, in bold black type "Ronald Firbank" | in normal black type, quotations from 5 reviews [26 lines] | "GERALD DUCKWORTH & CO. LTD., | 3 HENRIETTA STREET, LONDON W.C.2". On FF, in black, blurb [17 lines], begins "Ronald Firbank's entire pub- | lished work is here available " | ends "The only known photograph of | Ronald Firbank appears as fron- | tispiece inside the book." On RF "[in bold type] RONALD FIRBANK'S | [in blue] Valmouth | [in normal black type] is obtainable separately in an illus- | trated edition with eight colour | plates and black-and-white decora- | tions by PHILIPPE JULLIAN. | 21s. net."

Contents: "Preface, by Anthony Powell", pp. 5-[16].

Notes: Published 27 April 1961 at £2 2s. Reprinted 1967, 1973. Later printings have p. 16 numbered and the pagination of p. 695 corrected. A Picador Classics paperback issue was published as *The Complete Firbank, with an introduction by Anthony Powell*, by Pan Books in 1988 at £4.95.

An American issue was published by New Directions Books, New York in 1961 at \$8.25. The title-page transcription of the copy examined, which is of the second impression (1962), is as the British edition described above, except that Duckworth's device, name and address are replaced by the words "A NEW DIRECTIONS BOOK". Other differences include the following:

Collation: P. [2] also contains details of New Directions address.

Binding: At base of spine: "NEW | DIRECTIONS".

Paper: The conjugate leaves forming pp. [1-2] and 31-2 appear to be of a different paper stock from the rest of the volume.

Reviews: *Observer*, 30 April 1961 (Philip Toynbee)
TLS, 28 April 1961 (David Paul)

B.10 BURKE'S LANDED GENTRY 18th edition

1965

BURKE'S | GENEALOGICAL AND HERALDIC HISTORY OF THE | LANDED GENTRY | *Founded*
1836 by John Burke and | Sir Bernard Burke, C.B., LL.D. (Ulster King of Arms 1853-1892) | Edited by
| PETER TOWNEND | EIGHTEENTH EDITION | ... MCMLXV | LONDON | BURKE'S PEERAGE
LIMITED

Contents: "Reflections on the landed gentry", by Anthony Powell, pp. xxv-xxviii; "Powell of The Chantry" (a pedigree), pp. 576-9.

Notes: Published 31 March 1965 at £12 12s. The introductory essay, "Reflections on the landed gentry", was reprinted as "Burke's Landed Gentry" in *Miscellaneous Verdicts*, 1990 (A.31(a)), pp. 43-50.

B.11 ENCYCLOPAEDIA BRITANNICA 14th edition (1929-73).

- i) 1964 printing. Article entitled "GALSWORTHY, JOHN", vol. 9, p. 1106.
- ii) 1969 printing. Article entitled "FIRBANK, (ARTHUR ANNESLEY) RONALD", vol. 9, p. 291
(a revision by Powell of an article by Jocelyn Brooke).

Both articles were included in the encyclopaedia up to and including the last (1973) printing of the 14th edition. They were revised and shortened for the publication of the 15th edition in 1974.

B.12 AUTHORS TAKE SIDES ON VIETNAM

1967

[to the right of a vertical rule 18 mm. long] : AUTHORS | TAKE SIDES ON VIETNAM | Two
questions on the war in Vietnam | answered by the authors of several nations | EDITED BY | CECIL
WOOLF AND JOHN BAGGULEY | [on a black square 13 x 13 mm., comprising the letters PO,
publisher's logo, in white] | PETER OWEN [dot] LONDON

Collation : 8 7/10 x 5 3/10 ins. [221 x 135 mm.] [A]16, B-F16, G8, H16; pp. [i-vi], vii-xii, 13-223, [224], 225-232. The first and last leaves are laid down as endpapers and the second and penultimate leaves form free endpapers. P. [i] : "AUTHORS TAKE SIDES ON VIETNAM". [ii] : blank. [iii] : title-page. [iv] : [at top of page] : "Editors' dedication | to the memory of Nancy Cunard | who conceived and compiled | *Authors Take Sides on the Spanish War*" [at bottom of page] "PETER OWEN LIMITED | 12 Kendrick Mews Kendrick Place London S W 7 | © 1967 Peter Owen and Simon & Schuster Inc. | Printed in Great Britain by | A. Wheaton & Co. Exeter". [v] : Contents. [vi] : blank. vii : "THE QUESTIONNAIRE [4 paragraphs]". viii : "ACKNOWLEDGMENTS [5 paragraphs]". ix-xii : "[vertical rule] Introduction". 13-192 : Text. 193-222 : "APPENDIX 1 | [vertical rule] The Contributors". 223 : "APPENDIX 2 | [vertical rule] The Questionnaire for *Authors | Take Sides on the Spanish War*". [224] : blank. 225-7 : "APPENDIX 3 | [vertical rule] Excerpts from *Authors Take Sides on the | Spanish War*". 228-232 : Index.

Binding : Bound in black cloth lettered down spine in silver : "authors take sides on Vietnam". At base of spine : "[in silver] [publisher's logo] | Peter | Owen".

Paper : White wove unwatermarked paper.

Jacket : Not seen.

Contents : Anthony Powell, p. 57.

Notes : Published in September 1967 at £1 17s 6d.

B.13 BRIAN HOWARD

1968

Brian Howard | Portrait of a failure | Edited by Marie-Jacqueline Lancaster | with an introduction by Maurice Richardson

Collation : 9 1/10 x 5 9/10 ins. [232 x 149 mm.] [A]16, B-I16, K-U16, W10. Pp. [i-v], vi-ix, [x-xi], xii-xx, 1-215, [216], 217-569, [570], 571-619, [620], 621-639, [640]. P. [i] : title-page. [ii-iii] : "[inside an imitation laurel wreath] Blond [on upward, L to R incline] [in 1930s-style display type] : BRIAN | HOWARD | [in grey display type | PORTRAIT | OF A FAILURE | [partly over the grey display printing] Harold Acton [and 62 other names in 3 vertical columns, last column ends] Violet Wyndham | [on upward L to R incline] are | the people | concerned". [iv] : "This book has been designed by Peter Constable Pope | Published 1968 by Anthony Blond Ltd, 56 Doughty Street, London, W.C. 1 | © Copyright 1968 by Marie-Jacqueline Lancaster | Printed in Great Britain 1968 |

Tonbridge Printers Ltd., Peach Hall Works, Tonbridge, Kent". [v] : list of illustrations. vi-ix : foreword. [x-xi] : contents [printed on a L to R upward incline]. xii-xx : introduction. 1-569 : text. [570] : blank. 571-639 : appendixes; acknowledgement, index. [640] : blank. There are single leaves of black-and-white plates used as illustrated section titles, tipped in on pp. 1, 217 and 419, and a section of 8 leaves of black-and-white plates bound in after section K.

Binding : Bound in medium blue [182] imitation cloth. Spine lettered in gold : "BRIAN | HOWARD | Portrait of | a Failure | edited by | Marie-Jacqueline | Lancaster | [inside a laurel wreath] BLOND". The FC is stamped in gold with a reproduction of Howard's signature. The shiny dust-wrapper has a sepia illustration, from a portrait by John Banting, overprinted with a reproduction of Howard's signature and with titling etc. in blue; on the spine, back and flaps it is printed in blue on white.

Paper : White laid unwatermarked paper.

Contents : Quotations from private communications from Anthony Powell to the editor of the volume, pp. 120, 203-4.

Notes : Published in January 1968 at £3. 10s. Messrs Muller, Blond & White have no record of reprints or print numbers.

B.14 MARCEL PROUST

1971

A Centenary Volume | Edited by Peter Quennell | MARCEL PROUST | 1871-1922 | WEIDENFELD AND NICOLSON | 5 Winsley Street London W 1

Collation : 10 x 7 1/5 ins. [252 x 184 mm.] [A]8, B-18, K-O8. In the middles of sections C and D there are 4 additional leaves of black-and-white plates sewn in. There are unsigned sections, each of 4 leaves of black and white plates, after sections A,E,H,K,L,N. There are single leaves of colour plates tipped in on pp. 17 (facing p. 16), 43 (facing 42), 53 (facing 52), 65 (facing 64), 113 (facing 112), 145 (facing 144), 171 (facing 170), 181 (facing 180). Pp. [i-viii], [1-2], 3-22, [23-4], 25-37, [38-40], 41-56, [57-8], 59-75, [76-8], 79-102, [103-4], 105-125, [126-8], 129-145, [146-8], 149-164, [165-6], 167-183, [184-6], 187-191, [192-4], 195-216. P.[i] : "MARCEL PROUST | 1871-1922". [ii] : blank. [iii] : title-page. [iv] : "© 1971 George Weidenfeld and Nicolson Limited | [rights reserved note (5 lines)] | Designed by John Wallis | Picture research by Ann Mitchell | Illustrations printed by Jarrold and Son Ltd Norwich | Text printed and book bound by Cox and Wyman Ltd. Fakenham | ISBN 0 297 00432 8". [v] : contents. [vi] : blank. [vii] : foreword. [viii] : blank. [1]-205 : text. 206-210 : references. 210-12 : list of illustrations and their sources. 213-16 : index.

Binding : Bound in strong reddish purple [237] cloth, lettered in gold "[down the spine] *Marcel Proust* | [across the spine] Edited by | Peter | Quennell | [at base of spine] Weidenfeld | & Nicolson". On FC a facsimile of Proust's signature is stamped in gold. Inside the top of the spine there is a red and white headband. The endpapers have a pattern printed in black and white on one side of the paper.

Paper : The text is printed on white wove unwatermarked paper. Patterned endpapers printed in black and white.

Jacket : The FP and spine are purplish red [255]; the rear panel is occupied with a dark sepia photograph. FP printed : "[inside a white double frame] [in white] *Marcel Proust* | [in black] 1871-1922 | A CENTENARY VOLUME | [short double rule, the upper line thick] | [names of 10 authors [5 lines]] Edited by Peter Quennell | [sepia photo of Proust]". Down the spine "[inside a white double frame, with curved ends] [in white] *Marcel Proust* [in black] Edited by Peter Quennell". On FF, in black on white : "[blurb (4 paragraphs)] £4.25 net/In UK only". On RF, in black on white : "The Editor | [note (12 lines)] | ISBN 0 297 00432 8".

Contents : "Proust as a soldier" by Anthony Powell, pp. [147]-164. See also C.1101.

Notes : Published 19 August 1971 in an edition of 3,000 copies at £4.25. Reprinted November 1971 (1,000 copies). Powell's contribution was reprinted in *Miscellaneous Verdicts*, 1990 (A.31(a)), pp. 449-64.

B.15 CONSTANT LAMBERT

1973

CONSTANT LAMBERT | RICHARD SHEAD | with a Memoir | by | ANTHONY POWELL | SIMON PUBLICATIONS | LONDON

Collation : 8 3/5 x 5 2/5 ins. [219 x 137 mm.] [A]16, B-F16, G8. Pp. [1-8], 9-13, [14-16], 17-208. P. [1] : " CONSTANT LAMBERT | his life, his music and his friends". [2] : blank. [3] : title-page. [4] : "First published 1973 | ISBN 0 903620 01 4 | COPYRIGHT © 1973 RICHARD SHEAD | Printed in Great Britain by | The Bowering Press, Plymouth". [5] : "for Ken Apolony | and to the memory of | Arthur Langford". [6] : "[quotation (5 lines) begins] 'His greatness lay in his variety of purpose [ends] to the service | of others.'" | *Constant Lambert on Franz Liszt*". [7] : Contents. [8] : blank. 9-10 : Foreword. 11-13 : Acknowledgments. [14] : blank. [15] : List of plates. [16] : blank. 17-174 : text. 175-204 : [Appendixes]. 205-8 : Index. There is a black-and-white whole-page plate, recto blank, verso captioned "*Frontispiece : Lambert at the piano (1932).*" tipped-in on p. [2] to face the title-page, and five leaves of black-and-white plates bound into section D between pp. 112 and 113.

Binding : Bound in black cloth, lettered in gold : across top of spine "RICHARD | SHEAD"; down the spine "CONSTANT LAMBERT"; across base of spine "SIMON".

Paper : White wove unwatermarked paper.

Jacket : The background colour of the FP and spine is deep purplish red [256]; that of the RP and flaps is white. On FP : "[in black] Constant | Lambert | [monochrome photo] | RICHARD SHEAD | with a memoir by Anthony Powell". On spine : "[across top of spine, in black] RICHARD | SHEAD | [down the spine, in white] Constant Lambert | [across base of spine, in black] SIMON". On RP, in black : "*IN PREPARATION* | PERCY GRAINGER | [subtitle and editor details (2 lines) | note (3 paragraphs : 10 lines)] SIMON PUBLICATIONS". On FF, in black : "[blurb 19 lines] | *Illustrated with black-and-white plates* | ISBN 0 903620 01 4 | £2.95 net". On RF, photo of author followed by biographical note.

Contents : "Constant Lambert : a memoir" by Anthony Powell, pp. 17-26.

Notes : Published 10 September 1973 in an edition of 3,000 copies at £2.95. A new edition, omitting the memoir by Powell, was published by Thames Publishing, 14 Barley Rd, London W10 6AR; its publication date, given as May 1986 in *British Books in Print* 1989, is stated to be 1987 by Thames Publishing.

Much of the text of Powell's memoir appears, with other material, in *Messengers of Day* (A.24), especially pp. 55-62, 144-51. See also C.1145.

Review : *Daily Telegraph*, 10 November 1973 (Robert Henderson)

B.16 MAURICE BOWRA

1974

MAURICE BOWRA | a celebration | edited by | Hugh Lloyd-Jones | [device : a duck standing in grass] | Duckworth

Collation : 8 7/10 x 5 3/10 ins. [221 x 136 mm.] [A]8, B-18, K8. Pp. [1-9], 10-15, [16], 17-21, [22], 23-38, [39], 40-3, [44], 45-7, [48], 49-85, [86], 87-9, [90], 91-105, [106], 107-9, [110], 111-14, [115], 116-122, [123], 124-8, [129], 130-3, [134], 135-142, [143], 144-5, [146], 147-151, [152], 153-4, [155-8].

The last leaf is laid down as an endpaper. P. [1] : "MAURICE BOWRA | a celebration". [2] : blank. [3] : title-page. [4] : "First published in 1974 by | Gerald Duckworth & Co Ltd | The Old Piano Factory | 43 Gloucester Crescent, London NW 1 | © 1974 Noel Annan, [18 other names (6 lines)] | [rights

reserved note (6 lines)] | ISBN 0 7156 0789 8 | Printed in Great Britain by The Anchor Press Ltd, | and bound by Wm. Brendon & Son Ltd, | both of Tiptree, Essex". [5] : Contents. [6] : list of books by Maurice Bowra. [7] : preface. [8] : blank. [9]-[155] : text. [156] : list of contributors. [157-8] : blank. There is a black-and-white whole-page plate, recto blank, verso bearing a photograph of Bowra, tipped-in on p. [3] as frontispiece.

Binding : Bound in dark red [16] cloth, lettered down the spine in gold : "MAURICE BOWRA [space] Edited by Lloyd-Jones [space] Duckworth".

Paper : White wove unwatermarked paper.

Jacket : The background colour of the spine, FP and RP is deep red [13] : that of the flaps is white. On FP : "[in white] MAURICE BOWRA | [monochrome photo of Bowra] | Edited by Hugh Lloyd-Jones | Duckworth". The spine is lettered, in white, as on binding. On RP, in white : "Maurice Bowra's last book, published posthumously | HOMER | [quotations from 8 reviews] | DUCKWORTH | The Old Piano Factory 43 Gloucester Crescent London N W 1". On FF, in black : "[biographical note on Bowra (25 lines)] | ISBN 0 7156 0789 8 | IN UK ONLY £3.25 NET". On RF, in black, notes on contributors.

Contents : Anthony Powell, "The Bowra World and Bowra Lore", pp. [90]-105. This piece also appeared in *The Times* for Saturday, 19 October 1974 (C.1201) with a note stating that the book from which it is taken is "*to be published next Thursday*" (i.e. 24 October). It appears in substantially altered form, and with no acknowledgment of previous appearance, in *Infants of the Spring* (A.23) : pp. 178-194 of the first English edition. A short extract was reprinted as "More dinners with Maurice" in *Oxford Food*, chosen and edited by Ursula Aylmer (Oxford: Bodleian Library and Ashmolean Museum, 1995) p. 48.

Notes : Published in October 1974 at £3.25. Messrs Duckworth state that the book was not reprinted, but are not prepared to disclose print numbers.

B.17 HANDBOOK to Anthony Powell's Music of Time

1977

(a) First English edition

[flourish] | Handbook to | ANTHONY POWELL'S | Music of Time | [flourish] | HILARY SPURLING | [device] | HEINEMANN : LONDON

Collation : 8 3/4 x 5 3/8 ins. [221 x 137 mm.] [1-11]16. Pp. [i-vi], vii-xx, [1-2], 3-208, [209-10], 211-

58, [259-60], 261-84, [285-6], 287-308, [309-10], 311-329, [330-2]. P. [i] : "Handbook to | ANTHONY POWELL'S | Music of Time". [ii] : "BY | HILARY SPURLING | [1 title (3 lines)] | BOOKS BY | ANTHONY POWELL | NOVELS | [5 titles] | A DANCE TO THE MUSIC OF TIME [12 titles] | GENERAL | *John Aubrey and His Friends* | PLAYS | *The Garden God* and *The Rest I'll Whistle* | AUTOBIOGRAPHY : | TO KEEP THE BALL ROLLING | *Vol. I. Infants of the Spring*". [iii]: title-page. [iv]: "William Heinemann Ltd | 15 Queen Street, Mayfair, London W1X 8BE | LONDON MELBOURNE TORONTO | JOHANNESBURG AUCKLAND | First published in Great Britain 1977 | Copyright © 1977 by Hilary Spurling | SBN 434 72410 6 | Printed and bound in Great Britain | by W & J Mackay Limited, Chatham". [v] : Contents. [vi] : blank. vii-viii : Introduction. ix-x : Foreword. xi-xix : "The Heresy of Naturalism : Some Notes on Structure". xx : Note. [1-330] : Text. [331-2]: blank.

Binding: Bound in dark greyish blue [187] cloth. Lettered on spine, in gold: "[triple rule] | Handbook to | ANTHONY | POWELL'S | Music of | Time | [double rule] | HILARY | SPURLING | [triple rule] | [at base of spine] Heinemann".

Paper: White wove unwatermarked paper.

Jacket: The background of the FP, RP and spine is white with patterns of brown dots: the FF and RF are white. On FP, RP and spine there are black panels containing titling each enclosed in a vivid greenish yellow [97] frame: titling is white unless otherwise stated. On FP: "Handbook to | ANTHONY | POWELL'S | MUSIC OF TIME | [in vivid reddish orange (34)] | Hilary Spurling". Down the spine: "Handbook to ANTHONY POWELL'S MUSIC OF TIME Hilary Spurling HEINEMANN". On RP: "ANTHONY POWELL | '*A Dance to the Music of Time*' sequence | of novels | [12 titles] | HEINEMANN". On FF: "[blurb (31 lines)] | £7.95". On RF: "[Monochrome photograph | biographical note (12 lines) on Hilary Spurling] | *Photograph of author by Fay Godwin* | 434 72410 6".

Contents : Introduction by Anthony Powell, pp. vii-viii.

Notes : Published 17 October 1977 in an edition of 3,000 copies at £7.50. A paperback edition, under the American title *Invitation to the Dance*, was published by Mandarin, a paperback imprint of Reed, Heinemann's parent group. Date of publication was 3 September 1992; 2,000 copies were issued at £7.99.

Review: *Daily Telegraph*, 20 October 1977 (Roy Fuller)

(b) First American edition (1978)

INVITATION TO | THE DANCE | [flourish] | *A Guide to Anthony Powell's | Dance to the Music of Time* | Hilary Spurling | [device] | LITTLE, BROWN AND COMPANY [dot] BOSTON [dot] TORONTO

Collation : 8 1/2 x 5 3/8 ins. [216 x 138 mm.] Original bound sections not visible. Pp. [i-x], vii-xx, [1-2], 3-208, [209-10], 211-258, [259-60], 261-284, [285-6], 287-308, [309-10], 311-329, [330-6]. Pp. [i-iii] : blank. [iv] : The description is as B.17(a), p. [ii]. [v]: "INVITATION TO | THE DANCE | [flourish] | *A Guide to Anthony Powell's | Dance to the Music of Time*". [vi]: blank. [vii]: title-page. [viii]: "COPYRIGHT © 1977 BY HILARY SPURLING | [rights reserved note (5 lines)] | FIRST AMERICAN EDITION | T01/78 | LIBRARY OF CONGRESS CATALOGUING IN PUBLICATION DATA | [8 lines] | PRINTED IN THE UNITED STATES OF AMERICA". [ix]: contents. [x]: blank. vii-[330] : The description is as B.17(a). [331-6] : blank.

Binding : Bound in dark red [16] linson. The FC of the copy examined is blind-stamped with the publisher's device as on title-page. Spine lettered in gold: "Hilary | Spurling | [two ornaments] | INVITA- | TION | TO THE | DANCE | *A Guide to | Anthony Powell's | Dance to | The Music | of Time* | Little, Brown". There are dark red and yellow head- and tailbands.

Paper : Cream wove unwatermarked paper.

Jacket : The background colour is white. On FP: "[in dark red] Invitation | to the | Dance | [monochrome reproduction of dancing figures from Poussin] | [in strong green (141)] Hilary Spurling | [in black] *A Guide to Anthony Powell's | Dance to the Music of Time*". Down the spine: "[in dark red] Invitation to the Dance | [in black] *A Guide to Anthony Powell's Dance to the Music of Time*". Across lower portion of spine: "[in strong green] Spurling | [in black] Little, Brown". On RP: in dark red, a quotation from a review; reproduction of dancing figures as FP; in dark red, note (13 lines) on the Little, Brown 3-in-1 editions of the *Dance* novels; in bottom RH corner "ISBN 0-316-80900-4". On FF: "\$10.95 | [blurb (6 paragraphs: 37 lines)]". On RF: "[biographical note (10 lines) about Spurling] | Jacket design by Char Lappan | Portion of Poussin painting reproduced by permission of | the Trustees of the Wallace Collection.".

Contents: As B.17(a).

Notes: Published in January 1978 at \$10.95. Little, Brown's policy in 1993 was not to release print numbers.

THE LONDON LIBRARY | Edited by Miron Grindea | THE BOYDELL PRESS ADAM BOOKS

Collation : 8 5/8 x 5 3/8 ins. [221 x 136 mm.] [A-G]8. Pp. [i-viii], [1], 2-18, [two unnumbered pp. of illus.], 19-26, [two unnumbered pp. of illus.], 27-58, [2 unnumbered pp., the first bearing a photo, the second blank], 59-91, [92-4]. The first and last leaves are laid down as endpapers. Pp. [i-ii] : blank. [iii] : "THE LONDON LIBRARY". [iv] : frontispiece. [v] : title-page. [vi] : "© Adam International Review 1976-1977 | First published as Nos 387 [*sic*]-400 of ADAM 1977 | Reissued in hardcover 1978 by | The Boydell Press Ltd, PO Box 24, Ipswich IP1 1JJ | in association with Adam International Review | All royalties on this edition will be donated | to the London Library | ISBN 0 85115 089 5 | [British Library CIP data (6 lines)] | Printed and bound in Great Britain by | REDWOOD BURN LIMITED | Trowbridge & Esher". [vii] : Contents. [viii] : blank. [1] : "THE LONDON LIBRARY". 2-91: text. [92-4]: blank.

Binding : Bound in moderate yellowish brown [77] cloth. Lettered down the spine in silver : "The London Library Edited by Miron Grindea BOYDELL PRESS & | ADAM BOOKS".

Paper : White wove paper.

Jacket : The dust-wrapper is of light blue laid paper, watermarked "Glastonbury" with a crown above. The printing is in dark blue. On FP: "The | London Library | Edited by Miron Grindea | [a series of drawings of readers]". Down the spine: "The London Library Edited by Miron Grindea BOYDELL PRESS & | ADAM BOOKS". On RP reproduction of a print of St James's Square. On FF: "[historical note (28 lines)] | For press reviews, see back flap. | *Jacket drawing by Nicolas Bentley*. | ISBN 0 85115 098 5". On RF, quotations from 5 reviews (37 lines) of the periodical appearance.

Contents: "Anniversary", by Anthony Powell, p. 32.

Notes: According to Messrs Boydell & Brewer this book-form reissue was approximately 500 copies. It was published in June 1978 at £3.50.

[Within an ornamental frame] DAVID K.E. | BRUCE | [outside frame, near bottom of page]
PRIVATELY PRINTED | 1980

Collation: 8 1/2 x 5 ins. [213 x 127 mm.] [A-C]8, [D]4. Pp. [i-vi], vii -xv, [xvi], 1-37, [38-40]. There is

a portrait frontispiece tipped-in on p. [ii]. P. [i] : "DAVID K.E. | BRUCE | frontispiece | CECIL BEATON". [ii]: blank. [iii]: title-page. [iv]: blank. [v]: "CONGRESSIONAL | RECORD | Tuesday, December 6, 1977". [vi]: blank. vii-xv : text. [xvi]: blank. 1-37: text. [38]: blank. [39]: "Produced in an edition of 600 copies | by Michael Russell (Publishing) Ltd | The Chantry, Wilton, Salisbury, Wiltshire | Designed by Humphrey Stone | Set in Monotype Bell | Printed letterpress in Great Britain | by The John Roberts Press | Clerkenwell Green, London E C 1 | on Glastonbury Book Laid paper | Bound in Reliance cloth and Curwen Pattern paper | by Weatherby Woolnough | Wellingborough, Northamptonshire".

Binding : Spine and adjacent portions of boards covered in dark reddish brown [44] cloth. Rest of boards covered in dark red [16] and cream patterned paper.

Paper : Cream laid paper, watermarked with a crown and the word "Glastonbury".

Contents : Anthony Powell, p. 2.

Notes : Pp. 1-37 contain posthumous tributes to David Bruce, US Ambassador to the UK from 1961 to 1969, at other times Ambassador to France, Germany and NATO, from letters to Evangeline Bruce whom he married as his second wife in 1945. According to Michael Russell (personal communication) the Ambassador's widow invited him to assist in editing and to produce the book.

B.20 THE ORCHID TRILOGY

1981

(a) Secker & Warburg edition

THE ORCHID TRILOGY | THE MILITARY ORCHID | A MINE OF SERPENTS | THE GOOSE CATHEDRAL | JOCELYN BROOKE | INTRODUCTION BY | ANTHONY POWELL | SECKER AND WARBURG | LONDON

Collation: 8½ x 5¾ ins. [222 x 138 mm.] [1-14]16. Pp. [i-vi], [1], 2-12, [13-19], 20-55, [56-7], 58-74, [75], 76-107, [108-115], 116-152, [153], 154-185, [186-7], 188-220, [221], 222-262, [263], 264-283, [284-5], 286-303, [304-9], 310, [311-3], 314-324, [325], 326-340, [341], 342-351, [352], 353-366, [367], 368-390, [391], 392-404, [405], 406-418, [419], 420-437, [438-440]. The last leaf is laid down as an endpaper. Some copies have pp. 257 and 275 numbered to the left of the running title and the figure 5 placed too high in p. 257. P.[i]: "THE ORCHID TRILOGY". [ii]: "By the same author | NOVELS | [4 titles] | POEMS | December Spring | BOTANY | The Wild Orchids of Britain". [iii]: title-page. [iv]: "This edition first published in England 1981 by | Martin Secker & Warburg Limited | 54 Poland Street, London W1V 3DF | Introduction copyright © Anthony Powell 1981 | *The Military*

Orchid (1948), *A Mine of Serpents* (1949) and *The Goose Cathedral* (1950) were first published by | The Bodley Head, and are copyrighted on those dates. | ISBN: 0-436-06950-4 | Printed and bound in Great Britain by | Biddles Limited, Guildford and King's Lynn". [v]: Contents of volume. [vi]: blank. [1]-12: Introduction. [13]: "JOCELYN BROOKE | THE | MILITARY | ORCHID". [14]: "To Jonathan Curling". [15]: Contents. [16]: Author's note [11 lines]. [17]: 5 quotations [21 lines]. [18]: blank. [19]-107: text. [108]: blank. [109] "JOCELYN BROOKE | A MINE | OF SERPENTS". [110]: "To | Mrs William Ford | of Bishopsbourne | '*Much love, all burnt*'. [111]: Contents. [112]: Author's note (15 lines). [113]: "[Quotation (8 lines) begins] Some Truths seem almost Falsehoods | [ends] from their true and central Natures. | SIR THOMAS BROWNE: *Christian Morals*." [114]: blank. [115]-303: text. [304]: blank. [305]: "JOCELYN BROOKE | THE | GOOSE | CATHEDRAL". [306]: "To M.B. | with love from B.". [307]: Contents. [308]: blank. [309-310]: preface. [311]: "[Quotation (20 lines) begins] 'There are founde in the north parts of Scotland, & the llands | [ends] the foules called | Barnakles...' | GERARDE *Herball*, 1597". [312]: blank. [313]-437: text. [438-440]: blank.

Binding: Bound in dark blue [183] imitation cloth, lettered in gold on spine: "[double rule, the upper rule bold] | THE ORCHID | TRILOGY | [double rule, the lower rule bold] | *The Military | Orchid | A Mine of | Serpents | The Goose | Cathedral* | [triple rule, the middle rule bold] | Jocelyn | Brooke | SECKER & | WARBURG".

Paper: White wove unwatermarked paper.

Jacket: The background colour of the spine, FP and RP is strong blue [178]; other colours black, white and vivid reddish orange [34]. The flaps are white. On FP, within a frame: "[in black on white] JOCELYN | BROOKE | [rule] | [in white on vivid reddish orange] THE | ORCHID | TRILOGY | [in white on black, titles of the three novels] | [in black on white] Introduction by | ANTHONY POWELL". On spine: "[within a frame running down the spine] | [in white on black] JOCELYN BROOKE | [in white on vivid reddish orange] THE ORCHID TRILOGY". In white across base of spine: "SECKER & | WARBURG". On RP, within a frame, in black on white, advertising material for the trilogy consisting largely of quotations from reviews of the individual novels. On FF, in black: "[blurb (3 paragraphs: 45 lines)] | £9.95 | net". On RF, in black: "[biographical note (2 paragraphs: 28 lines)] | Secker & Warburg | 0-436-06950-4".

Contents: "Jocelyn Brooke", by Anthony Powell, pp. [1]-12.

Notes: Published 26 May 1981 in an edition of 1,250 copies at £9.95. Anthony Powell's essay on Brooke was previously published in the *London Review of Books*, 16 April-6 May 1981 (C.1385). However, this appears from correspondence to have been a serial sale, shortly before publication, of an essay written for this edition. The *London Review* version is basically the same text but contains a

number of verbal omissions and additions. There are some changes in punctuation, capitalization and spelling, notably that Reynard (the central character of Brooke's *The Image of a Drawn Sword*) is spelt Reynarde in the *London Review* article, this spelling being at variance both with the book version of Powell's essay and with the 1983 editions of *The Image* (B.24).

(b) King Penguin edition (1981)

JOCELYN BROOKE | [three dots] | THE ORCHID TRILOGY | THE MILITARY ORCHID | A MINE OF SERPENTS | THE GOOSE CATHEDRAL | [three dots] | INTRODUCTION BY | ANTHONY POWELL | [device] | A KING PENGUIN | PUBLISHED BY PENGUIN BOOKS

Collation: 8¼ X 51/10 ins. [192 X 128 mm.] Pagination is as B.20(a) *except that* the leaf comprising pp. [439-440] is the penultimate leaf and this and the last leaf contain advertising material. P. [1]: "[In display type, within a small double rectangular frame: the inner rectangle bold, the outer rectangle fine] KING PENGUIN | [below the frame] THE ORCHID TRILOGY | [biographical note (3 paragraphs). The material so far described on p. 1 is itself within a double rectangular frame, the outer rectangle bold, the inner fine]". [2]: blank. [3]: title page. [4]: "Penguin Books Ltd, Hamondsworth, Middlesex, England | [4 further addresses (4 lines)] | [dash] | This edition first published by Martin Secker & Warburg Ltd 1981 | Published simultaneously in Penguin Books | [dash] | Introduction copyright © Anthony Powell, 1981 | All rights reserved | [dash] | *The Military Orchid* (1948), *A Mine of Serpents* (1949) and *The Goose Cathedral* (1950) were first published by The Bodley Head, and are | protected by copyright. | [dash] | Made and printed in Great Britain by | Cox & Wyman Ltd, Reading | Set in Baskerville | [conditions of sale note (9 lines)]". [5]-437: as B.20(a). [438]: blank. There are two leaves containing advertising matter.

Binding: Glued in a shiny card cover. The FC has a white margin outside a double rectangular frame, the outer rectangle bold, the inner fine. At the top of the enclosed area, within a smaller rectangular frame, the inner rectangle bold, the outer fine "[in black on grey] KING PENGUIN". "[Below the smaller frame, in black on pink] JOCELYN BROOKE | THE ORCHID TRILOGY | [coloured illustration representing Brooke seated at a table with a postcard and pen, wearing a dark pinstripe suit, and khaki tie with military insignia; also showing orchid blooms, and fireworks exploding against a dark cloudy sky. In the bottom RH corner of this picture, in black on white in a grey oval area, a penguin. | In black on pink] WITH AN INTRODUCTION BY ANTHONY POWELL". The RC, printed wholly in black, also has the large and small rectangular frames with the words KING PENGUIN in black on grey inside the smaller frame. Below the smaller frame: "[quotation from review (3 lines) | blurb (9 lines)] | 'One of the notable writers to have surfaced after the | war' from the Introduction by Anthony Powell | [quotation from review (2 lines)] | Cover illustration by Tony McSweeney, | Photograph of Jocelyn Brooke by Elliott and Fry | courtesy of Faber and Faber | [photograph of

Brooke] | [in bottom LH corner] United Kingdom £2.95 | Australia \$8.95 (recommended) | Canada \$7.95 | [in bottom RH corner] Fiction/ | Autobiography | ISBN 0 14 | 00. 5545 2". At top of spine: "[a penguin, in black and white on grey within an oval frame] [down the spine, in black on grey within a double rectangular frame] JOCELYN BROOKE [dot] THE ORCHID TRILOGY [down the spine near the base] ISBN 0 14 | 00. 5545.2".

Paper: Cream wove unwatermarked paper.

Contents: "Jocelyn Brooke", by Anthony Powell, pp. [1]-12.

Notes: Published 28 May 1981 in an edition of 10,000 copies at £2.95. Reprinted: August 1981 (6,000 copies); June 1982 (6,000 copies). The text of the essay on Brooke by Anthony Powell is as the Secker and Warburg edition (B.20(a)).

Review: *Daily Telegraph*, 28 May 1981 (Anthony Quinton)

B.21 LIKES & DISLIKES

1981

Likes & Dislikes | a private anthology | with contributions by | [14 names, in two columns : LH column begins] John Betjeman | [ends] William Plomer [RH column begins] Anthony Powell | [ends] Lawrence Whistler | etcetera | Privately Printed | 1981

Collation : 9 1/5 x 7 1/5 ins. [235 x 182 mm.] [A]6, [B-C]8, [D]6. Pp. [1-56]. Tipped-in at the front and back there are sections of two leaves each of the same paper as the rest of the volume; these sections provide an endpaper inside the wrapper and a free endpaper. [1] : "LIKES & DISLIKES". [2] : blank. [3] : title-page. [4] : blank. [5] : introductory note. [6] : blank. [7-53] : text. [54] : blank. [55] : "An edition of 100 numbered copies | privately printed by Beryl & George | Sims and their friends. Number [...] | Printed by Alan Anderson | at The Tragara Press".

Binding : Glued in a dark brown, fabric-patterned paper wrapper. On the front of the wrapper there is a white paper label, printed in brown : "[inside an ornamental frame] *LIKES & DISLIKES*".

Paper : Cream laid paper watermarked with a crown over the name Glastonbury.

Contents : Anthony Powell, p. [16]. The entry is dated 12 June 1958.

Notes : A selection of the entries written in Beryl and George Sims' "Likes and Dislikes" book : other entries included range in date from 2 May 1958 to 6 September 1981. Contributors (see also title-page transcription) include Cyril Connolly, Roy Fuller, J.C. Powys, Martin Secker, Julian Symons and

others.

B.22 POEMS FOR ROY FULLER

1982

Poems for Roy Fuller | on his seventieth birthday | Sycamore Press

Collation : 8 1/5 x 5 2/5 ins. [208 x 138 mm.] [1]6. Pp. [1-12]. [1] : title-page. [2] : "*Printed by hand at the Sycamore Press, 4 Benson Place, Oxford. | 11 February 1982*". [3-11] : text. [12] : blank.

Binding : a single section of six leaves, sewn with red thread into a grey card cover. On front cover : "[in black] Poems for | Roy Fuller | on his seventieth birthday | [in red, device of five touching squares] | [in black] Sycamore Press". On RC, in black : "JACK CLARK | AEDEMAIR CLEARY | JOHN FULLER | JOHN LEHMANN | ANTHONY POWELL | ALAN ROSS | STEPHEN SPENDER | JULIAN SYMONS | ANTHONY THWAITE".

Paper : White, stiff wove unwatermarked paper.

Contents : "Building Society Drinking Song", by Anthony Powell, p. [7]. For a note on Roy Fuller, see 'Biographical Glossary', p.xviii.

Notes : Published 11 February 1982, Roy Fuller's birthday, in an edition of 300 copies. His son, the poet John Fuller, writes (personal communication)" ... It sold at £1.50 per copy, though I ... think that quite a number ... were ... complimentaries ...". The title of Powell's poem refers to the fact that Roy Fuller had been Chief Solicitor to the Woolwich Equitable Building Society

B.23 ADVENTURES OF MR VERDANT GREEN

1982

The Adventures of | MR VERDANT GREEN | BY | CUTHBERT BEDE B.A. | *With illustrations by the author* | INTRODUCED BY | ANTHONY POWELL | 'A COLLEGE JOKE TO CURE THE DUMPS' | SWIFT | Oxford New York Toronto Melbourne | OXFORD UNIVERSITY PRESS | 1982

Collation : 7 3/4 x 5 ins. [196 x 128 mm.] 192 leaves, Unsigned. Pp. [i-vii], viii-xvii, [xviii], [1], 2-365, [366]. The following text pages are also unnumbered : 9, 16-17, 31, 40, 52, 63, 75, 88, 98, 111, 123, 133, 138, 148, 161, 174, 186, 196, 206, 214, 226, 235, 245, 250-1, 257, 270, 277, 286, 294, 302, 310, 321, 331, 341, 348, 357. P. [i] : "*The Adventures of* | MR VERDANT GREEN | [black-and-white sketch of young man wearing mortar-board]". [ii] : blank. [iii] : title-page. [iv] : "*Oxford University Press, Walton Street, Oxford, OX2 6DP* | [details of other locations (7 lines)] | *Introduction* © Anthony Powell 1982 | *First published as an Oxford University Press paperback | with Anthony Powell's*

introduction 1982 | [rights reserved and conditions of sale notes (9 lines)] | [CIP entry (7 lines) begins] *British Library Cataloguing in Publication Data* | [ends] ISBN 0-19-281331-5 | *Printed in Great Britain by | Richard Clay (The Chaucer Press) Ltd | Bungay, Suffolk*". [v]: contents. [vi]: drawing of the author. [vii]-xvii: introduction. [xviii]: blank. [1]-249: text (parts 1-2). [250]: blank. [251-366]: text (part 3).

Binding : Glued in a card cover. The FC and spine are chrome yellow, the RC and inside covers white. Spine lettered : "[down the spine] [in brown] BEDE [in green] THE ADVENTURES OF | MR VERDANT GREEN | [publishers' device upright at base of spine]". The FC has a rectangular frame in brown; mostly within the frame, but breaking its top line, the titling is printed as follows : "[in white, horizontally] *"THE | ADVENTURES | OF |* [on a curve, in white and green, following the oval shape of the cover picture] MR VERDANT GREEN | AN OXFORD UNDERGRADUATE | [at bottom, horizontally, in white] *BY | CUTHBERT BEDE* [below the frame, in brown modern type] INTRODUCTION BY ANTHONY POWELL". On RC : "[blurb [18 lines (3 paragraphs) | note on the author (3 lines)] | *Also in Oxford Paperbacks* | [3 authors and titles (6 lines)] | [on LH side] *Cover illustration* : Mr Verdant Green | discovers the difference between Town and | Gown by the author (see p. 165) | [alongside device] Oxford Paperbacks | Oxford University Press | £3.95 net UK [on RH side, ISBN and barcode]".

Paper : White wove unwatermarked paper.

Contents : Introduction by Anthony Powell, pp. [vi]-xvii.

Notes : Published 15 April 1982 in an edition of 7,500 copies at £3.95.

Powell's Introduction was reprinted, with some changes in paragraphing, as part of "*Verdant Green and Victorian Oxford*", in *Under Review*, 1992 (A.33), pp. 227-35.

Review : *Daily Telegraph*, 15 April 1982 (Michael Hogg)

B.24 THE IMAGE OF A DRAWN SWORD

1983

(a) *King Penguin edition (1983)*

THE IMAGE | OF | A DRAWN SWORD | Jocelyn Brooke | INTRODUCTION BY | ANTHONY POWELL | [publisher's device: a penguin in right profile, within an oval frame] | A KING PENGUIN | *Published by | PENGUIN BOOKS in association with | MARTIN SECKER & WARBURG*

Collation : 7 4/5 x 5 ins. [197 x 129 mm.] Pagination as Secker & Warburg edition (B.24(b)). P. [1] : "[in display type, within a small double rectangular frame : the inner rectangle bold, the outer

rectangle fine] KING PENGUIN | [below the frame] THE IMAGE | OF A DRAWN SWORD | [biographical note (3 paragraphs). The material so far described on p. 1 is itself within a double rectangular frame, the outer rectangle bold, the inner fine]". [2] : as Secker & Warburg edition (B.24(b)). [3] : title-page. [4] : "Penguin Books Ltd, Harmondsworth, Middlesex, England | [4 further addresses (4 lines)] | First published in Great Britain by John Lane The Bodley Head 1950 | This edition published in Penguin Books 1983 | Published simultaneously by Martin Secker & Warburg | Introduction copyright © Anthony Powell, 1983 | All rights reserved | Photoset in 10/11 pt Baskerville by | Rowland Phototypesetting Ltd, Bury St Edmunds, Suffolk | Made and printed in Great Britain by | Hazell Watson & Viney Ltd, Aylesbury Bucks | [conditions of sale note (9 lines)]". [5-144] : as Secker & Warburg edition (B.24(b)).

Binding : Glued in a shiny card cover. The FC has a white margin outside a double rectangular frame as *The Orchid Trilogy* (B.20(b)) : at top of the enclosed area is the smaller rectangular frame containing the words KING PENGUIN in black on grey. | "[Below the small frame, in black on pink] JOCELYN BROOKE | THE IMAGE OF A | DRAWN SWORD | [picture in greens, browns and pinks representing Brooke in a military greatcoat and steel helmet against a clouded sky, with hedge, fields, and oasthouses. In the bottom RH corner of this picture, in black and white on a grey oval area, a penguin. Below the picture, in black on pink] WITH AN INTRODUCTION BY ANTHONY POWELL". The RC, printed wholly in black, also has the large and small rectangular frames with the words KING PENGUIN in black on grey inside the smaller frame. Below the smaller frame : "[blurb (2 paragraphs) | quotation from review (3 lines)] | Cover illustration by Tony McSweeney | Photograph of Jocelyn Brooke by Elliott and Fry - | courtesy of Faber and Faber | [photograph of Brooke] | [in bottom LH corner] U.K. £1.95 | AUST. \$4.95 | (recommended) | CAN. \$5.95 | [in bottom RH corner] Fiction | ISBN 0 14 | 00. 6294 7". At top of spine : "[a penguin, in black and white on grey within an oval frame] | [down the spine, in black on grey within a double rectangular frame] JOCELYN BROOKE [dot] THE IMAGE OF A DRAWN SWORD | [down the spine near the base] ISBN 0 14 | 00.6294 7".

Paper : Cream wove unwatermarked paper.

Contents : Introduction, by Anthony Powell, pp. [9]-12.

Notes : Published 27 January 1983 in an edition of 10,000 copies at £1.95. The biographical note about Brooke on p. [1] is an expanded version of that on the dust-wrapper of *The Orchid Trilogy* (B.20(a)). Although described as "Published simultaneously by Martin Secker & Warburg" (see above, *Collation*), this edition has priority because Secker & Warburg give the date of their edition as 31 January 1983.

Review : *Daily Telegraph*, 3 February 1983 (Christopher Stack)

(b) Secker & Warburg edition

THE IMAGE | OF | A DRAWN SWORD | Jocelyn Brooke | INTRODUCTION BY | ANTHONY
POWELL | SECKER & WARBURG | LONDON

Collation : 8 4/5 x 5 1/5 ins. [223 x 133 mm.] Pp. [1-9], 10-143, [144]. In addition the following pages, the first pages of chapters, are unnumbered: 13, 16, 24, 30, 34, 42, 50, 57, 61, 65, 71, 80, 84, 94, 103, 114, 120, 127, 134, 138. [1]: "THE IMAGE | OF A DRAWN SWORD". [2]: "By the same author [i.e. Jocelyn Brooke] | NOVELS | [6 titles (7 lines)] AUTOBIOGRAPHICAL | The Dog at Clambercrown | POEMS | [2 titles] | BOTANY | [2 titles] | SURREALISM | The Crisis in Bulgaria (pictures) | EDITED | The Denton Welch Journals". [3]: title-page. [4]: "First published in England in 1950 by | John Lane The Bodley Head Limited. | This edition published in England 1982 [*sic*] | by Martin Secker & Warburg Limited, | 54 Poland Street, London W1V 3DF. | Introduction copyright © Anthony Powell 1982 | British Library Cataloguing in Publication Data | [entry (5 lines) begins] Brooke, Jocelyn | [ends] ISBN 0-436-06951-2 | Photoset by | Rowland Phototypesetting Limited, Bury St Edmunds, Suffolk | Printed in Great Britain by | St Edmundsbury Press, Bury St Edmunds, Suffolk". [5]: "TO THE MEMORY OF | Captain Cecil Henry Martin Brooke | The Buffs". [6]: "[Quotation (5 lines) begins] Nu is si raed gelang | [ends] Felasinnigne secg; sec gif thu dyrr! | *Beowulf*". [7]: Contents. [8]: blank. [9]-12: introduction. 13-143: text. [144]: blank.

Binding : Glued in black imitation cloth-covered boards. Lettered across the spine : "[double rule, the upper rule bold] THE | IMAGE | OF | A | DRAWN | SWORD | [double rule, the lower rule bold] Jocelyn | Brooke | [at base of spine] S & W".

Paper : White wove unwatermarked paper. The endpapers are of cream wove unwatermarked paper and are of a slightly heavier stock.

Jacket : The main background colour of the FP, RP and spine is brilliant yellow [83] : the flaps are white. On FP: "[in white on a black stripe at top] [roman caps underlined] JOCELYN BROOKE | [in black on brilliant yellow] THE IMAGE OF | [rule] A DRAWN SWORD | [monochrome photo of Brooke]". Down the spine: "[in black] [roman caps underlined] JOCELYN BROOKE | [between two rules] THE IMAGE OF A DRAWN SWORD | [at base of spine] SECKER & WARBURG". On RP, in black: "Also by Jocelyn Brooke | THE ORCHID TRILOGY | [quotations from 4 reviews (28 lines)]". On FF, in black: "[blurb (2 paragraphs: 20 lines)] | £7.50 | net". On RF, in white: "[biographical note (2 paragraphs : 18 lines)] | Secker & Warburg | 0-436-06951-2".

Contents: Introduction, by Anthony Powell, pp. [9]-12. The text is as B.24(a).

Notes: Published 31 January 1983 in an edition of 1,500 copies at £7.50.

B.25 HENRY LAMB

1984

HENRY LAMB | 1883-1960 | [reproduction of a self-portrait by Lamb catalogued as no. 5]

Collation : 10 1/2 x 8 1/5 ins. [269 x 210 mm.] Stapled in 1 section of 28 leaves. Pp. [1], 2-3, [4], 5-56. P. [1]: title page. 2: "FOREWORD AND ACKNOWLEDGEMENTS | [rule | below the rule the page is printed in two columns, the LH column containing the foreword and acknowledgements, signed] | Timothy Clifford, B.A., A.M.A., F.R.S.A. | *Director, Manchester City Art Galleries* [in the RH column] *Exhibition Dates and Venues* | MANCHESTER CITY ART GALLERY, | GALLERY OF MODERN ART | 9 May-16 June 1984 | The exhibition which was organized by Manchester City Art | Galleries will be toured by the Arts Council to the | following venues : | BRISTOL CITY MUSEUM AND ART GALLERY | 30 June-4 August 1984 | BIRMINGHAM MUSEUM AND ART GALLERY | 11 August-16 September 1984 | YORK CITY ART GALLERY | 22 September-14 October 1984 | *General Information* | Front cover : Detail of *Fisherfolk, Gola Island*, 1913 (cat. 30) | Frontispiece: *Self Portrait*, c. 1905 (cat. 5) | [Photographic sources and credits note (4 lines)] | ISBN 0 901673 22 6 | Manchester City Art Galleries 1984 | Printed in Great Britain by | W.S. Maney and Son Limited | Hudson Road, Leeds LS9 7DL". 3: "HENRY LAMB | *A Personal Recollection* | Anthony Powell | [rule] | [memoir by Powell occupying 2 columns, top of RH column a reproduction of Lamb's portrait of Powell catalogued as no. 71]". [4]: blank. 5-56: the exhibition catalogue (text and illustrations, some in colour).

Binding: Stapled in one section in card cover. The outside of the FC has a grey strip at the top, with titling in white on grey, below it a reproduction (see above, transcription of p.2); the outside of the back cover is grey. The white inside covers are blank.

Paper: Smooth white wove paper.

Contents: "Henry Lamb : a personal recollection", by Anthony Powell, p. 3. Powell and Lamb were brothers-in-law, through their marriages to daughters of the 5th Earl of Longford: Henry Lamb to Lady Pansy Pakenham in 1928, Powell to Lady Violet Pakenham in 1934. The catalogue entry for Lamb's portrait of Powell (item 71) includes a short quotation from *Faces in My Time* (p. 12 in first English edition).

Notes: The catalogue was used in all four venues where the exhibition was mounted. The total number of copies printed was 3,000 and the selling price to visitors to the exhibition was £2.50.

(a) *Limited edition*

OXFORD | CHINA AND | ITALY | *Writings in Honour of* | Sir Harold Acton | *on his Eightieth Birthday* |
 edited by Edward Chaney and Neil Ritchie | FLORENCE | 5 July 1984

Collation: 10 1/2 x 7 4/5 ins. [266 x 200 mm.] [1-15]8, [16]4. Pp. [1-7], 8-9, [10-14], 15-53, [54-6], 57-65, [66-8], 69-79, [80-2], 83-246, [247-8]. The following text pages, which are the first pages of individual contributions, are also unnumbered: 16, 18, 20, 23, 25, 34, 37, 45, 57, 60, 63, 69, 71, 83, 94, 107, 116, 124, 133, 161, 169, 177, 192, 209, 222, 229, 241. [1]: "OXFORD | CHINA AND | ITALY". [2]: blank. [3]: title page. [4]: "This edition of [bold] Oxford, China and Italy [normal type] is limited to two hundred and | fifty copies, of which twenty-five are for presentation. | This is No. [...] | © 1984 Edward Chaney, Neil Ritchie and the Contributors | Proprieta riservata. All Rights Reserved | Distribuzione Passigli Editori, Via Doccia 5, Firenze | ISBN 368-0033-5". [5-6]: contents. [7]-9: preface. [10]: blank. [11]: foreword. [12]: blank. [13]-246: text. [247]: "Finito di stampare in Firenze nella Stamperia Editoriale Parenti | nel mese di giugno 1984". [248]: blank. There is a coloured frontispiece facing the title page and a section of 10 leaves of black-and-white plates between the 15th and 16th sections.

Binding: Bound in deep blue [179] cloth. Lettered in gold on spine: "[at top] CHANEY | AND | RITCHIE | [down the spine] OXFORD CHINA AND ITALY | [across base] 1984". There are plain red head- and tailbands.

Jacket: The background colour of the jacket is white. On FP: "[in deep turquoise blue] OXFORD | CHINA AND | ITALY | [illustration, within an oval frame] | [rule] | [in brown] *Writings in Honour of* | SIR HAROLD ACTON | *Edited by Edward Chaney and Neil Ritchie*". On spine: "[in black] CHANEY & | RITCHIE | *Writings in* | *Honour of* | [rule] | Sir Harold | Acton | [down the spine, in brown] OXFORD CHINA AND ITALY". On RP: "[in brown] OXFORD | CHINA AND | ITALY | [in deep turquoise blue, rule | names of 29 contributors (9 lines) | rule] | [in brown] *Writings in Honour of* | SIR HAROLD ACTON". On FF: in brown, volume title | rule | in blue, blurb | in brown, rule. On FF: "[photo of Acton] | photo: Alexander Zielcke | [in brown, rule] | [in blue, biographical notes on Acton (13 lines) and on the two editors (13 lines) | [in brown, rule] | ON THE JACKET: detail of a fresco of the Villa | La Pietra, Florence".

Paper: Cream laid unwatermarked paper. The endpapers are of a wove paper and have a design of photographs of classical statuary.

Contents: "SIR HAROLD ACTON, *POETA* | Abstracted from MSS of John Aubrey's *Brief Lives* by | Anthony Powell", pp. [18]-19. (A pastiche.) This piece was also published, with minor changes, in Thames and Hudson's magazine *Undercover*, Autumn/Winter 1984, p. 20 (C.1477).

Notes: First published privately in Florence on 5 July 1984 (Sir Harold Acton's 80th birthday) in an edition of 284 copies of which 250 were numbered. Of the remaining 34, some were stamped "Out of Series". Nos. 1 and 2 were specially bound, no. 1 for presentation to Sir Harold.

(b) Trade issue (1984)

OXFORD | CHINA AND | ITALY | *Writings in Honour* | of | Sir Harold Acton | *on his Eightieth Birthday* | *Edited by Edward Chaney and Neil Ritchie* | [device : the letters T & H with fishes above and below, within an oval frame] | THAMES AND HUDSON

The description is as B.26(a) except as follows :

Collation: P. [4]: "This book was designed and produced in Florence | by Edward Chaney and Neil Ritchie | First published in Great Britain in 1984 | by Thames and Hudson Ltd, London | Copyright © 1984 the Editors and the Contributors | named on the contents page | Published in the USA | by Thames and Hudson Inc., 500 Fifth Avenue, | New York, New York 10110 | [Rights reserved note (4 lines)] | Printed and bound in Italy". Facing the title page is a black-and-white photograph of Acton.

Binding: Base of spine lettered in gold : "THAMES | AND | HUDSON"; FC stamped in gold with the publishers' device of stylized waves with fishes above and below, within a double oval frame.

Notes: Published in the UK on 9 July 1984 at £18.00. 960 copies of this issue were printed of which 300 were for export to the USA for publication there by Thames and Hudson Inc. The other 60 copies remained in the gift of the editors.

B.27 DON'T TAX READING

1985

Don't tax reading | The Case against | VAT on Knowledge | Compiled by | Brenda White and Marita Ewins | NATIONAL BOOK COMMITTEE | 1985

Collation: 8½ x 5¼ ins. [215 x 135 mm.] 71 leaves. Pp. [1-9], 10, [11], 12-29, [30-2], 33-47, [48-50], 51-60, [61], 62-77, [78], 79-83, [84-5], 86, [87-91], 92-9, [100], 101-3, [104], 105-8, [109], 110-13, [114], 115-121, [122], 123-130, [131], 132, [133-4], 135-9, [140-2]. P. [1]: "Don't tax reading | The Case against | VAT on Knowledge". [2]: blank. [3]: title page. [4]: "Copyright © National Book Committee 1985 | All rights reserved | Published in Great Britain in 1985 by | National Book

Committee | [address (3 lines)] | Printed by Richard Clay (The Chaucer Press) Ltd, | Bungay, Suffolk
| [Reproduction permission acknowledgment (3 lines)] | ISBN 0-9510219-0-7". [5]: contents.
[6]: cartoon. [7]: "Don't tax reading | [general note on the book (3 paragraphs (15 lines))]" [8]: blank.
[9]-139: text. [140-2]: blank. The text includes numerous reproductions of newspaper articles, letters
to the press and documents, published and unpublished, from interested organizations.

Binding: Glued in a white card cover. On FC: "[in red, in imitation script: first word underlined] Don't
tax reading | [in black, on a horizontal blue strip] | THE | [in black on white] CASE AGAINST | [in red,
within a red oval frame, partly overlapping the black print above and below] VAT | [in black] ON
KNOWLEDGE | [horizontal blue strip] | [in blue imitation script] National Book Committee". Titling
down the spine is as on FC as to colour, capitalization and use of imitation script : "VAT" is printed
without the oval frame. On RC : "[as FC] Don't tax reading | [note (3 paragraphs : 17 lines : text as p.
[7])] | £2.50 0.9510219.0.7". Inside covers blank.

Paper: White wove unwatermarked paper.

Contents: "VAT : what authors say", pp. 39-47 : Powell's contribution is on p. 44. Other contributors
to this section include Brigid Brophy, Catherine Cookson, Antonia Fraser, Hammond Innes, Philip
Larkin and Sir Angus Wilson.

B.28 DAVID CECIL

1990

David Cecil | [rule] | *A Portrait by his Friends* | [ornament] | COLLECTED AND INTRODUCED BY |
HANNAH CRANBORNE | [device : three sides of a dovecote] | DOVECOTE PRESS

Collation: 9 1/2 x 6 ins. [240 x 155 mm.] [A-E] 16, [F] 4, [G] 16.
Pp. [i-viii], 1-3, [4-6], 7-41, [42-4], 45-64, [65-6], 67-107, [108-110], 111-149, [150-2], 153-185, [186],
187, [188], 189, [190-2]. There are eight pages of black-and-white photographs between pp. 88 and
89. P. [i] : "David Cecil | FRONTISPIECE | David Cecil, a pencil sketch | by Henry Lamb". [ii]:
frontispiece. [iii]: title-page. [iv] : "First published in 1990 by The Dovecote Press Ltd | Stanbridge,
Wimborne, Dorset BH21 4JD | ISBN 0 946159 77 7 | [Copyright statement (3 lines)] | Designed by
Humphrey Stone | Photoset in Sabon by Character Graphics, | Taunton, Somerset | Printed and
bound by Biddles Ltd, | Guildford and Kings Lynn | *All rights reserved*". [v-vii] : Contents. [viii] :
blank. 1-[192] : text, unnumbered pages blank.

Binding: Bound in green [132] linson. Lettered down the spine, in gold: "David Cecil *A Portrait by his
Friends*". At base of spine, in gold: [device, as title-page].

Paper: White wove unwatermarked paper.

Jacket: The jacket is printed: front and rear panels and spine in white and yellow [66] on green [132]; flaps in black on white. On FP: "[in white] David Cecil | [rule, in yellow] | [in white] *A Portrait by his Friends* | [within rectangular frames of yellow and white, reproduction of a portrait, seated] | [in white] COLLECTED AND INTRODUCED BY | HANNAH CRANBORNE". Down the spine: "[in white] David Cecil [in yellow] *A Portrait by his Friends* [at base of spine, in white, device as title-page]". On RP, within frames as on front, black-and-white photograph, below it a white panel with ISBN, bar code and bar-code number in black. On FF, in black on white : "[blurb (3 paragraphs)] THE DOVECOTE PRESS | STANBRIDGE WIMBORNE DORSET | £14.95 net". On RF: "THE CONTRIBUTORS | [rule] | [List of names] | *Front Cover:* David Cecil by Henry Lamb | (with thanks to Lady Pansy Lamb) | *Back Cover :* David and Rachel Cecil | shortly after their marriage in 1932 | (photographed by Frances Partridge) | Cover design by Humphrey Stone | *Any profits from the sale of this book | will go to the Salisbury Hospice Care Trust | which supports the Macmillan Unit at | Odstock Hospital and Macmillan | Homecare Nurses*".

Contents: "An Early Friendship", by Anthony Powell, pp. 28-31.

Notes: Published 11 November 1990 in an edition of 1,452 copies at £14.95. Reprinted April 1991 (1,500 copies).

B.29 ANTHONY POWELL

ANTHONY POWELL | A Bibliography | by George Lilley | [device: a building with pillars and a dome above] | ST PAUL'S BIBLIOGRAPHIES [dot] WINCHESTER | [rule] | OAK KNOLL BOOKS [dot] NEW CASTLE [dot] DELAWARE | 1993

Collation: 9½ x 6 ins. [240 x 155 mm.] [A-P]8.

Pp.[i-vi], vii, [viii], ix-xvii, [xviii], 1-20, [21], 22-229, [230], 231-5, [236], 237, [238], 239-253, [254].

P.[i]: "*Winchester Bibliographies of 20th Century Writers* | ANTHONY POWELL | A Bibliography | [biographical note (11 lines)]". [ii]: blank. [iii]: title-page. [iv] "First published in 1993 by St Paul's Bibliographies, | West End House, 1 Step Terrace, Winchester, UK | as part of the *Winchester Bibliographies of 20th Century Writers Series* | Published in North and South America by | Oak Knoll Books, 414 Delaware Street, | New Castle, DE 19720, USA | © 1993 by George Lilley | [moral rights note | British Library CIP data (5 lines) | Library of congress (11 lines)] | ISBN (UK) 1-873040-15-6 [dash] ISBN (USA) 0-938768-46-8 | Printed in Great Britain by the Alden Press Ltd, Oxford". [v]: contents. [vi]: List of illustrations. vii: Foreword. [viii]: blank. ix-237: text. [238]: blank. 239-253: Index. [254] blank.

Binding: bound in linson. All lettering is in silver. On FP: "ANTHONY POWELL | A BIBLIOGRAPHY". Down the spine: "ANTHONY POWELL [dash] A Bibliography | George Lilley [upright at base of spine] [device as on title-page] | rule | OAK | KNOLL".

Paper: White wove unwatermarked paper.

Contents: "Foreword", by Anthony Powell, p. vii.

Notes: published December 1993 at £45.00. Sales to December 2001: 504 copies (including 200 copies to Oak Knoll Books for the US edition).

C. CONTRIBUTIONS TO PERIODICALS

1922

- C.1 Colonel Caesar Cannonbrains of the Black Hussars [a pen-and-ink drawing]. *The Eton Candle*, Volume 1, 1922, p. 167].

Anthony Powell's first appearance in print, the drawing is reproduced as the frontispiece to *Seeds in the Wind: Juvenilia from W. B. Yeats to Ted Hughes* edited... by Neville Braybrooke (Hutchinson, 1989); the caption includes a note by Powell from which the following is an extract:

"...I... do not think I have anything whatever to put forward in the literary line before I was seventeen. Really started life being more interested in drawing than writing..."

1924

- C.2 The Four Seasons, *Cherwell*, 3 May 1924, p. 18.
A set of four drawings.
- C.3 (Untitled review of] *Lifting Mist*, by Austin Harrison. *Cherwell*, 17 May 1924, p. 71. Signed A.D.P.
- C.4 (Untitled review of] *Little Mexican*, by Aldous Huxley, *Cherwell*, 24 May 1924, p. 101. Signed A.D.P.
- C.5 A son of the Caesars [a drawing]. *Cherwell*, 31 May 1924, p. 116.
A drawing of an Italian army officer. Signed "[diphthongized letters] AP 24". Powell has confirmed authorship (personal communication).
- C.6 [Untitled review of] *Hardbottle*, by John Hargrave. *Cherwell*, 31 May 1924, pp. 123-4. Signed A.D.P.
- C.7 [Untitled review of] *The Spanish Farm*, by R.H. Mothan, [sic: *recte* Mottram] with a preface by 1933.
- C.8 [Untitled review of] *Jean Paul Marat: his Career before the Revolution*, by Sidney L. Phipson. *Cherwell*, 14 June 1924, pp. 172-4. Signed A.D.P.

- C.9 [Untitled review of] *C*, by Maurice Baring. *Cherwell*, 21 June 1924, p. 198. Signed A.D.P.

1933

- C.10 Reclaiming the Zuyder Zee. *Week-end Review*, 23 September 1933, pp. 291-2.

1934

- C.11 French flattery. *Listener*, 2 May 1934, p. xix (Late Spring Book Supplement).
Review of *A Frenchman's London*, by Paul Morand.
- C.12 Talking Picture (by John Heygate) reviewed by Anthony Powell. *Now and Then* [house magazine of Jonathan Cape, publishers], no.48 p. 14, Summer 1934.

1935

- C.13 Competition no. 296. *New Statesman and Nation*, 30 November 1935, pp. 824-6.
Anthony Powell's second-prize winning entry is printed. The competition, set by Cyril Connolly, was to describe '... a really terrible dinner at an English hotel in the style of... *Wine and Food...*'

1936

- C.14 Chinese art: a warning. *Evening Standard*, 7 January 1936, p. 7.
- C.15 New Fiction: From India to a cathedral close. *DT*, 7 July 1936, p. 6.
Review of *Their Ways Divide*, by Denis Kincaid; *Cathedral Close*, by Susan Goodyear; *The Heyday in the Blood*, by Geraint Goodwin; *There's a Porpoise Close Behind Us*, by Noel Langley.
- C.16 Rich men & poor men in the new novels. *DT*, 14 July 1936, p. 7.
Review of *Farewell Romance*, by Gilbert Frankau; *The Secret Journey*, by James Hanley; *Davy Jones*, by Alan Hillgarth.
- C.17 New fiction: Strange interludes. *DT*, 21 July 1936, p. 8.
Review of *The Golden Heart*, by Richard Strachey; *Standing Room Only*, by Walter Greenwood; *Frightened Angels*, by Joanna Cannan; *Tooloona*, by Arthur Stringer.

- C.18 Romance, satire, realism. *DT*, 28 July 1936, p. 11.
Review of *Summer of Life*, by Beatrice Kean Seymour; *Clochemerle*, by Gabriel Chevallier; *Spring Storm*, by Alvin Johnson; *London Pride*, by Shaw Desmond.
- C.19 New fiction. Why good historical novels are rare. *DT*, 4 August 1936, p. 3.
Review of *Melusine*, by Charlotte Haldane; *Let the King Beware!* By Honore Morrow; *So They Began*, by John Guthrie; *Gulls Against the Sky*, by Michael Copeland.
- C.20 New fiction. Lands fit for heroes to live in. *DT*, 11 August 1936, p. 9.
Review of *Choose a Bright Morning*, by Hillel Bernstein; *The Birds*, by Frank Baker; *Dragons at Daybreak*, by James Cleugh; *Desperate Defiance*, by Barbara Cartland.
- C.21 New fiction. Life's grimmer side. *DT*, 18 August 1936, p. 9.
Review of *Please Don't Smile*, by Johann Rabener; *Going to Sea*, by Doreen Wallace; *The House of Fair Maidens*, by Wilhelm Speyer; *The Bath Mysteries*, by E.R. Punshon.
- C.22 New fiction. Mr Brett Young's own country. *DT*, 25 August 1936, p. 6.
Review of *Far Forest*, by Francis Brett Young; *Fear in the Heart*, by Constance Malleson; *I am Death*, by Rearden Conner; *Innocent Summer*, by Frances Frost.
- C.23 New fiction. Plot and counter-plot. *DT*, 1 September 1936, p. 5.
Review of *Recoil*, by J.L. Hardy; *Time Piece*, by Naomi Jacob; *City for Conquest*, by Aben Kandel; *A Baggage for Diplomacy*, by Jane Balfour.
- C.24 New fiction. A cosmopolitan collection. *DT*, 8 September 1936, p. 8.
Review of *Again, One Day*, by Matila C. Ghyka; *Jupiter Eight*, by Francis Pollock; *The Ramparts of Virtue*, by John Brophy; *I am Black*, by J. Grenfell Williams and Henry John May.
- C.25 New fiction. Watching the other man at work. *DT*, 15 September 1936, p. 6.
Review of *The Flying Shadow*, by John Llewelyn Rhys; *Star Turn*, by René Clair; *Stories of Three Decades*, by Thomas Mann, translated by H.T. Lowe-Porter; *Fellow Mortals*, by Winifred Williams.

1937

- C.26 I was a Territorial. *Night and Day*, I no.2 pp. 12-13, 8 July 1937. Reprinted in *Night and Day*; edited and with an introduction by Christopher Hawtree. (London: Chatto and Windus, 1995) pp. 21-2.
- C.27 A reporter in Los Angeles — 1. All God's chillun got kilts. — 2. Hemingway's Spanish film. *Night and Day*, I no. 7 p. 28, 12 August; I no. 8 pp. 22-3, 19 August 1937.
1. is a humorous review of a *Macbeth* production with all-black cast. 2. is a review of the film *Spanish Earth* directed by Ioris Ivens and Ernest Hemingway.
- C.28 The worldly book of the week. *Night and Day*, I no. 15 pp. 30-1, 7 October 1937.
Review of *Outrage in Manchukuo*, by Val Gielgud.
- C.29 The Derwentwater claimant. *Spectator*, 26 November 1937, pp. 946-7.
- C.30 Marginal comments. *Spectator*, 3 December 1937, p.991.
On the *Left Review* pamphlet *Authors Take Sides on the Spanish War*.
- C.31 Marginal comments. *Spectator*, 10 December 1937, p. 1047.
On a projected Hollywood film with life in the RAF as background.
- C.32 Powell family, Disserth. *Radnorshire Society Transactions*, VII p. 10, December 1937.
- C.33 Marginal comments. *Spectator*, 31 December 1937, p. 1175.

1938

- C.34 Angles on peace and war. *Spectator*, 29 April 1938, pp. 764, 766.
A review of five autobiographical books: *As Much as I Dare* [by] Faith Compton Mackenzie; *There's a Devil in the Drum*, by John Lucy; *Without Apology*, by Lord Alfred Douglas; *Let me Tell You*, by Leslie Halward; *The World of Action* [by] Valentine Williams.
- C.35 Writers and singers. *Spectator*, 27 May 1938, pp. 975-6.
Review of *Without Make-Up* [by] Ursula Bloom; *Thinking It Over: the Reminiscences of Hesketh Pearson*; *Song of Motley: the Reminiscences of a Hungry Tenor*, by Leo Slezak; *Wings of Song: an Autobiography*, by Lotte Lehmann.
- C.36 Mr Orioli and some others. *Spectator*, 5 August 1938, p.241.

Review of *Adventures of a Bookseller*, by G. Orioli; *Once a Commissar*, by Vladimir Koudrey; *I Look Back Seventy Years*, by E.H. Lacon Watson; *So What?* By Charles Lanoery, *As the Sparks Fly Upwards: the autobiography of Patrick Alexander*.

- C.37 Let's be shadow-boxers. *Spectator*, 16 September 1938, pp. 450-2.

Review of *Being Geniuses Together*, by Robert McAlmon; *So Kind to Youth*, by Evelyn Bell; *In my Time*, by Sisley Huddleston; *Thrice a Stranger*, by Vera Brittain.

- C.38 Round the world in 300 pages. *Spectator*, 28 October 1938, pp. 736, 738.

Review of *The Gate is Open: an Autobiography*, by Carl Fallas; *Spoils of Opportunity: an Autobiography*, by Janet Mitchell; *Assigned to Adventure: the Autobiography of a newspaper woman*, by Janet Kuhn; *"Aye, Aye, Sir": a Saga of the Lower Deck*, by "Clinker Knocker".

- C.39 Four types. *Spectator*, 18 November 1938, "Literary Supplement" pp. 28, 30.

Review of *Philippine Pagans: the Autobiographies of three Ifugaos*, by R.F. Barton; *Aces, Places and Faults*, by William T. Tilden; *Shot Full: the Autobiography of a Drug Addict*, by Francis Chester; *Beyond Dark Hills*, by Jesse Stuart.

- C.40 Courtiers and commissars. *Spectator*, 16 December 1938, pp. 1056, 1058.

Review of *Not Worth Reading*, by Sir George Arthur; *Life Has Been Good: Memoirs of the Marques de Villavieja*; *Memoirs of a Soviet Diplomat*, by Alexander Barmine, translated by Gerard Hopkins; *Memoirs of a Soviet Revolutionary*, by Charles Plisnier, translated by Geoffrey Dunlop.

1939

- C.41 Mr Heath Robinson shows his plant. *Spectator*, 6 January 1939, pp. 28-9.

Review of *My Line of Life*, by W. Heath Robinson; *Autobiography with a Difference*, by R.H. Mottram; *Victorian Peepshow*, by Martin Armstrong; *Two Lives Converge: the Dual Autobiography of Sybil and Glomey Bolton*.

- C.42 Times and places. *Spectator*, 24 February 1939, pp. 314, 316.

Review of *A Flying Start: a Memoir of the Nineteen Twenties*, by René MacColl; *The Sheltering Tree: an Autobiography*, by Netta Syrett; *In Search of Soviet Gold*, by John D Littlepage and Demaree Bess; *Indian Ink*, by Philip Steigman.

- C.43 Exiles. *Spectator*, 31 March 1939, p. 556.

Review of *My Double and I*, by Nikolai Gubsky; *Tragedy of Errors*, by Count Hans Huyn; *I Want to be a Success*, by Peter Opie; *By the Wayside*, by Harry Tighe.

- C.44 Travel, medicine and the Bar. *Spectator*, 7 April 1939, pp. 603-4.

Review of *Down Wind*, by George Digby; *The Rolling World*, by Richard Hallet; *The Horse and Buggy Doctor*, by Arthur E. Hertzler; *Luck and Opportunity: the Recollections of Francis L. Wellman*.

- C.45 The starry messengers. *Spectator*, 21 April 1939, pp. 664-5.

On 17th century astrologers.

- C.46 Hypomnemata antiquaria B. *Spectator*, 30 June 1939, p. 1134.

A letter requesting information on the whereabouts of a MS volume of John Aubrey's papers.

- C.47 John Aubrey. *TLS*, 1 July 1939, p. 390.

A letter requesting information on the whereabouts of a volume of Aubrey papers. Begins: "I am at work on a biography of John Aubrey..." The inquiry was renewed in 1946 (see C.79).

- C.48 Aspects of uncertainty. *Spectator*, 11 August 1939, p. 225.

Review of: *No One to Blame: an Autobiography*, by H.M. Taylor; *The Convent*, by Alyse Simpson; *The Child in the Crystal*, by Lady Sybil Lubbock; *These Poor Hands: A Miner's Autobiography*, by B.L. Coombes.

- C.49 There lies a vale in Ida, *Spectator*, 22 September 1939, pp. 41 5-16.

Review of: *Greek Earth*, by Sidney W. Hoffer; *News of Persephone*, by Dorothy Una Ratcliffe.

- C.50 The headmaster's Benjamin. *Spectator*, 6 October 1939, p. 480.

Review of *It's Too Late Now*, by A.A. Milne.

- C.51 A studio with a view. *Spectator*, 13 October 1939, pp. 516, 518

Review of *More Portraits of a Lifetime 1918-1939*, by Jacques-Emile Blanche.

- C.52 Three Americans. *Spectator*, 20 October 1939, pp. 552-4.

Review of: *An Unfinished Life*, by Ruth St. Denis; *Green Worlds: a Story of Two Villages*, by Maurice Hindus; *Carter Glass: a Biography*, by R. Smith and N. Beasley.

- C.53 Bat and ball. *Spectator*, 27 October 1939, p. 598.
Review of *Life worth Living*, by C.B. Fry.
- C.54 Der Grossbritannischermilitärattache. *Spectator*, 17 November 1939, p. 706.
Review of *Dusty Measure: a Record of Troubled Times*, by Col. Sir Thomas Montgomery-Cuninghame.
- C.55 Montmartre to the World's End. *Spectator*, 17 November 1939, p. 710.
Review of *A Painter's Pilgrimage through Fifty Years*, by A.S. Harrick. Unsigned.
- C.56 Enter a child. *Spectator*, 24 November 1939, p. 756.
Review of *Enter a Child*, by Dormer Creston.
- C.57 John Aubrey (1626-1697). *Cameo: a bedside book* no. 5, 1939 pp. 29-35.
Unsigned. Powell's authorship indicated in letter to George Lilley.
- C.58 List of persons who paid duty on male servants. *Radnorshire Society Transactions*, IX p. 25, December 1939.
- C.59 The Powell family of Llowes and Clyro in Radnorshire; and Brilley in Herefordshire, 1581-1800. *Radnorshire Society Transactions*, IX pp. 62-76, December 1939.
- C.60 Lively lives. *Spectator*, 1 December 1939, p. 794.
Review of three autobiographies: *All Too Human*, by Owen Berkeley-Hill; *I Haven't Unpacked*, by William Holt; *Of the Meek and the Mighty*, by Edward J. Bing.
- C.61 War in the snow. *Spectator*, 8 December 1939, p. 826.
Review of *Finland's War of Independence*, by J.O. Hannula.
- C.62 Left wings — they never grow weary. *Spectator*, 15 December 1939, pp. 874, 876.
Review of: *Down River: a Danubian study*, by John Lehmann; *Down Stream*, by Leonard Mosley.

1940

- C.63 [Untitled review of] *Welsh Life in the Eighteenth Century*, by Sir Leonard Twiston Davies and Averyl Edwards. *Spectator*, 26 January 1940, p. 120. Unsigned.

- C.64 Lost leaders or strayed revellers? *New Statesman*, 17 February 1940, p. 204.
A quatrain in rhymed couplets about Auden and Isherwood.

1942

- C.65 The Powell families of Radnorshire. *Radnorshire Society Transactions*, XII pp. 49-53, 1942.

1943

- C.66 The Test Acts. *Radnorshire Society Transactions*, XIII pp. 38-9, December 1943.
"Mr A.D. Powell, London, has made a list of the Radnorshire officials and their answers... which he found in Rawlinson Collection of MSS. (A 139a. f. 170) in the Bodleian Library... "
- extract from introductory section.
- C.67 The Galliers family of Stapleton Castle. *Radnorshire Society Transactions*, XIII pp. 51-3, December 1943.
- C.68 Radnorshire and the Commonwealth and Protectorate (1649-1660). *Radnorshire Society Transactions*, XIII pp. 54-6, December 1943.

1945

- C.69 The sword and the P.E.N. *New English Review* XI, 3 pp. 279-80, July 1945.
Review of *The Journal of Mary Hervey Russell*, by Storm Jameson.
- C.70 Song and dance. *New English Review* XI, 3 pp. 280-1, July 1945.
Review of *Immement Toys: a Survey of Light Entertainment on the London Stage, 1920-1943*, by James Agate.
- C.71 Virginia Woolf. *New English Review* XI, 4 pp. 375-6, August 1945.
Review of *Virginia Woolf*, by David Daiches.
- C.72 "With our bodies between our knees". *New English Review* XI, 5 pp. 467-8, September 1945.
Review of *A Distant Prospect*, by Lord Berners.
- C.73 Benjamin Constant. *New English Review* XI, 6 pp. 568-9, October 1945.

Review of *Adolphe and Le Cahier Rouge*, by Benjamin Constant (Editions Penguin).

- C.74 The other Amiel, I-II. *The Cornhill* 161 no. 966, pp. 481-8, December 1945; 162 no. 967, pp. 78-86, April 1946.

1946

- C.75 Thurber. *New English Review* XII, 1 pp. 88-9, January 1946.
Review of *The Thurber Carnival*, by James Thurber.

- C.76 Books of the Month. *New English Review*, May 1946 — February 1948.

According to Powell (personal communication) he contributed a feature entitled "Books of the Month" to the *New English Review* between 1946 and 1948, using the pseudonym "Thersites", as follows: XII, 5 pp. 470-2, May 1946; XII, 6 pp. 584-6, June 1946; XIII, 1 pp. 86-8, July 1946; XIII, 2 pp. 200-2, August 1946; XIII, 3 pp. 312-14, September 1946; XIII, 5 pp. 536-9, November 1946; XIII, 6 pp. 647-50, December 1946; XIV, 1 pp. 95-6, January 1947; XIV, 2 pp. 200-2, February 1947; XIV, 3 pp. 313-15, March 1947; XIV, 4 pp. 415-17, April 1947; XIV, 5 pp. 511-13, May 1947; XIV, 6 pp. 608-9, June 1947; XV, 1 pp. 80-1, July 1947; XV, 2 pp. 170-2, August 1947; XV, 3 pp. 267-8, September 1947; XV, 4 pp. 362-4, October 1947; XV, 5 pp. 458-9, November 1947; XV, 6 pp. 556-8, December 1947; XVI, 1 pp. 77-9, January 1948; XVI, 2 pp. 177-9, February 1948. From February to April 1946 the column was unsigned, but it was indexed under "Thersites" in the volume index.

- C.77 Brains trusteeship. *Spectator*, 1 February 1946, p. 122.
Review of *Come Alongside*, by Commander A.B. Campbell.

- C.78 Brogan meats. *Spectator*, 22 February 1946, pp. 202, 204.
Review of *The Democrat at the Supper Table*, by Colm Brogan.

- C.79 John Aubrey. *TLS*, 2 March 1946, p. 103.
Letter requesting information on the whereabouts of a MS volume of Aubrey papers. See also C.46.

- C.80 Periodical depressions. *Spectator*, 5 April 1946, p. 358.
Review of four periodicals: *Orion: a Miscellany*; *The Windmill*; *New Writing*; *Writing Today*.

- C.81 The writing of Dan McGrew. *Spectator*, 3 May 1946, p. 460.

Review of *Ploughman of the Moon*, by Robert W. Service.

- C.82 England in Übergang von Kriegs- zu Friedensverhältnissen. *Luxemburger Wort*, 25-26 May 1946, p. [1].

[Note at head of article *begins*:

Wir freuen uns, unsern Lesern einen neuen, regelmässigen Korrespondenten für England vorstellen zu können, der als bedeutende englischer Publizist hervorragend geeignet ist, einen wohlausgeglichen Einblick in die englischen Verhältnisse and in die Entwicklung der englischen Politik zu vermitteln.]

Powell's first article as British correspondent for this newspaper.

- C.83 Periodicals again. *Spectator*, 7 June 1946, p. 592.

Review of *Polemic*, no. 3; *New Writing*, no. 27; *Selected Writing*, no. 4; *The Wind and the Rain*, vol. III no. 2; *The Bridge*.

- C.84 London feierte den Sieg. *Luxemburger Wort*, 18 June 1946, p. [8].

- C.85 Our recent writers. *Spectator*, 21 June 1946, pp. 642, 644.

Review of *English History and Ideas in the Twentieth Century*, by H.V. Routh.

- C.86 A forgotten Victorian? *New English Review* XIII, 1 p. 107, July 1946. Review of *Labby: the life of Henry Labouchere*, by Hesketh Pearson.

- C.87 Indien und Palästina. *Luxemburger Wort*, 2 July 1946, p. [4].

- C.88 Die kommunistische Partei in England. *Luxemburger Wort*, 4 July 1946, p. [8].

- C.89 Passing periodicals. *Spectator*, 19 July 1946, pp. 68, 70.

A review of seven periodical issues.

- C.90 Britische Sorgen. *Luxemburger Wort*, 20 July 1946, p. [8].

- C.91 American angles. *Spectator*, 26 July 1946, pp. 94, 96.

Review of *Here We Are Together: the Notebook of an American Soldier in Britain*, by Robert S. Arbib; *Runyon à la Carte*, by Damon Runyon.

- C.92 Unterhaus debatten um die BBC. *Luxemburger Wort*, 2 August 1946, p. [6].

- C.93 What is history for? *Spectator*, 16 August 1946, p. 172.
Review of *The Idea of History*, by R.G. Collingwood.
- C.94 The critical approach. *Spectator*, 30 August 1946, pp. 220, 222.
Review of *Explorations*, by L.C. Knights.
- C.95 Aspects of Benjamin Constant. — I. *New English Review*, XIII, 3 pp. 241-7, September 1946.
- C.96 Probleme, von denen der Engländer spricht. *Luxemburger Wort*, 20 September 1946, p. [4].
- C.97 New Fiction. *Daily Telegraph*, 4 October 1946-13 June 1947.
Powell contributed a column which appeared weekly with the exception of the following dates: 29 November 1946; 20 December 1946; 7, 14 February 1947; 4, 18 April 1947. In the majority of cases at least four novels were covered. Authors discussed included:

1946	Oct. 4	Winston Clewes, Elizabeth Bowen
	Oct. 25	Arthur Koestler
	Nov. 15	Henry Green, Howard Spring, E.M. Remarque
	Nov. 22	J. Maclaren-Ross, Jack London
	Dec. 27	L.P. Hartley
1947	Jan. 24	J.-P. Sartre, Richard Aldington
	Feb. 21	I. Compton-Burnett
	Feb. 28	Philip Larkin
	March 28	William Saroyan
	April 25	T.H. White
	May 9	P.H. Newby, Naomi Mitchison
	May 30	Pamela Hansford Johnson, R.K. Narayan, Nevil Shute.

- C.98 Brief aus London. *Luxemburger Wort*, 12-13 October 1946—4 May 1948.
In addition to a number of articles by Powell which were given individual titles, a column under the heading "Brief aus London" appeared in the issues for the following dates (page numbers vary):

1946	October	12-13
		26-27

		30
	November	13
		26
	December	28
1947	January	14
		28
	February	7
	March	7
		8
		22
	April	5-6
		21
	May	3
		5
		27
	June	2
		14
	July	19
	September	27
	November	15
1948	February	16
	March	9
		25
	April	7
		28
	May	4

C.99 The cult of sermonizing. *Spectator*, 18 October 1946, pp. 396, 398.
Review of *The Cult of Power*, by Rex Warner.

C.100 The fairies' midwife. *Spectator*, 1 November 1946, p. 460.
Review of *Andrew Lang*, by Roger Lancelyn Green.

C.101 Periodical prejudices. *Spectator*, 8 November 1946, p. 488.
A review of recent issues of six periodicals.

- C.102 Radnorshire clergy dispossessed during the Civil Wars. *Radnorshire Society Transactions*, XVI pp. 57-9, December 1946.
- C.103 Mr Douglas looks back. *Spectator*, 20 December 1946, p. 684.
Review of *Late Harvest*, by Norman Douglas.

1947

- C.104 Um die Reorganisation der britischen Nachkriegsarmee. *Luxemburger Wort*, 9 January 1947, p. [8].
- C.105 "An immense sensibility". *Spectator*, 24 January 1947, p. 114.
Review of *Henry James: the major phase*, by F.O. Matthiessen.
- C.106 Das Tunnelprojekt Dover-Calais. *Luxemburger Wort*, 21 February 1947, p. [8].
- C.107 Heavy weather. *Spectator*, 7 March 1947, p. 244.
Review of *Man and the Atom*, by C.E. Vulliamy.
- C.108 Fellow-traveller's cheques. *Spectator*, 16 May 1947, pp. 564, 566.
Review of *This House Against This House*, by Vincent Sheean.
- C.109 Life with father-in-law. *New English Review* XV, 1 pp. 86-7, July 1947.
Review of *Ciano's Diary, 1939-1943*; edited and with an introduction by Malcolm Muggeridge.
- C.110 Requiescat in limbo. *Spectator*, 25 July 1947, p.118.
Review of *Sing O Barren*, by Edward Dahlberg.
- C.111 Satire in the twenties. *TLS*, 13 September 1947, p.464.
Review of *Futility*, *The Polyglots* and *Sinful Earth*, by William Gerhardt. Unsigned. See also letter from Wyndham Lewis, *TLS*, 27 September 1947, p. 493, with reviewer's reply.
- C.112 A convincing realist. *TLS*, 25 October 1947, p.545.
Review of *Of Love and Hunger*, by J. Maclaren-Ross. Unsigned.
- C.113 On the edge of poetry. *TLS*, 1 November 1947, p.561.
Review of *Tea with Mrs Goodman*, by Philip Toynbee. Unsigned.

- C.114 The Steerforth tradition. *TLS*, 8 November 1947, p. 573.
Review of *The Light and the Dark*, by C.P. Snow. Unsigned.
- C.115 Realism and fantasy. *TLS*, 15 November 1947, p. 589.
Review of *The Common Chord*, by Frank O'Connor; *At Close of Eve : an Anthology of New Curious Stories*, compiled by Jeremy Scott. Unsigned.
- C.116 Animated fantasy. *TLS*, 22 November 1947, p. 601.
Review of *A Fragment of Glass*, by F.L. Green. Unsigned.
- C.117 Insufficient people. *TLS*, 29 November 1947, p. 613.
Review of *The Wayward Bus*, by John Steinbeck. Unsigned.
- C.118 Conrad collected. *TLS*, 29 November 1947, p. 614.
Review of Joseph Conrad, *Nostromo*; *Under Western Eyes*; *The Arrow of Gold* (collected edition); *Vie de Conrad*, by G. Jean-Aubry; *Sagesse de Conrad*: textes choisis de G. Jean-Aubry. Unsigned.
- C.119 The battle of Badon Hill. *TLS*, 6 December 1947, p. 625.
Review of *Badon Parchments*, by John Masefield. Unsigned.
- C.120 Behind the footlights. *TLS*, 13 December 1947, p.641.
Review of *Jenny Villiers*, by J.B. Priestley; *Leading Lady*, by D.L. Murray. Unsigned.
- C.121 Classical side. *TLS*, 20 December 1947, p. 657.
Review of *Scott-King's Modern Europe*, by Evelyn Waugh. Unsigned.

1948

- C.122 Thirty books of the year — The "Strand's" choice, considered by Anthony Powell. *The Strand*, 114 no. 685 pp. 30-3, January 1948.
- C.123 Condemned to be free. *TLS*, 10 January 1948, p.21.
Review of *The Reprieve*, by Jean-Paul Sartre. Unsigned. Passages from this review were quoted in the *Evening Standard*, 28 July 1948 in an account of a libel action brought by F. Ashton-Gwatkin against The Times Publishing Company. For recollections of the incident

see Powell's "The Enemy and the *TLS*", *TLS*, 17 January 1992 (C.); *Faces in My Time* (A.25(a)), pp. 209-11.

- C.124 Two Americas. *TLS*, 17 January 1948, p. 33.
Review of *Kingsblood Royal*, by Sinclair Lewis; *The Idols of the Cave*, by Frederic Prokosch. Unsigned.
- C.125 The utterly alone. *TLS*, 24 January 1948, p. 49.
Review of *Thérèse*, by François Mauriac. Unsigned.
- C.126 Set for tragedy. *TLS*, 31 January 1948, p.61.
Review of *The Moot Point*, by Peter de Polnay. Unsigned.
- C.127 Nazi nemesis. *TLS*, 7 February 1948, pp. 77.
Review of *The Axe of Wandsbek*, by Arnold Zweig. Unsigned.
- C.128 Men in captivity. *TLS*, 28 February 1948, p. 117.
Review of *A Crowd is not Company*, by Robert Kee. Unsigned.
- C.129 [Review of] *Mariner Dances*, by P.H. Newby. Unsigned. *TLS*, 6 March 1948, p. 133.
- C.130 Apostle of the future. *TLS*, 20 March 1948, p. 162.
A middle-page article, reviewing *Nikolai Gogol*, by Vladimir Nabokov. Unsigned.
- C.131 England under the Stuarts. *TLS*, 27 March 1948, p.172.
Review of *The Social Structure in Caroline England*, by David Mathew. Unsigned.
- C.132 Colour bar. *TLS*, 27 March 1948, p. 173.
Review of *Adam in the Woodpile*, by Ian McLeish; *The Walled City*, by Elspeth Huxley. Unsigned.
- C.133 On location. *TLS*, 3 April 1948, p.189.
Review of *Charade*, by John Mortimer. Unsigned.
- C.134 The papers of Hartlib. *TLS*, 3 April 1948, p. 192.
Review of *Hartlib, Davy and Comenius*, by C.H. Turnbull. Unsigned.

- C.135 Realism and symbolism. *TLS*, 24 April 1948, p. 229.
Review of *The Dark Wedding*, by Ramon J. Sender. Unsigned.
- C.136 Found in the green carnation patch. *New English Review* XVI, 5 pp. 474-5, May 1948.
Review of *Fin de Siècle*; edited by Nevile Wallis, with a note on the period by Holbrook Jackson.
- C.137 Peace and war. *TLS*, 1 May 1948, p. 245.
Review of *Answer to Question 33*, by Christopher Sykes. Unsigned.
- C.138 Southern dictator. *TLS*, 8 May 1948, p. 257.
Review of *All the King's Men*, by Robert Penn Warren. Unsigned.
- C.139 Restored portrait. *TLS*, 8 May 1948, p. 257.
Review of *Lucy Walter: Wife or Mistress*, by Lord George Scott. Unsigned.
- C.140 Table-Talk. *TLS*, 22 May 1948, p. 285.
Review of *Men at High Table*, and *The House of Strangers*, by Gerald Bullett. Unsigned.
- C.141 West African rock. *TLS*, 29 May 1948, p. 302.
A middle-page article, reviewing *The Heart of the Matter*, by Graham Greene. Unsigned.
- C.142 Acton revisited. *New English Review* XVI, 6 pp. 561-2, June 1948.
Review of *Memoirs of an Aesthete*, by Harold Acton.
- C.143 Fantasy and satire. *TLS*, 19 June 1948, p. 341.
Review of *The Dawn's Delay*, by Hugh Kingsmill. Unsigned.
- C.144 East and West. *TLS*, 26 June 1948, p. 357.
Review of *Goat to Kali*, by Cecilie Leslie. Unsigned.
- C.145 Tsarist Russia. *TLS*, 3 July 1948, p. 369.
Review of *Before the Deluge*, by Mark Aldanov. Unsigned.
- C.146 Lost loves. *TLS*, 10 July 1948, p. 385.
Review of *The Forgotten Word*, by William Goldman; *Death's Bright Shadow*, by George Scott-Moncrieff. Unsigned.

- C.147 [Unsigned, untitled review of] *The Borgia Testament*, by Nigel Balchin. *TLS*, 24 July 1948, p. 413.
- C.148 Everyman in Trieste. *TLS*, 24 July 1948, p. 414.
An unsigned middle-page article, reviewing *Confessions of Zeno*, by Italo Svevo... with an essay on Svevo by Renato Poggioli: second edition.
- C.149 A pair of egotists. *TLS*, 31 July 1948, p. 425.
Review of *The Land Within*, by Ignace Legrand; *Odysseus*, by Rom Landau. Unsigned.
- C.150 Soft hearts, hard heads. *TLS*, 7 August 1948, p. 441.
Review of *The Song of the Flea*, by Gerald Kersh. Unsigned.
- C.151 Life in the sun. *TLS*, 14 August 1948, p. 453.
Review of *Elephant Walk*, by Robert Standish; *Mahogany*, by Alfredo Segre. Unsigned.
- C.152 Stirring the mixture. *TLS*, 21 August 1948, p. 470.
An unsigned middle-page article reviewing *Catalina*, by W. Somerset Maugham.
- C.153 Plague in Oran. *TLS*, 4 September 1948, p. 497.
Review of *The Plague*, by Albert Camus. Unsigned.
- C.154 [Unsigned, untitled review of] *The Sky and the Forest*, by C.S. Forester. *TLS*, 11 September 1948, p. 509.
- C.155 [Untitled, unsigned review of] *The Case of Mr Crump*, by Ludwig Lewisohn. *TLS*, 18 September 1948, p. 525.
- C.156 Complicated lives. *TLS*, 25 September 1949, p. 537.
Review of *The Fat of the Land*, by Peter de Polnay. Unsigned.
- C.157 [Unsigned, untitled review of] *American Vanguard*, edited by Don M. Wolfe. *TLS*, 9 October 1948, p. 565.
- C.158 Disunited states. *TLS*, 16 October 1948, p. 581.
Review of *The Middle of the Journey*, by Lionel Trilling. Unsigned.

- C.159 Beyond the pale. *TLS*, 16 October 1948, p. 581.
Review of *Tune on a Melodeon*, by Ian Niall. Unsigned.
- C.160 Men, women and politics. *TLS*, 30 October 1948, p. 609.
Review of *The Conspirator*, by Humphrey Slater; *The Inhabitants*, by Montagu Slater. Unsigned.
- C.161 Unhappy families. *TLS*, 30 October 1948, p. 609.
Review of *Other Voices, Other Rooms*, by Truman Capote. Unsigned.
- C.162 Examination of Joyce. *TLS*, 30 October 1948, p.610.
An unsigned middle-page article, reviewing *The Essential James Joyce*; with an introduction and notes by Harry Levin.
- C.163 Thinking reeds. *TLS*, 6 November 1948, p. 621.
Review of *Mist on the Waters*, by F.L. Green. Unsigned.
- C.164 Life in France. *TLS*, 13 November 1948, p. 637.
Review of *Anny*, by Marc Bernard; *The Villa Mistral*, by Richard Strachey. Unsigned.
- C.165 Romance and character. *TLS*, 20 November 1948, p. 649.
Review of *Dominique*, by Eugene Fromentin. Unsigned.
- C.166 Sporting life. *TLS*, 27 November 1948, p. 665.
Review of *The Life of a Sportsman*, by Nimrod (Charles Apperley); with an introduction by John Moore. Unsigned.
- C.167 Sentiment and romance. *TLS*, 4 December 1948, p. 677.
Review of *No Highway*, by Nevil Shute; *Arabesque*, by Geoffrey Household. Unsigned.
- C.168 Indulgence and discipline. *TLS*, 18 December 1948, p. 709.
Review of *The Transient Hour*, by Marcel Aymé; *Antarctic Fugue*, by Blaise Cendrars. Unsigned.
- C.169 Portrait of a novelist. *TLS*, 25 December 1948, p. 725.
Review of *Sir Walter Scott*, by Una Pope-Hennessy. Unsigned.

- C.170 Essay in egotism. *TLS*, 25 December 1948, p. 725.
Review of *Mademoiselle de Maupin*, by Théophile Gautier. Unsigned.

1949

- C.171 Story-telling. *TLS*, 1 January 1949, P. 5.
Review of *The Short Story*, by Sean O'Faolain. Unsigned.
- C.172 Heraldry plain. *TLS*, 1 January 1949, p. 6.
Review of *Intelligible Heraldry*, by Sir Christopher Lynch-Robinson and Adrian Lynch-Robinson. Unsigned.
- C.173 National and natural. *TLS*, 8 January 1949, pp. 17-19.
An unsigned front-page article, reviewing *The Rise of the American Novel*, by Alexander Cowie; *The Last of the Provincials: the American novel, 1915-1925*, by Maxwell Geismar.
- C.174 Childhood and adolescence. *TLS*, 8 January 1949, p.21.
Review of *Brave and Cruel, and other stories*, by Denton Welch; *Nymphs of the Valley*, by Kahlil Gibran. Unsigned.
- C.175 Picture show. *TLS*, 15 January 1949, p. 37.
Review of *The Squirrel Cage*, by Edwin Gilbert. Unsigned.
- C.176 The classical manner. *TLS*, 22 January 1949, p. 53.
Review of *Adolphe* and *The Red Notebook* by Benjamin Constant; with an introduction by Harold Nicolson (Novel Library). Unsigned.
- C.177 The life and work of Proust. *TLS*, 22 January 1949, p. 58.
Review of *The Two Worlds of Marcel Proust*, by Harold March. Unsigned.
- C.178 Father and son. *TLS*, 5 February 1949, p. 85.
Review of *Wilkie*, by Rupert Croft-Cooke. Unsigned.
- C.179 Just man gone wrong. *TLS*, 12 February 1949, p. 101.
Review of *A Man Reprieved*, by Arthur Calder-Marshall. Unsigned.
- C.180 Conrad as essayist. *TLS*, 26 February 1949, p. 133.
Review of *Notes on Life and Letters*, by Joseph Conrad.

- C.181 Love and retirement. *TLS*, 5 March 1949, p. 149.
Review of *The Auction Sale*, by C.H.B. Kitchin. Unsigned.
- C.182 Russian family life. *TLS*, 12 March 1949, p. 165.
Review of *Fienka*, by V. Krymov. Unsigned.
- C.183 Pierrot of the minute. *TLS*, 19 March 1949, p. 184.
An unsigned middle-page article, reviewing *The Best of Beardsley*, compiled and edited by R.A. Walker; *Aubrey Beardsley*, by Arthur Symons.
- C.184 Superior being. *TLS*, 26 March 1949, p. 197.
Review of Jean-Paul Sartre: *The Diary of Antoine Roquentin*; translated from the French *La Nausée* by Lloyd Alexander. Unsigned.
- C.185 Personal judgments. *TLS*, 26 March 1949, p. 198.
Review of *The Progress of a Biographer*, by Hugh Kingsmill. Unsigned.
- C.186 Timeless detail. *TLS*, 9 April 1949, p. 236.
Review of the *Calendar of the Patent Rolls preserved in the Public Record Office.. Elizabeth. Vol. II, 1560-1563*. Unsigned.
- C.187 Power and corruption. *TLS*, 16 April 1949, p. 245.
Review of three novels. Unsigned.
- C.188 Irish immigrants. *TLS*, 23 April 1949, p. 261.
Review of *Roads from Home*, by Dan Davin. Unsigned.
- C.189 German abstractions. *TLS*, 6 May 1949, p. 293.
Review of *Doctor Faustus*, by Thomas Mann. Unsigned.
- C.190 (Unsigned, untitled review of) *Kurumba*, by John Heygate. *TLS*, 6 May 1949, p. 293.
- C.191 Tales of the aftermath. *TLS*, 13 May 1949, p. 309.
Review of *The City and the Pillar*, by Gore Vidal; *Highway Forty*, by Bruce Davidson. Unsigned.

- C.192 Our old nobility. *TLS*, 13 May 1949, p. 312.
An unsigned middle-page article, reviewing *Burke's... Peerage, Baronetage and Knightage...* 99th edition.
- C.193 Rink and rope. *TLS*, 20 May 1949, p. 325.
The heading covers separate, unsigned reviews of *Icedrome*, by Frank Tilsley; *First on the Rope*, by R. Frison-Roche.
- C.194 At the ringside. *TLS*, 3 June 1949, p. 361.
Review of *The Harder They Fall*, by Budd Schulberg; *As Little Children*, by Marc Bernard. Unsigned.
- C.195 Forever Villiers. *TLS*, 10 June 1949, p. 379.
Review of *Great Villiers*, by Hester W. Chapman. Unsigned.
- C.196 Home and away. *TLS*, 17 June 1949, p. 393.
Review of *Two Worlds and Their Ways*, by I. Compton-Burnett. Unsigned.
- C.197 Divided loyalties. *TLS*, 24 June 1949, p. 409.
Review of *A Sort of Traitors*, by Nigel Balchin. Unsigned.
- C.198 Talking and thinking. *TLS*, 1 July 1949, p. 425.
Review of *Boys and Girls Come Out to Play*, by Nigel Dennis. Unsigned.
- C.199 The paradox of Constant. *TLS*, 1 July 1949, p. 428.
An unsigned middle-page article, reviewing *Benjamin Constant*, by Harold Nicolson.
- C.200 Period piece. *TLS*, 8 July 1949, p. 441.
Review of *Miss Lonelyhearts*, by Nathanael West; introduction by Alan Ross. Unsigned.
- C.201 Romantic imbroglio. *TLS*, 15 July 1949, p. 457.
Review of *The River Line*, by Charles Morgan. Unsigned.
- C.202 Moonlight and candlelight. *TLS*, 15 July 1949, p. 458.
An unsigned middle-page article, reviewing *French XVIII Century Painters*, by Edmond and Jules de Goncourt.

- C.203 High life. *TLS*, 29 July 1949, p. 485.
Review of *Love in a Cold Climate*, by Nancy Mitford. Unsigned.
- C.204 American mission. *TLS*, 5 August 1949, p.501.
Review of *The God-seeker*, by Sinclair Lewis. Unsigned.
- C.205 Drawing the line. *TLS*, 12 August 1949, p. 516.
Review of R.A. Walker: *A Beardsley Miscellany*. Unsigned.
- C.206 Siluria. *TLS*, 2 September 1949, p. 571.
Review of *Radnorshire*, by W.H. Howse. Unsigned. See also letter from W.H. Howse, *TLS*, 16 September 1949 p. 601, with reviewer's reply.
- C.207 First person and fireworks. *TLS*, 9 September 1949, p. 581.
Review of *A Mine of Serpents*, by Jocelyn Brooke. Unsigned.
- C.208 An art in decline. *TLS*, 9 September 1949, p. 582.
Review of *The Personal Art*, edited by Philip Wayne. Unsigned.
- C.209 The bogus doctor. *TLS*, 16 September 1949, p. 598.
Review of *Titus Oates*, by Jane Lane. Unsigned.
- C.210 Indian episodes. *TLS*, 23 September 1949, p. 613.
Review of *Mr Sampath*, by R.K. Narayan. Unsigned.
- C.211 Hard-luck story. *TLS*, 7 October 1949, p. 645.
Review of *America*, by Franz Kafka. Unsigned.
- C.212 Pencil and rubber. *TLS*, 14 October 1949, p. 659.
Review of *A Writer's Notebook*, by W. Somerset Maugham. Unsigned.
- C.213 Forward march. *TLS*, 14 October 1949, p. 661,
Review of *Seven Days in New Crete*, by Robert Graves. Unsigned.
- C.214 [Unsigned, untitled review of] *On a Dark Night*, by Anthony West. *TLS*, 21 October 1949, p. 677.

- C.215 Ideas and character. *TLS*, 28 October 1949, p. 693.
Review of *The World is a Wedding*, by Delmore Schwartz; *Intimacy, and other stories*, by Jean-Paul Sartre. Unsigned.
- C.216 Further education. *TLS*, 4 November 1949, p. 709.
Review of *Lucifer with a Book*, by John Horne Burns. Unsigned.
- C.217 Shorter treatments. *TLS*, 4 November 1949, p. 729.
An unsigned review of collections of short stories by Rhys Davies, Nigel Kneale, Osbert Sitwell.
- C.218 Doctor's likeness. *TLS*, 11 November 1949, p. 736.
Review of *The Portraiture of William Harvey*, by Geoffrey Keynes. Unsigned.
- C.219 To what red hell? *TLS*, 18 November 1949, p. 743.
Review of *De Profundis*, by Oscar Wilde; with an introduction by Vyvyan Holland. Unsigned.
- C.220 Olympian height. *TLS*, 18 November 1949, p. 745.
Review of *Men of Stones*, by Rex Warner. Unsigned.
- C.221 Literary traditions. *TLS*, 25 November 1949, p. 765.
Review of *Affairs of the Head*, by Malcolm Muggeridge. Unsigned.
- C.222 Commissioners for the Land Tax in Radnorshire, 1768. *Radnorshire Society Transactions*, XIX pp. 51-4, December 1949.
- C.223 [Unsigned, untitled review of] *The Works of God*, by Giuseppe Berton; *Boys in Their Ruin*, by Oswald Blakeston. *TLS*, 9 December 1949, p. 805.
- C.224 The Cherub Cat. *TLS*, 23 December 1949, p. 839.
Review of *A Dictionary of Cat Lovers*, by Christabel Aberconway. Unsigned.
- C.225 Militant muse. *TLS*, 30 December 1949, p. 858.
Review of *Sergeant Shakespeare*, by Duff Cooper. Unsigned.

1950

- C.226 Family fortunes. *TLS*, 6 January 1950, p. 5.
Reviews of: *Mothering Sunday*, by Noel Streatfeild; *Gentle Greaves*, by Ernest Raymond.
Unsigned.
- C.227 John Aubrey's books, I, II, from a correspondent. *TLS*, 13 January 1950, p. 32; 20 January 1950, p. 48.
A list of Aubrey's books at Worcester College, Oxford, not included in the listings given in *John Aubrey and his Friends* (A.7(a)).
- C.228 Fortunes of war. *TLS*, 20 January 1950, p. 37.
Review of *A Few Flowers for Shiner*, by Richard Llewellyn. Unsigned.
- C.229 Power without glory. *TLS*, 20 January 1950, p. 40.
An unsigned middle-page article on F. Scott Fitzgerald.
- C.230 Single-minded. *TLS*, 27 January 1951, p. 53.
Review of *The Boat*, by L.P. Hartley. Unsigned.
- C.231 The Linacre lecture. *TLS*, 3 February 1950, p. 76.
Review of *The Personality of William Harvey*, by Geoffrey Keynes. Unsigned.
- C.232 American dilemma. *TLS*, 10 February 1950, p. 85.
Review of *The Big Wheel*, by John Brooks; *The Sure Thing*, by Merle Miller. Unsigned.
- C.233 [Untitled, unsigned review of] *Day of Glory*, by René Behaine. *TLS*, 10 February 1950, p. 85.
- C.234 Border family. *TLS*, 17 February 1950, p. 103.
Review of *The House of Croft of Croft Castle*, by O.G.S. Croft. Unsigned.
- C.235 [Untitled, unsigned review of] *The Miraculous Barber*, by Marcel Aymé. *TLS*, 24 February 1950, p. 117.
- C.236 Cellini's autobiography. *TLS*, 24 February 1950, p. 118.
Review of *The Life of Benvenuto Cellini*, written by himself (Phaidon). Unsigned.

- C.237 Chronicles of war. *TLS*, 10 March 1950, p. 149.
Review of *One Omen*, by C.M. Woodhouse; *Truth Lies Sleeping*, by Bryan Forbes. Unsigned.
- C.238 Armorial devices in Shakespeare. *TLS*, 10 March 1950, p. 154.
Review of *Shakespeare's Heraldry*, by C.W. Scott-Giles. Unsigned.
- C.239 A romantic materialist. *TLS*, 17 March 1950, p. 166.
Review of *A.J.A. Symons*, by Julian Symons. Unsigned.
- C.240 Imperfect peace. *TLS*, 24 March 1950, p. 181.
Review of *Within the Labyrinth*, by Norman Lewis; *Pride of Place*, by Patience McElwee. Unsigned.
- C.241 On the threshold. *TLS*, 31 March 1950, p. 197.
Review of *The Lost Traveller*, by Antonia White. Unsigned.
- C.242 Invisible army. *TLS*, 7 April 1950, p. 213.
Review of *The Image of a Drawn Sword*, by Jocelyn Brooke. Unsigned.
- C.243 [Unsigned, untitled review of] *A Tree of Night, and other stories*, by Truman Capote; *The Man from the Tunnel, and other stories*, by Theodora Benson. *TLS*, 14 April 1950, p. 225.
- C.244 [Untitled, unsigned review of] *Week-end at Zuydcoote*, by Robert Merle *TLS*, 21 April 1950 p. 241.
- C.245 [Untitled, unsigned review of] *The Unknown Disciple*, by Francesco Perri. *TLS*, 21 April 1950. p 241.
- C.246 Caribbean melting-pot. *TLS*, 28 April 1950, p. 257.
Review of *A Morning at the Office*, by Edgar Mittelholzer. Unsigned.
- C.247 Expedition to the Solomons. *TLS*, 5 May 1950, p. 273.
Review of *The Isles of Unwisdom*, by Robert Graves. Unsigned.
- C.248 [Unsigned, untitled review of] *The High Place*, by Geoffrey Household; *The Widow*, by Susan Yorke. *TLS*, 12 May 1950, p. 289.

- C.249 Flaubert's letters. *TLS*, 12 May 1950, p. 290.
Review of Gustave Flaubert: *Letters*; selected with an introduction by Richard Rumbold. Unsigned.
- C.250 [Unsigned, untitled review of] *The Snow Mountain*, by Ludwig Bemelmans. *TLS*, 19 May 1950, p. 305.
- C.251 [Unsigned, untitled review of] *Mr Byculla*, by Eric Linklater. *TLS*, 26 May 1950, p. 321.
- C.252 A romantic on the Romantic movement. *DT*, 16 June 1950, p. 6.
Review of *The Romantic Imagination*, by C.M. Bowra; *Sir Philip Sidney*, by Mona Wilson; *The Autobiography and Journals of Benjamin Robert Haydon*; *Collected Impressions*, by Elizabeth Bowen.
- C.253 Family life of a South Wales writer. *DT*, 23 June 1950, p. 6.
Review of *Give Me Back My Heart*, by Jack Jones; *Studies in Revolution*, by E.H. Carr; *Lead Kindly Light*, by Vincent Sheean.
- C.254 Personal issues. *TLS*, 23 June 1950, p. 385.
Review of *A Burnt Child*, by Stig Dagerman; *The Odds Against Us*, by H.W. Richter. Unsigned.
- C.255 Leaves from an 18th century scrap-book. *DT*, 30 June 1950, p. 6.
Review of *The Age of Scandal*, by T.H. White; *Lying Awake*, by Catherine Carswell; *River Diary*, by Dorothea Eastwood; *I Walked Alone*, by the Earl of Cardigan.
- C.256 Spanish character and English country. *DT*, 7 July 1950, p. 6.
Review of *The Spaniards in Their History*, by Ramón Menéndez Pidal; *English Ribbon*, by Jack Hilton; *The Curious Traveller*, by H.J. Massingham.
- C.257 [Unsigned, untitled review of] *Voice in the Hills*, by K.D. Savell; *Quicksands*, by David John Welsh. *TLS*, 7 July 1950, p. 417.
- C.258 Henri Beyle. *TLS*, 7 July 1950, p. 422.
Review of *Stendhal*, by Howard Clewes. Unsigned.
- C.259 North Oxford to China. *TLS*, 28 July 1950, p. 465.
Review of *Such Darling Dodos*, by Angus Wilson; *Miss Tu*, by Lin Yutang. Unsigned.

- C.260 [Unsigned, untitled review of] *The Witness*, by Jean Bloch-Michel. *TLS*, 4 August 1950, p. 481.
- C.261 French leave. *TLS*, 11 August 1950, p. 497.
An unsigned review of novels by John Lodwick and Martha Albrand.
- C.262 [Unsigned, untitled review of] *Charley*, by D.M. Dowley. *TLS*, 28 August 1950, p. 513.
- C.263 Marcel Proust. *TLS*, 18 August 1950, p. 516.
An unsigned middle-page article.
- C.264 Novels and novelists. *TLS*, 25 August 1950, p. xxvii in an additional section entitled "A critical & descriptive survey of contemporary British writing for readers oversea". Unsigned.
- C.265 French viewpoints. *TLS*, 1 September 1950, p. 545.
Review of *Fanfare in Blémont*, by Marcel Aymé. Unsigned.
- C.266 Mixed cargo. *TLS*, 22 September 1950, p. 593.
Review of *The Mango on the Mango Tree*, by David Mathew. Unsigned.
- C.267 The empress Helena. *TLS*, 13 October 1950, p. 641.
Review of *Helena*, by Evelyn Waugh. Unsigned.
- C.268 The Royal Hospital. *TLS*, 13 October 1950, p. 649.
Review of *The Royal Hospital, Chelsea*, by Capt. C.G.T. Dean. Unsigned.
- C.269 The growth of a writer. *TLS*, 20 October 1950, p. 656.
Review of *Shooting an Elephant, and other essays*, by George Orwell. Unsigned.
- C.270 Subject and object. *TLS*, 20 October 1950, p. 657.
Review of *The Goose Cathedral*, by Jocelyn Brooke. Unsigned.
- C.271 Parisian episodes. *TLS*, 27 October 1950, p. 673.
Review of *Pierrot*, by Raymond Queneau. Unsigned.
- C.272 The Pembrokeshire invasion. *TLS*, 27 October 1950, p. 674.
Review of *The Last Invasion of Britain*, by E.H. Stuart Jones. Unsigned.

- C.273 [Unsigned, untitled review of] *Dead Man Over All*, by Walter Allen. *TLS*, 3 November 1950, p. 689.
- C.274 Unhappy warrior. *TLS*, 17 November 1950, p. 721.
Review of *Operation Heartbreak*, by Duff Cooper. Unsigned.
- C.275 Mr Grigson's autobiography. *TLS*, 24 November 1950, p. 740.
Review of *The Crest on the Silver*, by Geoffrey Grigson.
- C.276 Two Eustace Whitneys. *Radnorshire Society Transactions*, XX pp. 31-8, December 1950.
- C.277 A writer's background. *TLS*, 1 December 1950, p.760.
Review of Mina Curtiss (editor): *Letters of Marcel Proust*. Unsigned.
- C.278 Galsworthy and Proust. *TLS*, 8 December 1950, pp. 777-8.
An unsigned front-page article.
- C.279 Portrait of Tobie Mathew. *TLS*, 22 December 1950, p. 816.
Review of *Sir Tobie Mathew*, by David Mathew. Unsigned.
- C.280 Visiting the Sphinx. *TLS*, 29 December 1950, p. 825.
Review of new editions of *The Limit* and *Love's Shadow*, by Ada Leverson. Unsigned.

1951

- C.281 Modern hero. *TLS*, 19 January 1951, p. 33.
Review of *Randall and the River of Time*, by C.S. Forester. Unsigned.
- C.282 [Unsigned, untitled, review of] *The Assyrian and other stories*, by William Saroyan. *TLS*, 26 January 1951, p.49.
- C.283 [Unsigned, untitled review of] *Spaces of the Dark*, by Nicholas Mosley. *TLS*, 2 February 1951 p.61.
- C.284 Turkish interlude. *TLS*, 16 February 1951, p. 97.
Review of *Afternoon Sun*, by Resat Nuri Guntekin. Unsigned.

- C.285 Another African farm. *TLS*, 23 February 1951, p. 113.
Review of *A Grove of Fever Trees*, by Daphne Rooke. Unsigned.
- C.286 The Great Tom Fuller. *TLS*, 23 February 1951, p. 118.
Review of *Worthy Dr Fuller*, by William Addison. Unsigned.
- C.287 A study of intimacy. *TLS*, 2 March 1951, p. 129.
Review of *Conjugal Love*, by Alberto Moravia. Unsigned.
- C.288 [Unsigned, untitled review of] *The Travelling Grave, and other stories*, by L.P. Hartley. *TLS*, 16 March 1951, p. 161.
- C.289 [Untitled, unsigned review of] *Fire*, by George R. Stewart. *TLS*, 16 March 1951, p. 161.
- C.290 The Edwardians. *TLS*, 23 March 1951, p. 177.
Review of *Tenterhooks*, by Ada Leverson. Unsigned.
- C.291 Exceptional circumstances. *TLS*, 13 April 1951, p.225.
Review of *A Dog's Head*, by Jean Dutourd. Unsigned.
- C.292 Two households. *TLS*, 20 April 1951 p. 241.
Review of *Darkness and Day*, by I. Compton-Burnett. Unsigned.
- C.293 The Deep South. *TLS*, 27 April 1951, p. 257.
Review of *Knight's Gambit*, by William Faulkner. Unsigned.
- C.294 Festive mood. *TLS*, 11 May 1951, p. 289.
Review of *Festival at Farbridge*, by J.B. Priestley. Unsigned.
- C.295 Political exile. *TLS*, 11 May 1951, p. 289.
Review of *The Broken Root*, by Arturo Barea. Unsigned.
- C.296 The Caroline world. *TLS*, 18 May 1951, pp. 301-2.
An unsigned front-page article, reviewing *The Age of Charles I*, by David Mathew.
- C.297 Mr Wilson's short stories. *TLS*, 1 June 1951, p. 337.
Review of *Memoirs of Hecate County*, by Edmund Wilson. Unsigned.

- C.298 Portrait of Firbank. *TLS*, 1 June 1951, p. 339.
Review of *Ronald Firbank*, by Jocelyn Brooke. Unsigned.
- C.299 Proust in brief. *TLS*, 8 June 1951, p. 358.
Review of *Marcel Proust*, by Charlotte Haldane. Unsigned.
- C.300 Success story. *TLS*, 15 June 1951, p. 369.
Review of *Round the Bend*, by Nevil Shute. Unsigned.
- C.301 Unsatisfactory situations. *TLS*, 29 June 1951, p. 401.
An unsigned review of collections of short stories by H.E. Bates, Louis Auchincloss.
- C.302 [Unsigned, untitled review of] *Fright in the Forest*, by Benn Sowerby. *TLS*, 6 July 1951, p. 417.
- C.303 Mantle of the master. *TLS*, 20 July 1951, p. 449.
Review of *The Masters*, by C.P. Snow. Unsigned.
- C.304 A Russian classic. *TLS*, 3 August 1951, p. 481.
Review of *A Hero of Our Time*, by Mikhail Lermontov. Unsigned.
- C.305 The mind and the heart. *TLS*, 10 August 1951, p. 497.
Review of *Chéri* and *The Last of Chéri*, by Colette. Unsigned.
- C.306 Romantic agonies. *TLS*, 10 August 1951, p. 501.
An unsigned leading article, on the publication of a new edition of *The Romantic Agony*, by Mario Praz.
- C.307 Staging a story. *TLS*, 17 August 1951, p. 513.
Review of *Burning Bright*, by John Steinbeck. Unsigned.
- C.308 Mr Uniades. *TLS*, 17 August 1951, p. 517.
Letter. Proposes an identity for an acquaintance mentioned in a letter of John Aubrey dated 23 October 1688. Correspondence in *TLS* for 15 October 1951, 11 June 1954, 2 July 1954, 9 July 1954, 15 August 1955 and 2 September 1955 refers.
- C.309 Cadets and cads. *TLS*, 24 August 1951, p. 529.
An unsigned review of four novels.

- C.310 Intellectual predicaments. *TLS*, 14 September 1951, p. 577.
Review of *The Man on the Pier*, by Julia Strachey. Unsigned.
- C.311 Hugh Kingsmill in retrospect. *TLS*, 21 September 1951, p. 594.
Review of *About Kingsmill*, by Hesketh Pearson and Malcolm Muggeridge. Unsigned.
- C.312 A new world. *TLS*, 28 September 1951, p. 609.
Review of *The Nice American*, by Gerald Sykes. Unsigned.
- C.313 Home for an orphan. *TLS*, 12 October 1951, p. 641.
Review of *School for Love*, by Olivia Manning. Unsigned.
- C.314 Thurber & Co. *TLS*, 12 October 1951, p. 641.
Review of *Short Stories from the New Yorker*. Unsigned.
- C.315 [Untitled, unsigned review of] *Lost Illusions*, by Honoré de Balzac; translated by Kathleen Raine, with an introduction by Raymond Morlimer and illustrations by Philippe Jullian. *TLS*, 12 October 1951, p. 641.
- C.316 Rescuing the colonel. *TLS*, 19 October 1951, p. 657.
Review of *The Survivor*, by Jules Supervielle. Unsigned.
- C.317 Changed identity. *TLS*, 26 October 1951, p. 673.
Review of *The Second Face*, by Marcel Aymé. Unsigned.
- C.318 Youth in the twenties. *TLS*, 9 November 1951, p. 703.
Review of *The Magic of My Youth*, by Arthur Calder-Marshall. Unsigned.
- C.319 Intriguing characters. *TLS*, 9 November 1951, p. 705.
Review of *The Window Over the Way*, by Georges Simenon. Unsigned.
- C.320 The boy from Minnesota. *TLS*, 23 November 1951, p. 744.
Review of *The Far Side of Paradise: a biography of F. Scott Fitzgerald*, by Arthur Mizener. Unsigned.
- C.321 Political themes. *TLS*, 7 December 1951, p. 777.
Review of *Rotting Hill*, by Wyndham Lewis. Unsigned.

- C.322 Life with Crowley. *TLS*, 14 December 1951, p. 803.
Review of *The Great Beast: The Life of Aleister Crowley*, by John Symonds; *Aleister Crowley*, by Charles Richard Cammell. Unsigned.
- C.323 Poetry and action. *TLS*, 21 December 1951, p. 819.
Review of *Light on a Dark Horse*, by Roy Campbell. Unsigned.
- C.324 A Spanish classic. *TLS*, 28 December 1951, p. 883.
Review of *The Spendthrifts*, by Benito Perez Galdós;... introduction by Gerald Brenan. Unsigned.

1952

- C.325 Career on the stage. *TLS*, 1 February 1952, p. 89.
Review of *Catherine Carter*, by Pamela Hansford Johnson. Unsigned.
- C.326 Escape from environment. *TLS*, 1 February 1952, p. 89.
Review of: *Frozen Ground*, by Norah Hoult; *The Dark Moment*, by Ann Bridge; *No Time to Be Young*, by Mervyn Jones; *The Village*, by Marghanita Laski. Unsigned.
- C.327 (Unsigned, untitled review of] Crébillon Films: *The Sofa*; translated by Bonamy Dobrée. *TLS*, 1 February 1952, p. 89.
- C.328 Limited view. *TLS*, 8 February 1952, p. 105.
Review of *Cast a Cold Eye*, by Mary McCarthy. Unsigned.
- C.329 [Unsigned, untitled review of] *The Rebellion of the Hanged*, by B. Traven. *TLS*, 8 February 1952, p. 105.
- C.330 Of good and evil. *TLS*, 22 February 1952, p. 137.
An unsigned review of novels by Philippe Thoby-Marcelin and Pierre Marcelin; James Dillon White; Arthur F. Nickels; H.P. Lovecraft.
- C.331 Head Master of Eton. *TLS*, 22 February 1952, p. 138.
Review of *Dr Balston at Eton*, by Thomas Balston. Unsigned.
- C.332 A secret agent. *TLS*, 7 March 1952, p. 169.
Review of *The Conformist*, by Alberto Moravia. Unsigned.

- C.333 [Untitled, unsigned review of] *I Thought of Daisy*, by Edmund Wilson. *TLS*, 7 March 1952, p. 169.
- C.334 Hugh Walpole. *TLS*, 7 March 1952, p. 172.
An unsigned middle-page article, reviewing *Hugh Walpole*, by Rupert Hart-Davis.
- C.335 Noble and tragic. *TLS*, 18 April 1952, p. 261.
Review of *The Walnut Trees of Altenburg*, by André Malraux. Unsigned.
- C.336 [Unsigned, untitled review of] *Patrice Périot*, by Georges Duhamel. *TLS*, 18 April 1952, p. 261.
- C.337 Correspondence of a critic. *TLS*, 18 April 1952, p. 264.
An unsigned middle-page article, reviewing *Robert Ross, Friend of Friends: Letters to Robert Ross... with extracts from his published articles*, edited by Margery Ross.
- C.338 The grip of boredom. *TLS*, 25 April 1952, P. 277/.
Review of *Let It Come Down*, by Paul Bowles. Unsigned.
- C.339 [Untitled, unsigned review of] *A Touch of the Sun*, by William Sansom. *TLS*, 25 April 1952, p. 277.
- C.340 Search in Limbo. *TLS*, 9 May 1952, p. 309.
Review of: *The Palm-Wine Drinkard*, by Amos Tutuola; *The Smoking Mountain*, by Kay Boyle; *Mixed Company*, by Irwin Shaw; *A Breathless Child, and other stories*, by Frances Bellerby. Unsigned.
- C.341 [Unsigned, untitled review of] *Julietta*, by Louise de Vilморin. *TLS*, 9 May 1952, p. 309.
- C.342 [Unsigned, untitled review of] *Black Vanguard*, by Edward Atiyah. *TLS*, 23 May 1952, p. 341.
- C.343 Interlude in Paris. *TLS*, 23 May 1952, P. 341.
Review of *The Way to Glory*, by J.D. Scott. Unsigned.
- C.344 Life across the seas. *TLS*, 6 June 1952, p. 373.
An unsigned review of four novels.

- C.345 Changes of climate. *TLS*, 13 June 1952, p. 389.
An unsigned review of novels by William March, Jon Cleary, Manes Sperber.
- C.346 Reality and myth. *TLS*, 20 June 1952, p. 401.
An unsigned review of novels by Walter Clapham, Richard Church, Han Suyin.
- C.347 Fantasy and realism. *TLS*, 4 July 1952, p. 433.
An unsigned review of novels by Ray Bradbury, Robert Nathan, Stanley Wade Baron, H.R. Lenormand.
- C.348 Success story. *TLS*, 11 July 1952, p. 449.
Review of *The Struggles of Albert Woods*, by William Cooper. Unsigned.
- C.349 Experiments with time. *TLS*, 18 July 1952, p. 465.
Review of *The Burnaby Experiments*, by Stephen Gilbert; *The Prophecy*, by Willy Kramp. Unsigned.
- C.350 Chambers of horrors. *TLS*, 25 July 1952, p. 481.
Review of *The Ballad of the Sad Café*: the shorter novels and stories of Carson McCullers. Unsigned.
- C.351 Last dance. *TLS*, 1 August 1952 p. 497.
Review of *Count d'Orgel Opens the Ball*, by Raymond Radiguet. Unsigned.
- C.352 [Unsigned, untitled review of] *Hellbox*, by John O'Hara. *TLS*, 5 September 1952, p. 577.
- C.353 The impact of war. *TLS*, 12 September 1952, p. 593.
Review of *Men at Arms*, by Evelyn Waugh. Unsigned.
- C.354 A great catch. *TLS*, 12 September 1952, p. 593.
Review of *The Old Man and the Sea*, by Ernest Hemingway. Unsigned.
- C.355 Herself surprised? *TLS*, 19 September 1952, p. 609.
Review of *The Prisoner of Grace*, by Joyce Cary. Unsigned.
- C.356 [Unsigned, untitled review of] *The Man Who Was Loved*, by James Stern. *TLS*, 26 September 1952, p. 625.

- C.357 Tales from Kipling. *TLS*, 10 October 1952, p. 660.
An unsigned middle-page article, reviewing *A Choice of Kipling's Prose*, selected and with an introductory essay by W. Somerset Maugham.
- C.358 [Unsigned, untitled review of] *The Owner*, by Inez Holden. *TLS*, 17 October 1952, p. 673.
- C.359 [Unsigned, untitled review of] *The Financial Expert*, by R.K.. Narayan. *TLS*, 31 October 1952, p. 705.
- C.360 [Untitled, unsigned review of] *Many Are Called*, by Edward Newhouse; *Tales of Adventurers*, by Geoffrey Household. *TLS*, 31 October 1952, p. 705.
- C.361 On the tree top. *TLS*, 7 November 1952, p. 721.
Review of *The Grass Harp*, by Truman Capote. Unsigned.
- C.362 A case of conscience. *TLS*, 14 November 1952, p. 737.
Review of *Torment*, by Pérez Galdós. Unsigned.
- C.363 Parisian underworld. *TLS*, 21 November 1952, p. 757.
Review of *Bubu of Montparnasse*, by Charles-Louis Philippe. Unsigned.
- C.364 Within the rules. *TLS*, 28 November 1952, p. 773.
Review of *Madame de...*, by Louise de Vilmorin. Unsigned.
- C.365 Will of William John Prosser of Brilley, Hereford, PCC 84 Harvey, by A.N. Powell [sic]. *Radnorshire Society Transactions*, XXII pp. 53-4, December 1952.
- C.366 Sporting life. *TLS*, 12 December 1952, p. 818.
An unsigned middle-page article, reviewing *R.S. Surtees*, by Leonard Cooper; *Mr Facey Romford's Hounds*, by R.S. Surtees (Folio Society); *The World of Henry Aiken*, by Aubrey Noakes.
- C.367 Apollinaire in his letters. *TLS*, 26 December 1952, p. 851.
An unsigned review of Guillaume Apollinaire: *Tendre comme le Souvenir* and *Le Guetteur Mélancolique*: poèmes inédits; *La Table Ronde* no. 57, "Guillaume Apollinaire, 1880-1918".

1953

- C.368 Family pedigrees. *TLS*, 2 January 1953, p. 12.
Review of *Burke's Genealogical and Heraldic History of the landed Gentry...*; edited by L.G. Pine. Seventeenth edition. Unsigned.
- C.369 Armorial claims. *TLS*, 2 January 1953, p. 12.
Review of *The Story of Heraldry*, by L.G. Pine. Unsigned.
- C.370 Miseries and splendours. *TLS*, 9 January 1953, p. 24.
An unsigned middle-page article on Curzio Malaparte.
- C.371 [Unsigned, untitled review of] *Invisible Man*, by Ralph Ellison. *TLS*, 23 January 1953, p. 53.
- C.372 [Unsigned, untitled review of] *Mrs Martell*, by Elizabeth Eliot. *TLS*, 30 January 1953, p. 69.
- C.373 [Unsigned, untitled, untitled review of] *Night is Darkest*, by Georges Bernanos. *TLS*, 6 February 1953, p. 85.
- C.374 Foreign service. *TLS*, 20 February 1953, p. 117.
Review of *Diplomatic Diversions*, by Roger Peyrefitte. Unsigned.
- C.375 [Unsigned, untitled review of] *A Sea of Troubles*, by Marguerite Duras. *TLS*, 20 February 1953, p.117.
- C.376 Awkward moments. *TLS*, 27 February 1953, p. 133.
Review of: *The Soft Voice of the Serpent*, by Nadine Gordimer; *Satan in the Suburbs*, by Bertrand Russell. Unsigned.
- C.377 [untitled, unsigned review of] *The Secret Stream*, by Marcel Aymé. *TLS*, 6 March 1953, p. 149.
- C.378 Bottes, Bottes, Bottes. *Punch*, 11 March 1953, pp.334-5.
Review of *Kipling: Poèmes choisis par T.S. Eliot*, traduit de l'anglais par Jules Castier.
- C.379 [Untitled review of] *The Military Necessity*, by Alfred de Vigny; translated with an introduction by Humphrey Hare. *Punch*, 8 March 1953, pp. 360-1.

- C.380 A major Austrian novelist. *TLS*, 13 March 1953, p.165.
Review of *The Man Without Qualities*, by Robert Musil: Vol. 1. Unsigned.
- C.381 An Austrian Proust? *Punch* 25 March 1953, pp. 388-9.
Review of *The Man Without Qualities*, by Robert Musil.
- C.382 Gibson girl days. *Punch* 8 April 1953, p. 444.
Review of *The Age of Innocence*, and *The House of Mirth*, by Edith Wharton.
- C.383 Greyfriars nationalized. *Punch*, 15 April 1953, pp. 458-9.
A parody.
- C.384 [Untitled review of] *The Weeping and the Laughter*, by J. Maclaren-Ross. *Punch*, 15 April 1953, p. 473. Signed A.P.
- C.385 Words and Mujik. *Punch*, 22 April 1953, pp. 500-1.
Review of *Autobiography of Maxim Gorky*.
- C.386 [Untitled review of] *The Passing of a Hero*, by Jocelyn Brooke. *Punch*, 22 April 1953, pp. 501-2. Signed A.P.
- C.387 Claudine at 80. *Punch* 29 April 1953, pp. 527-8.
Review of *Madame Colette: A Provincial in Paris*, by Margaret Crosland.
- C.388 *The drying room*; or, *The termination of the predicament*, by Gr*h*m Gr**n*. *Punch*, 6 May 1953, pp. 536-7. A parody.
- C.389 [Untitled review of] *The Final Solution*, by Gerald Reitlinger. *Punch*, 6 May 1953, pp. 557-8. Signed A.P.
- C.390 Maxism. *Punch*, 13 May 1953, pp. 584-5.
Review of *Around Theatres*, by Max Beerbohm.
- C.391 [Untitled review of] *Save Me the Waltz*, by Zelda Fitzgerald. *Punch*, 13 May 1953, p. 586. Signed A.P.
- C.392 Sand castle. *Punch*, 20 May 1953, pp. 612-13.
Review of *Lélia: The Life of George Sand*, by André Maurois.

- C.393 Autumn or Fall? *Punch*, 27 May 1953, pp. 640-1.
Review of *American into English*, by G.F. Carey.
- C.394 Night-thoughts from a day-bed, by Cyr*1 C*nn*Ily. *Punch*, 10 June 1953, pp. 676-7.
A parody.
- C.395 Speed's Mappes. *Punch*, 17 June 1953, pp. 724-5.
Review of *John Speed's England: A Facsimile of the first edition of 1610*. Vol. I: *Western and South-Western Counties*. Vol. II: *Eastern and Home Counties*.
- C.396 [Untitled review of] *Lady Eleanor Smith: A Memoir*, by Lord Birkenhead. *Punch*, 17 June 1953, p. 725. Signed A.P.
- C.397 Henry James, Jr. *Punch*, 24 June 1953, pp. 752-3.
Review of *Henry James: The Untried Years, 1843-1870*, by Leon Edel.
- C.398 Through French windows. *Punch*, 1 July 1953, p-p. 778-9.
Review of *Notes on André Gide*, by Roger Martin du Gard and *Day of Wrath: The Autobiography of Maurice Sachs*.
- C.399 [Untitled review of] *Mr. Stimson and Mr. Gorse*, by Patrick Hamilton. *Punch*, 1 July 1953, p. 780. Signed A.P.
- C.400 Eating and drinking. *Punch*, 8 July 1953, pp. 72-3.
Review of *Bouquet de France: An Epicurean Tour of the French Provinces*, by Samuel Chamberlain.
- C.401 Orwell. *Punch*, 15 July 1953, pp. 100-1.
Review of *George Orwell*, by Tom Hopkinson.
- C.402 Steerforth on Copperfield. *Punch*, 29 July 1953, pp. 136-7.
- C.403 Unpublished Edward Lear. *Punch*, 29 July 1953, p. 144; followed (p. 145) by Lear's poem 'The Scroobious Pip' with a reproduction of his signature at end.
On the forthcoming issue of a volume of previously unpublished Lear items called *Teapots and Quails*. See also C.428.

- C.404 Dr. Munthe. *Punch*, 5 August 1953, pp. 186-7.
Review of *The Story of Axel Munthe*, by Gustav Munthe and Gudrun Uexkull.
- C.405 Uncle Norman. *Punch*, 12 August 1953, pp. 214-15.
Review of *Norman Douglas: A Pictorial Record with a Critical and Biographical Study*, by Constantine FitzGibbon.
- C.406 Americans in the '20s. *Punch*, 19 August 1953, pp. 242-3.
Review of *Tender is the Night*, by F. Scott Fitzgerald.
- C.407 [Untitled review of] *Painters of the Victorian Scene*, by Graham Reynolds. *Punch*, 19 August 1953, p. 244. Signed A.P.
- C.408 [Untitled review of] *The Desire and Pursuit of the Whole*, by Frederick Rolfe, Baron Corvo, with an Introduction by A.J.A. Symons and a foreword by W.H. Auden. *Punch*, 26 August 1953, p. 271. Signed A.P.
- C.409 English letters to-day. *Punch*, 2 September 1953, pp. 302-3.
Review of *The Modern Writer and His World*, by G.S. Fraser.
- C.410 [Untitled review of] *The Angry Admiral*, by Cyril Hughes Hartmann. *Punch*, 2 September 1953, p. 303. Signed A.P.
- C.411 [Untitled review of] *A Different Face*, by Olivia Manning. *Punch*, 9 September 1953, p. 331. Signed A.P.
- C.412 Kafka à trois. *Punch*, 30 September 1953, p. 414. Review of *Letters to Milena*, by Franz Kafka.
- C.413 Ancient lights. *Punch*, 7 October 1953, PP. 442-3.
Review of *The Brudenells of Deene*, by Joan Wake.
- C.414 [Untitled review of] *The Go-Between*, by L.P. Hartley. *Punch*, 14 October 1953, p. 471. Signed A.P.
- C.415 [Untitled review of] *The Time of Indifference*, by Alberto Moravia. *Punch*, 21 October 1953, p. 503. Signed A.P.

- C.416 [Untitled review of] *Gigi*, and *The Cat*, by Colette. *Punch*, 28 October 1953, p. 531. Signed AR.
- C.417 The Stocking; or, Christmas with Kafka. *Punch Almanack for 1954* [i.e. a special issue dated] 2 November 1953, pp. 12-13. Numbered on front cover: Volume CCXXVI [i.e. the volume no. for Jan-June 1954].
- C.418 Sherlock and after. *Punch*, 4 November 1953, pp. 558-9.
Review of *Holmes and Watson: A Miscellany*, by S.C. Roberts
- C.419 [Untitled review of] *The Man in Control*, by Hugh McGraw. *Punch*, 4 November 1954, p. 559. Signed A.P.
- C.420 Looking at pictures. *Punch*, 11 November 1953, pp. 586-7.
Review of *Seeking and Knowing*, and *Caravaggio*, by Bernard Berenson.
- C.421 Window in Bloomsbury. *Punch*, 18 November 1953, p. 614.
Review of *A Writer's Diary*, by Virginia Woolf.
- C.422 [Untitled review of] *Leopardi: A Study in Solitude*, by Iris Origo. *Punch*, 18 November 1953, p. 615. Signed A.P.
- C.423 [Untitled review of] *Boswell on the Grand Tour: Germany and Switzerland, 1764*; edited by Frederick A. Pottle. *Punch*, 25 November 1953, p. 647. Signed A.P.
- C.424 Some further notes on the Powell family, formerly of the Travels in Llowes. *Radnorshire Society Transactions*, XXIII pp. 54-9, December 1953.
- C.425 Boy into author. *Punch*, 9 December 1953, pp. 710-11.
Review of *The Golden Echo*, by David Garnett.
- C.426 [Untitled review of] *The Ever-Interesting Topic*, by William Cooper. *Punch*, 9 December 1953, p. 711. Signed A.P.
- C.427 [Untitled review of] *England Your England, and Other Essays*, by George Orwell. *Punch*, 16 December 1953, p. 739. Signed A.P.

C.428 [Untitled review of] *Teapots and Quails: and other new nonsense*, by Edward Lear. *Punch*, 16 December 1953, p. 740. Signed A.P. See also C.403.

C.429 Ruinenlust. *Punch*, 23 December 1953, pp. 768-9.

Review of *Pleasure of Ruins*, by Rose Macaulay.

C.430 Lost horizon. *Punch*, 30 December 1953, pp. 799-800.

Review of *The Golden Horizon*; edited by Cyril Connolly.

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C.431 The stinging butterfly. *Punch*, 13 January 1954, pp. 102-3.

Review of *The Gentle Art of Making Enemies*, by James McNeill Whistler.

C.432 Stroheim Redivivus. *Punch*, 20 January 1954, p. 114.

On the occasion of a season of Stroheim's films at the National Film Theatre.

C.433 [Untitled review of] *The Life of Joseph Addison*, by Peter Smithers. *Punch*, 27 January 1954, p. 160. Signed A.P.

C.434 Marshal of Finland. *Punch*, 3 February 1954, p. 187.

Review of *The Memoirs of Marshal Mannerheim*.

C.435 [Untitled review of] *Lucky Jim*, by Kingsley Amis. *Punch*, 3 February 1954, p. 188. Signed A.P.

C.436 Educating Aldous. *Punch*, 17 February 1954, p. 243.

Review of *The Doors of Perception*, by Aldous Huxley.

C.437 [Untitled review of] *In Love*, by Alfred Hayes. *Punch*, 17 February 1954, p. 244. Signed A.P.

C.438 [Untitled review of] *Members of The Long Parliament*, by D. Brunton and D H Pennington. *Punch*, 24 February 1954, p. 274. Signed A.P.

C.439 The Pompadour's fan. *Punch*, 3 March 1954, p. 301.

Review of *Madame de Pompadour*, by Nancy Mitford.

- C.440 Anchor or Banner Screen. *Punch*, 10 March 1954, p. 318.
- C.441 mr e e cummings. *Punch*, 10 March 1954, p. 330.
Review of *i: six nonlectures*, by E.E. Cummings.
- C.442 Notes by W. Shakespeare? *Punch*, 17 March 1954, pp. 359-60.
Review of *The Annotator*, by Alan Keen and Roger Hubbock.
- C.443 Take a chair. *Punch*, 24 March 1954, p. 387.
Review of *The Dictionary of English Furniture*, by Percy Macquoid and Ralph Edwards.
- C.444 Malraux on art. *Punch*, 31 March 1954, p. 418.
Review of *The Voices of Silence*, by André Malraux.
- C.445 [Untitled review of] *The Man Without Qualities* (Vol. II), by Robert Musil. *Punch*, 7 April 1954, p. 450. Signed A.P.
- C.446 Letters from Flaubert. *Punch*, 14 April 1954, p. 478.
Review of *Selected Letters of Gustave Flaubert*; edited, translated, and with an Introduction by Francis Steegmuller.
- C.447 [Untitled review of] *Rough Island Story*, by Hugh McGraw. *Punch*, 14 April 1954, p. 479.
Signed A.P.
- C.448 Magarshack on Turgenev. *Punch*, 21 April 1954, p. 506
Review of *Turgenev*, by David Magarshack.
- C.449 [Untitled review of] *Bitter Honeymoon and Other Stories*, by Alberto Moravia. *Punch*, 21 April 1954, p. 507. Signed A.P.
- C.450 Battles long ago. *Punch*, 28 April 1954, p. 529.
Review of *Pinorman*, by Richard Aldington.
- C.451 Speak no evil. *Punch*, 5 May 1954, p. 561.
Review of *One Word and Another*, by V.H. Collins. Signed A.P.

- C.452 [Untitled review of] *His Majesty Preserved*; reprinted from the first edition with an introduction by William Rees-Mogg. *Punch*, 12 May 1954, p. 590. Signed A.P.
 "An account of King Charles II's escape after the battle of Worcester, dictated to Samuel Pepys by the King".
- C.453 Critic's Spain. *Punch*, 19 May 1954, p. 620.
 Review of *The Spanish Temper*, by V.S. Pritchett. Signed A.P.
- C.454 [Untitled review of] *They Came with the Conqueror*, by L.G. Pine. *Punch*, 19 May 1954, p. 621. Signed A.P.
- C.455 [Untitled review of] *Petrus Borel: The Lycanthrope*, by Enid Starkie. *Punch*, 2 June 1954, p. 677. Signed A.P.
- C.456 Author and critic. *Punch*, 23 June 1954, p. 760.
 Review of *St. Scandalbags*, by Amanda M. Ros.
- C.457 [Untitled review of] *Matthew Arnold: Poetry and Prose*; edited by John Bryson. *Punch*, 7 July 1954, p. 73. Signed A.P.
- C.458 In exile. *Punch*, 14 July 1954, p. 100.
 Review of *The Journal of William Beckford in Portugal and Spain, 1787-1788*; edited by Boyd Alexander.
- C.459 American realism. *Punch*, 21 July 1954, p. 128.
 Review of *Stephen Crane: an Omnibus*; edited by R. Wooster Stallman.
- C.460 [Untitled review of] *A Few Late Chrysanthemums*, by John Betjeman. *Punch*, 21 July 1954, p. 129. Signed A.P.
- C.461 The mode. *Punch*, 4 August 1954, p. 184.
 Review of *The Glass of Fashion*, by Cecil Beaton.
- C.462 [Untitled review of] *The Four Continents*, by Osbert Sitwell. *Punch*, 11 August 1954, p. 213. Signed A.P.
- C.463 English sculpture. *Punch*, 18 August 1954, pp. 240-1.
 Review of *Michael Rysbrack: Sculptor*, by M.I. Webb. Signed A.P.

- C.464 [Untitled review of] *Patrick Campbell's Omnibus*. *Punch*, 18 August 1954, p. 241. Signed A.P.
- C.465 The Duke. *Punch*, 25 August 1954, p. 268.
Review of *My Dear Mrs Jones*, the letters of the first Duke of Wellington to Mrs Jones of Pantglas.
- C.466 [Untitled review of] *A Biographical Dictionary of British Architects, 1660-1840*, by H.M. Colvin. *Punch*, 25 August 1954, p. 269. Signed A.P.
- C.467 The times of Van Wyck Brooks. *Punch*, 1 September 1954, p. 295.
Review of *Scenes and Portraits*, by Van Wyck Brooks.
- C.468 Diversities. *Punch*, 8 September 1954, p. 324.
Review of *People: Places*; edited by Geoffrey Grigson and C.H. Gibbs-Smith.
- C.469 [Untitled review of] *Son of Oscar Wilde*, by Vyvyan Holland. *Punch*, 15 September 1954, p. 365. Signed A.P.
- C.470 "Half-way between a fiend and a tallow-chandler". *Punch*, 22 September 1954, p. 392.
Review of *John Ruskin*, by Joan Evans.
- C.471 [Untitled review of] *The White Wand: and other stories*, by L.P. Hartley. *Punch*, 22 September 1954, p. 392. Signed A.P.
- C.472 Love and Autumn. *Punch*, 6 October 1954, p. 451.
Review of *Apollinaire*, by Marcel Adema; translated by Denise Folliot.
- C.473 [Untitled review of] *Collected Poems*, by Frances Cornford. *Punch*, 13 October 1954, p. 484. Signed A.P.
- C.474 In lamb's clothing. *Punch*, 20 October 1954, p. 516.
Review of *Lord M.*, by David Cecil.
- C.475 Novels and novelists. *Punch*, 27 October 1954, p. 548.
Review of *Ten Novels and their Authors*, by W. Somerset Maugham.

- C.476 [Untitled review of] *Leda and the Goose*, by Tristram Hillier. *Punch*, 27 October 1954, p. 549.
- C.477 [Untitled review of] *Conquest of Man: The Saga of Early Exploration and Discovery*, by Paul Herrman. *Punch*, 27 October 1954, p. 550. Signed A.P.
- C.478 By way of the chimney, or, Christmas with Pirandello. *Punch Almanack for 1955* [i.e. a special issue dated] 1 November 1954, p. 3.
- C.479 Change at Rugby? *Punch*, 10 November 1954, p. 608.
Review of *The Lanchester Tradition*, by G.F. Bradby.
- C.480 [Untitled review of] *The English Novel*, by Walter Allen. *Punch*, 10 November 1954, p. 609.
Signed A.P.
- C.481 [Untitled review of] *Sir Philip Sidney and the English Renaissance*, by John Buxton. *Punch*, 24 November 1954, p. 671. Signed A.P.
- C.482 [Untitled review of] *Wedding Preparations and Other Pieces*, by Franz Kafka. *Punch*, 24 November 1954, pp. 671-2. Signed A.P.
- C.483 Moby Dick spouts again. *Punch*, 1 December 1954, p. 696.
A parody.
- C.484 Russian despot. *Punch*, 1 December 1954, pp. 704-5.
Review of *Tsar Nicholas I*, by Constantin de Grunwald.
- C.485 Sutherland's "Churchill". *Punch*, 8 December 1954, p. 710.
- C.486 Four studies. *Punch*, 8 December 1954, pp. 736-7.
Review of *Private View*, by Jocelyn Brooke. Signed A.P.
- C.487 [Untitled review of] *The Postman*, by Roger Martin du Gard. *Punch*, 15 December 1954, p. 769. Signed A.P.
- C.488 The ruthless pencil. *Punch*, 29 December 1954, p. 828.
Review of *Political and Personal Satires, 1828-1832*, by M. Dorothy George.

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- C.489 Quennell's symbolists. *Punch*, 5 January 1955, p. 72
Review of *Baudelaire and the Symbolists*, by Peter Quennell.
- C.490 [Untitled review of] *Early Conversation Pictures*, by Ralph Edwards. *Punch*, 5 January 1955. p. 73. Signed A.P.
- C.491 Fan-mail. *Punch*, 12 January 1955, p. 100.
Review of *I Kiss Your Hand: the letters of Guy de Maupassant and Marie Bashkirtseff*.
- C.492 [Untitled review of] *O Rare Amanda!*, by Jack London, and *Donald Dudley: the Bastard Critic*, by Amanda Ros. *Punch*, 12 January 1955, p. 101. Signed A.P.
- C.493 Ex Africa. *Punch*, 26 January 1955, pp. 155-6.
Review of *African Folktales and Sculpture*; edited by Paul Radin, Elinore Marvel and James Johnson Sweeney. Signed A.P.
- C.494 Songs of Araby. *Punch*, 2 February 1955, p. 184.
Review of *Lawrence of Arabia*, by Richard Aldington.
- C.495 Hal o'the Ministry. *Punch*, 9 February 1955, pp. 196-7.
A parody. Caption *below title*: "Rudyard Kipling's daughter, Mrs Elsie Bambridge, is fighting to recover the requisitioned land round her 17th century home in Cambridgeshire occupied by the United States Air Force."
- C.496 [Untitled review of] *A Victorian Boyhood*, by L.E. Jones. *Punch*, 9 February 1955, p. 215.
Signed A.P.
- C.497 Unhappy families. *Punch*, 16 February 1955, p. 243.
Review of *Mother and Son*, by I. Compton-Burnett. Signed A.P.
- C.498 [Untitled review of] *The Mint*, by 352087 A/C Ross (T.E. Lawrence). *Punch*, 16 February 1955, p. 243. Signed A.P.
- C.499 Impresario. *Punch*, 23 February 1955, p. 270.
Review of *Diaghileff*, by Arnold Haskell.

- C.500 [Untitled review of] *A Ghost at Noon*, by Alberto Moravia. *Punch*, 23 February 1955, p. 271.
Signed A.P.
- C.501 [Untitled review of] *Jean Cocteau*, by Margaret Crosland. *Punch*, 2 March 1955, p. 299.
Signed A.P.
- C.502 The great Gregory. *Punch*, 9 March 1955, p. 326.
Review of *Honours for Sale*, by Gerald Macmillan.
- C.503 [Untitled review of] *A World of Love*, by Elizabeth Bowen. *Punch*, 9 March 1955, p. 327.
Signed A.P.
- C.504 [Untitled review of] *William Balston: Paper-Maker*, by Thomas Balston. *Punch*, 16 March 1955, p. 355. Signed A.P.
- C.505 Professional gaiety. *Punch*, 23 March 1955, pp. 382-3.
Review of *I Married the World*, by Elsa Maxwell.
- C.506 Gods and goddesses. *Punch*, 6 April 1955, p. 450.
Review of *The Greek Myths*, by Robert Graves.
- C.507 The importance of being Ernest. *Punch*, 20 April 1955, p. 505.
Review of *The Apprenticeship of Ernest Hemingway*, by Charles A. Fenton.
- C.508 Profession or occupation? *Punch*, 27 April 1955, pp. 521-2. On the "nine-to-five" employment of various well-known artists and writers.
- C.509 "L'Affaire". *Punch*, 27 April 1955, p. 536.
Review of *The Dreyfus Case: A Reassessment*, by Guy Chapman.
- C.510 The T*m*s Literary Supplement. *Punch*, 27 April 1955, pp. 525-8.
A parody. According to the volume index Powell was responsible for p. 525; the other authors were J. Maclaren-Ross (p. 526), J.B. Boothroyd (p. 527), Jocelyn Brooke (p. 528).
- C.511 [Untitled review of] *Letters to Frau Gudi Nölke*, by Rainer Maria Rilke. *Punch*, 27 April 1955, p. 537. Signed A.P.
- C.512 Dostoevsky *en touriste*. *Punch*, 11 May 1955, p.592.

Review of *Summer Impressions*, by Fyodor Dostoevsky; translated with an introduction by Kyril Fitzlyon; illustrated by Philippe Jullian.

- C.513 Celtic mist. *Punch*, 18 May 1955, p. 620.

Review of: *The Letters of W.B. Yeats*, edited by Allan Wade; *Autobiographies*, by W.B. Yeats.

- C.514 I miss my Swiss. *Punch*, 25 May 1955, p. 657.

Review of *The Letters of Jacob Burckhardt*; selected, edited and translated by Alexander Dru. Dru's interest in Burckhardt is mentioned in *Faces in my Time* (A.25), p. 185.

- C.515 [Untitled review of] *Treasures of the Great National Galleries*, by Hans Tietze. *Punch*, 25 May 1955, p. 658. Signed A.P.

- C.516 Uncle Giles. *Harper's Bazaar [USA]*, June 1955, pp. 58-9, 127-8, 130-1.

"The foregoing episode was selected from Anthony Powell's new novel *"The Acceptance World"* recently published by Heinemann in England". — Footnote.

- C.517 Monsieur de Beyle. *Punch*, 1 June 1955, p. 688.

Review of *The Private Diaries of Stendhal*; edited and translated by Robert Sage.

- C.518 B-II—I m-n. *Punch*, 15 June 1955, p. 746.

Review of *Balliol Rhymes*; edited by W.G. Hiscock.

- C.519 Delicate Mr. Gray. *Punch*, 22 June 1955, p. 773.

Review of *Thomas Gray*, by R.W. Ketton-Cremer.

- C520 [Untitled review of] *Young Törless*, by Robert Musil. *Punch*, 15 June 1955, p. 774. Signed A.P.

- C.521 Là Bas. *Punch*, 6 July 1955, p. 24.

Review of *The Life of J.-K. Huysmans*, by Robert Baldick.

- C.522 [Untitled review of] *Officers and Gentlemen*, by Evelyn Waugh. *Punch*, 13 July 1955, p. 53. Signed A.P.

- C.523 [Untitled review of] *Sculpture in Britain in the Middle Ages*, by Lawrence Stone. *Punch*, 20 July 1955, p. 81. Signed A.P.

- C.524 A day at Versailles. *Punch*, 27 July 1955, p. 108.
Review of *An Adventure*, by C.A.E. Moberly and E.F. Jourdain; edited by Joan Evans.
- C.525 [Untitled review of] *Hogarth's Progress*, by Peter Quennell. *Punch*, 27 July 1955, p. 109.
Signed A.P.
- C.526 [Untitled review of] *The Paintings of Tiepolo*, by Antonio Morassi. *Punch*, 3 August 1955, pp. 139-40. Signed A.P.
- C.527 Life on a tiger-skin. *Punch*, 10 August 1955, pp. 166-7.
Review of *Elinor Glyn: A Biography*, by Anthony Glyn.
- C.528 Whiskers and claws. *Punch*, 31 August 1955, p. 251.
Review of *The Art of Beatrix Potter*: with an appreciation by Anne Carroll Moore.
- C.529 Through the galleries with Baudelaire. *Punch*, 7 September 1955, p. 280.
Review of *The Mirror of Art: Critical Studies*, by Charles Baudelaire.
- C.530 Nice people with nice manners. *Punch*, 21 September 1955, p. 336.
Review of *Good Behaviour*, by Harold Nicolson.
- C.531 Proust in Bond Street. *Punch*, 12 October 1955, pp. 426-7.
A parody: on the occasion of the exhibition "Marcel Proust in his time" at the Wildenstein Gallery.
- C.532 Man and wife. *Punch*, 12 October 1955, p. 436.
Review of *Marcel and Elise*, by Marcel Jouhandeau.
- C.533 A Lehmann's view. *Punch*, 26 October 1955, p. 499.
Review of *The Whispering Gallery*, by John Lehmann.
- C.534 [Untitled review of] *The Flowers of the Forest*, by David Garnett. *Punch*, 2 November 1955, p. 529. Signed A.P.
- C.535 [Untitled review of] *Boswell on the Grand Tour*, edited by Frank Brady and Frederick A. Pottle. *Punch*, 2 November 1955, p. 529. Signed A.P.

- C.536 A day at the zoo; submitted by P*t*r Fl*m*ing. *Punch Almanack for 1956* [i.e. a special issue dated] 7 November 1955, p. 31.
A parody purporting to be an entry in the Punch Competition's Literary Section. Signed "Recommended by A.P."
- C.537 Where breaks the blue Sicilian sea. *Punch*, 9 November 1955, p. 556.
Review of *The Dog at Clambercrown*, by Jocelyn Brooke.
- C.538 [Untitled review of] *Is She a Lady?*, by Nina Hamnett. *Punch*, 16 November 1955, p. 585
Signed A.P.
- C.539 Santeuil's way. *Punch*, 23 November 1955, p. 611.
Review of *Jean Santeuil*, by Marcel Proust; translated by Gerard Hopkins. With an Introduction by André Maurois.
- C.540 [Untitled review of] *Hokusai*, by J. Hillier. *Punch*, 23 November 1955, p. 612. Signed A.P.
- C.541 When Kiplin' ... smote 'is bloomin' lyre. *Punch*, 14 December 1955, p. 715.
Review of *Rudyard Kipling: His Life and Work*, by Charles Carrington.
- C.542 [Untitled review of] *The Paintings of Bruegel*, by F. Grossmann. *Punch*, 21 December 1955, p. 743. Signed A.P.
- C.543 [Untitled review of] *English Drawing*, by Geoffrey Grigson. *Punch*, 28 December 1955, p. 774. Signed A.P.

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- C.544 Catching the post. *Punch*, 11 January 1956, p. 100.
Review of *Letters from Madame de Sévigné*, selected and translated by Violet Hammersley, with a Preface by W. Somerset Maugham.
- C.545 Michael Angelo Titmarsh. *Punch*, 18 January 1956, p. 128.
Review of *Thackeray: The Uses of Adversity, 1811-1846*, by Gordon N. Ray.
- C.546 [Untitled review of] *Old Calabria*, by Norman Douglas. *Punch*, 1 February 1956, p. 185.
Signed A.P.

- C.547 Evelyn revisited. *Punch*, 8 February 1956, p. 212.
Review of *The Diary of John Evelyn*; edited by E.S. de Beer.
- C.548 Chesterfield writes again. *Punch*, 15 February 1956, pp. 220-1.
A pastiche of Dr Johnson's patron.
- C.549 Kind hearts less than coronets. *Punch*, 15 February 1956, p.239.
Review of *Saint-Simon: Mémoires*; texte établi et annoté par Gonzague Truc. 5 vols.
- C.550 Lorenzo the critical. *Punch*, 29 February 1956, pp.280-1.
Review of *D.H. Lawrence: Selected Literary Criticism*; edited by Anthony Beal.
- C.551 [Untitled review of] *Selected Letters of Henry James*; edited by Leon Edel. *Punch*, 7 March 1956, p.302. Signed A.P.
- C.552 [Untitled review of] *My Friend Henry Miller*, by Alfred Perlès. *Punch*, 14 March 1956, p. 323.
Signed A.P.
- C.553 The O.B. *Punch*, 21 March 1956, p. 341.
Review of *Victorian Eton and Cambridge: Being the Life and Times of Oscar Browning*, by H.E. Wortham.
- C.554 [Untitled review of] *A.E. Housman and W.B. Yeats*, by Richard Aldington. *Punch*, 28 March 1956, p. 362. Signed A.P.
- C.555 Hugoism. *Punch*, 4 April 1956, P. 389.
Review of *Victor Hugo*, by André Maurois.
- C.556 [Untitled review of] *Stonehenge*, by R.J.C. Atkinson. *Punch*, 11 April 1956, p. 428. Signed A.P.
- C.557 [Untitled review of] *Heaven and Hell*, by Aldous Huxley. *Punch*, 18 April 1956, p. 464.
Signed A.P.
- C.558 Biedermeier books. *Punch*, 25 April 1956, p. 502.
Review of *The Hero in Eclipse in Victorian Fiction*, by Mario Praz.

- C.559 Dylan plain. *Punch*, 2 May 1956, pp. 532-3.
Review of *Dylan Thomas in America*, by John Malcolm Brinnin.
- C.560 [Untitled review of] *The Adults*, by Inez Holden. *Punch*, 9 May 1956, p. 565. Signed A.P.
- C.561 [Untitled review of] *Noblesse Oblige*; edited by Nancy Mitford. *Punch*, 30 May 1956, p. 662.
Signed A.P.
- C.562 Rare books. *Punch*, 6 June 1956, p. 690.
Review of *Minding My Own Business: An Autobiography*, by Percy Muir.
- C.563 Scientist and architect. *Punch*, 27 June 1956, p. 775.
Review of *Robert Hooke*, by Margaret Espinasse.
- C.564 [Untitled review of] *M.R. James: Letters to a Friend*; edited by Gwendolen McBryde. *Punch*, 27 June 1956, pp. 776-7. Signed A.P.
- C.565 *Criticus Americanus*. *Punch*, 4 July 1956, pp. 24-5.
Review of: *The Shock of Recognition*; edited by Edmund Wilson; *Red, Black, Blond and Olive*, by Edmund Wilson.
- C.566 The Wren goes to it. *Punch*, 11 July 1956, p. 52.
Review of *The Reluctant Légionnaire*, by Michael Alexander.
- C.567 [Untitled review of] *A Young Girl's Touch*, by Barbara Skelton. *Punch*, 11 July 1956, p. 53.
Signed A.P.
- C.568 Good form. *Argosy*, XVII no.8 p. 70, August 1956.
An excerpt from *Venusberg* (A.(b)), pp. 40-1.
- C.569 Firbank. *Punch*, 15 August 1956, p. 194.
Review of *Valmouth*, by Ronald Firbank.
- C.570 Hollis on Orwell. *Punch*, 29 August 1956, p. 255.
Review of *A Study of George Orwell*, by Christopher Hollis.

- C.571 Army mail. *Punch*, 5 September 1956, p. 286.
Review of *Last Letters from Stalingrad*; (a selection of letters from German soldiers, impounded by the censorship authorities).
- C.572 Tell your palm. *Punch*, 12 September 1956, p. 315.
Review of *The Human Hand: the Living Symbol*, by Noel Jaquin.
- C.573 666. *Punch*, 19 September 1956, p. 346.
Review of *Magician*, by W. Somerset Maugham.
- C.574 The hermit of Ebury Street. *Punch*, 26 September 1956, p. 384.
Review of *GM: Memories of George Moore*, by Nancy Cunard.
- C.575 [Untitled review of] *Roman Tales*, by Alberto Moravia. *Punch*, 17 October 1956, p. 481.
Signed A.P.
- C.576 Eros and Agape. *Punch*, 24 October 1956, p. 510.
Review of *Passion and Society*, by Denis de Rougemont.
- C.577 [Untitled review of] *Adonis and the Alphabet*, by Aldous Huxley. *Punch*, 24 October 1956, p. 511. Signed A.P.
- C.578 [Untitled review of] *Modern English Painters: Lewis to Moore*, by John Rothenstein. *Punch*, 24 October 1956, pp. 511-12. Signed A.P.
- C.579 Leaves from notable new diaries — Kingsley Amis. *Punch Almanack for 1957* [i.e. special issue dated] 5 November 1956, p. 7. Signed A.P. Reprinted in *The Pick of Punch*, edited by Nicolas Bentley (Andre Deutsch, 1957), p. 22.
- C.580 Adams to Ziegfield [sic]. *Punch*, 7 November 1956, p. 571.
Review of *The Oxford Companion to American Literature*, by James D. Hart.
- C.581 Prince Perkin. *Punch*, 14 November 1956, pp. 599-600.
Review of *The Monmouth Episode*, by Bryan Little.
- C.582 The booksters. *Punch*, 21 November 1956, p. 629.
Review of *Books and Book Collecting*, by John Carter.

- C.583 [Untitled review of] *Old Friends : Personal Recollections*, by Clive Bell. *Punch*, 21 November 1956, p. 631. Signed A.P.
- C.584 Parthenopean princes. *Punch*, 12 December 1956, p. 730.
Review of *The Bourbons of Naples*, by Harold Acton.
- C.585 [Untitled review of] *The Last Days of Hitler*, by H.R. Trevor-Roper. *Punch*, 19 December 1956, p. 761. Signed A.P.
- C.586 Brooke's hrombo-zombo. *Punch*, 19 December 1956, pp. 760-1.
Review of *The Crisis in Bulgaria; or, Ibsen to the Rescue*, by Jocelyn Brooke. Signed A.P.
- C.587 On the record. *Punch*. 26 December 1956, p. 796.
Review of *An Anthology of English Prose, 1400-1900*; edited by Eirian James.
- C.588 [Untitled review of] *The Curious Past*, by Robin Atthill. *Punch*, 26 December 1956, p. 797.
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- C.589 'Andley Cross. *Punch*, 2 January 1957, p. 77.
Review of *Hunting with Mr Jorrocks*, by R.S. Surtees; illustrated by Edward Ardizzone.
- C.590 [Untitled review of] *Marcel Proust and Deliverance from Time*, by Germaine Brée, with an Introduction by Angus Wilson; *Marcel Proust: Letters to his Mother*: translation and introduction by George D. Painter, with an essay by Pamela Hansford Johnson. *Punch*, 2 January 1957, p. 78. Signed A.P.
- C.591 The girls of St Hugh's. *Punch*, 16 January 1957, p. 140.
Review of *The Ghosts of Versailles*, by Lucille Iremonger.
- C.592 M. de Norpois's secrets. *Punch*, 6 February 1957, p. 228.
Review of *My Secret Diary of the Dreyfus Case*, by Maurice Paléologue.
- C.593 [Untitled review of] *Early Netherlandish Painting from Van Eyck to Bruegel*, by Max J. Friedländer. *Punch*, 13 February 1957, p. 257. Signed A.P.

- C.594 Look back in languor, by C*R*L C*NN*LLY. *Punch*, 20 February 1957, p. 271.
A spoof review. Unsigned: attributed to Powell in the published index to Vol. CCXXXII of *Punch*. Part of a parody of pieces by several regular *Sunday Times* contributors of the period.
- C.595 Gothick approaches. *Punch*, 20 February 1957, p. 284.
Review of *Life at Fonthill 1807-1922. from the correspondence of William Beckford*. translated and edited by Boyd Alexander.
- C.596 Red Rudyard. *Punch*, 20 February 1957, pp. 284-5.
Review of *The Collected Stories of Isaac Babel*. Signed A.P.
- C.597 The mysterious dwarf. *Punch*, 27 February 1957, p. 312.
Review of *Gogol*, by David Magarshack.
- C.598 [Untitled review of] *Lord Byron's Marriage*, by G. Wilson Knight. *Punch*, 27 February 1957, p.313. Signed A.P.
- C.599 Montparnos and others. *Punch*, 20 March 1957, p. 394.
Review of *From Renoir to Picasso: Artists I Have Known*, by Michel Georges-Michel.
- C.600 [Untitled review of] *English Historical Research in the Sixteenth and Seventeenth Centuries*; edited by Len Fox. *Punch*, 20 March 1957, p. 395. Signed A.P.
- C.601 "a way a lone". *Punch*, 27 March 1957, p. 424.
Review of *James Joyce's World*, by Patricia Hutchins.
- C.602 Putlitz revisited. *Punch*, 10 April 1957, p. 480.
Review of *The Putlitz Dossier*, by Wolfgang zu Putlitz.
- C.603 [Untitled review of] *Brigitta*, by Adalbut [*sic: recte* Adalbert] Stifter. *Punch*, 10 April 1957, p. 481. Signed A.P.
- C.604 National faces. *Punch*, 1 May 1957, p. 572.
Review of *British Historical Portraits: A Selection from the National Portrait Gallery with Biographical Notes*.

- C.605 [Untitled review of] *Siren Land and Fountains in the Sand*, by Norman Douglas. *Punch*, 1 May 1957, P. 573. Signed A.P.
- C.606 "Awake, my little ones, and fill the cup". *Punch*, 8 May 1957, p. 600.
Review of *Wines and Spirits*, by L.W. Marrison.
- C.607 [Untitled review of] *Proust's Way*, by Georges Piroué. *Punch*, 15 May 1957, p. 629. Signed A.P.
- C.608 Harris, George and I. *Punch*, 22 May 1957, p. 656.
Review of Everyman editions of Jerome K. Jerome's *Three Men in a Boat* and *Three Men on the Bummel*.
- C.609 Dantan's inferno. *Punch*, 29 May 1957, p. 684.
Review of *Figures of Fun: the Caricature-Statuettes of Jeanne-Pierre Dantan*, by Janet Seligman.
- C.610 [Untitled review of] *The Gilded Fly*, by Hamilton Macallister. *Punch*, 29 May 1957, p. 685. Signed A.P.
- C.611 [Untitled review of] *Matthew Prior*, by R.W. Ketton-Cremer. *Punch*, 29 May 1957, p. 685. Signed A.P.
- C.612 Thus spake Nietzsche. *Punch*, 5 June 1957, p. 720.
Review of *The Tragic Philosopher: A Study of Friedrich Nietzsche*, by F.A. Lea.
- C.613 [Untitled review of] *An Introduction to Italian Renaissance Painting*, by Cecil Gould. *Punch*, 12 June 1957, p. 749. Signed A.P.
- C.614 "The Unfrocked Romantic". *Punch*, 19 June 1957, p. 775.
Review of *Sainte-Beuve*, by Harold Nicolson.
- C.615 [Untitled review of] *The Sponger*, by Jules Renard. *Punch*, 19 June 1957, p. 776. Signed A.P.
- C.616 Big Tich. *Punch*, 26 June 1957, pp. 806-7.
Review of *The Tichborne Claimant: A Victorian Mystery*, by Douglas Woodruff.

- C.617 Philosopher of common sense. *Punch*, 3 July 1957, p. 24.
Review of *John Locke*, by Maurice Cranston.
- C.618 [Untitled review of] *The Letters of James Joyce*; edited by Stuart Gilbert. *Punch*, 3 July 1957, p. 25. Signed A.P.
- C.619 Lewisite. *Punch*, 10 July 1957, p. 52.
Review of *Wyndham Lewis: A Portrait of the Artist as The Enemy*, by Geoffrey Wagner.
- C.620 For highbrows only. *Punch*, 17 July 1957, p. 79.
Review of *Saturn: An Essay on Goya*, by André Malraux; *Form in Gothic*, by Wilhelm Worringer.
- C.621 [Untitled review of] *Close to Colette*, by Maurice Goudekot. *Punch*, 24 July 1957, p. 109.
Signed A.P.
- C.622 Flowers, good and evil. *Punch*, 31 July 1957, p. 138.
Review of *Baudelaire*, by Enid Starkie.
- C.623 [Untitled review of] *The Ordeal of Gilbert Pinfold*, by Evelyn Waugh. *Punch*, 31 July 1957, p.139. Signed A.P.
- C.624 A man of flavour. *Punch*, 7 August 1957, pp. 166-7.
Review of *Boswell in Search of a Wife, 1766-1769*; edited by Frank Brady and Frederick A. Pottle. Signed A.P.
- C.625 "The Count". *Punch*, 14 August 1957, p. 194.
Review of *The Sea Dreamer: A Definitive Biography of Joseph Conrad*, by Gerard Jean-Aubry.
- C.626 "Boeotian Savage Landor". *Punch*, 21 August 1957, p. 222.
Review of *Walter Savage Landor*, by R.H. Super.
- C.627 [Untitled review of] *To a Lady: The Songs and Sonnets of the Earl of Surrey*; edited by Douglas Gear. *Punch*, 21 August 1957, p. 223. Signed A.P.
- C.628 [Untitled review of] *Proust and Literature*, by Walter A. Strauss; *Nostalgia: A Psychoanalytic Study of Proust*, by Milton L. Miller. *Punch*, 28 August 1957, p.250. Signed A.P.

- C.629 Honi soit qui Malaparte. *Punch*, 4 September 1957, p. 277.
Review of *The Volga Rises in Europe*, by Curzio Malaparte.
- C.630 D-Day 1066. *Punch*, 11 September 1957, p.306.
Review of *The Bayeux Tapestry*, by Sir Francis Stenton [and others].
- C.631 Chimpism. *Punch*, 2 October 1957, pp. 396-7.
On an exhibition of paintings executed by apes, at the Institute of Contemporary Arts.
- C.632 Hostess and guest. *Punch*, 9 October 1957, p. 428.
Review of *George Moore: Letters to Lady Cunard, 1895-1933*; edited by Rupert Hart-Davis.
- C.633 Artist at large. *Punch*, 16 October 1957, p. 460.
Review of *Golden Sections*, by Michael Ayrton.
- C.634 [Untitled review of] *The Selected Writings of Sydney Smith*; edited by W.H. Auden. *Punch*, 16 October 1957, p. 461. Signed A.P.
- C.635 The Jowler. *Punch*, 30 October 1957, p. 518.
Review of *Jowett*, by Geoffrey Faber.
- C.636 (Untitled review of] *The English Face*, by David Piper. *Punch*, 30 October 1957, p. 519.
Signed A.P.
- C.637 At Lady Molly's. *Harper's Bazaar*, November 1957, pp. 86-7, 128, 130, 132.
A pre-publication excerpt from A.12(a).
- C.638 The isle of glass. *Punch*, 6 November 1957, p.550.
Review of *King Arthur's Avalon: The Story of Glastonbury*, by Geoffrey Ashe.
- C.639 As I was saying.... *Punch*, 13 November 1957, p. 581.
Review of *The Maxims of the Duc de la Rochefoucauld*; translated by Constantine FilzGibbon.
- C.640 [Untitled review of] *Norfolk Assembly*, by R.W. Ketton-Cremer. *Punch*, 27 November 1957, p. 639. Signed A.P.

- C.641 The Hawkesmores and kindred families of Nottinghamshire, Derbyshire and Lincolnshire in the 18th century. *Genealogists' Magazine*, 12, 12 December 1957, pp. 411-15..
- C.642 Notes on some individual Powells and ap Howells on the Radnor-Hereford border in the 16th century. *Transactions of the Radnorshire Society*, XXVII pp. 27-32, December 1957.
- C.643 The great Leacock. *Punch*, 4 December 1957, p. 670.
Review of *The Bodley Head Leacock*; edited by J.B. Priestley.
- C.644 [Untitled review of] *Edward Tennyson Reed*; edited by Shane Leslie, with a choice of caricatures by Kenneth Bird. *Punch*, 4 December 1957, p. 671. Signed A.P.
- C.645 Post-Scrooge Christmas at Cratchit's. *Punch*, 11 December 1957, pp. 699-700.
- C.646 Where Venice sate in sate... *Punch*, 11 December 1957, p. 706.
Review of *The Castle of Fratta*, by Ippolito Nievo.
- C.647 The Khivan Kove. *Punch*, 18 December 1957, p. 734.
Review of *The True Blue: The Life and Adventures of Colonel Fred Burnaby, 1842-1885*, by Michael Alexander.
- C.648 [Untitled review of] *The Game of Hearts: Harriette Wilson and her Memoirs*; edited by Lesley Blanch. *Punch*, 18 December 1957, p. 735. Signed A.P.
- C.649 Artists under Virgo. *Punch*, 25 December 1957, p. 762.
Review of *Mainly on The Air*, by Max Beerbohm; *Salome*, by Oscar Wilde, newly translated by R.A. Walker and with the original illustrations by Aubrey Beardsley.
- C.650 [Untitled review of] *The Changing Face of Beauty*, by Madge Garland. *Punch*, 25 December 1957, p. 763. Signed A.P.
- C.651 [Untitled review of] Thomas Chippendale: A New [facsimile] Edition of Thomas Chippendale's *The Gentleman and Cabinet Maker's Director*. *Punch*, 25 December 1957, p. 764. Signed A.P.

C.652 Confess your favourite fancy. *Punch*, 25 December 1957, p. 746.

A spoof series of interview questions. Unsigned: attributed to Powell in the volume index to Vol. CXXXIII of *Punch*.

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C.653 Critics and Conrad. *Punch*, 1 January 1958, p. 76.

Review of: *Joseph Conrad: Achievement and Decline*, by Thomas Moser; *Joseph Conrad and his Characters*, by Richard Curle.

C.654 [Untitled review of] *Dwarfs and Jesters in Art*, by E. Tietze-Conrat. *Punch*, 8 January 1958, p. 105. Signed A.P.

C.655 The tender passion. *Punch*, 15 January 1958, p. 132.

Review of *Love*, by Stendhal.

C.656 The lot fell upon Jonah. *Punch*, 22 January 1958, p. 160.

Review of *Georgian Afternoon*, by Sir Lawrence Jones.

C.657 On Fontarabian echoes borne. *Punch*, 29 January 1958, p. 188.

Review of *The Song of Roland: a New Translation* by Dorothy L. Sayers.

C.658 Oh, for a night in Bohemia. *Punch*, 5 February 1958, pp. 216-17.

Review of *Memoirs of a Public Baby*, by Philip O'Connor.

C.659 Keeping cool. *Punch*, 12 February 1958, p. 244.

Review of *The Complete Works of Montaigne*, translated by Donald M. Frame.

C.660 Angus and the rag. *Punch*, 5 March 1958, p. 326.

A humorous story.

C.661 Broken friendship. *Punch*, 5 March 1958, p. 329.

Review of *Henry James and H. G. Wells: A Record of their Friendship and their Quarrel*; edited by Leon Edel and Gordon N. Ray.

C.662 Plomer on Plomer. *Punch*, 12 March 1958, p.361.

Review of *At Home: Memoirs*, by William Plomer.

- C.663 [Untitled review of] *Greek Myths*, by Robert Graves. *Punch*, 12 March 1958, p. 362. Signed A.P.
- C.664 On Egdon Heath. *Punch*, 19 March 1958, p. 393.
Review of *The Return of the Native*, by Thomas Hardy.
- C.665 [Untitled review of] *The Miscreant*, by Jean Cocteau. *Punch*, 19 March 1958, p. 394. Signed A.P.
- C.666 Musical correspondence. *Punch*, 26 March 1958, p. 423.
Review of *The Literary Clef*, by Edward Lockspeiser.
- C.667 [Untitled review of] *The Trianon Adventure: A Symposium*; edited by A.O. Gibbons. *Punch*, 26 March 1958, p. 424. Signed A.P.
- C.668 [Untitled review of] *Selected Writings of Gérard de Nerval*; translated by Geoffrey Wagner. *Punch*, 26 March 1958, p. 425. Signed A.P.
- C.669 Russian relations. *Punch*, 2 April 1958, p. 459.
Review of *The Brothers Karamazov*, by Fyodor Dostoevsky; a new translation by David Magarshack.
- C.670 Author as critic. *Punch*, 9 April 1958, pp. 493-4.
Review of *By Way of Sainte-Beuve*, by Marcel Proust.
- C.671 [Untitled review of] *The Magic of Aleister Crowley*, by John Symonds. *Punch*, 16 April 1958, p. 524. Signed A.P.
- C.672 Thackeray in love. *Punch*, 23 April 1958, p. 553.
Review of Thackeray: *The Age of Wisdom 1847-1863*, by Gordon N. Ray.
- C.673 "Don't be dainty". *Punch*, 30 April 1958, p. 587.
Review of *The Rainbow Comes and Goes*, by Diana Cooper.
- C.674 Electoral roll. *Punch*, 30 April 1958, pp. 587-8.
Review of *The Suffrage of Elvira*, by VS. Naipaul. Signed A.P.

- C.675 General Buona-Parté [sic]. *Punch*, 7 May 1958, pp. 619-20.
Review of *Napoleon in his Time*, by Jean Savant.
- C.676 [Untitled review of] *On Modern Art*, by Salvador Dali. *Punch*, 7 May 1958, p. 621. Signed A.P.
- C.677 [Untitled review of] *Eustace and Hilda*, by L.P. Hartley. *Punch*, 14 May 1958, p. 652. Signed A.P.
- C.678 Wiener Blut. *Punch*, 21 May 1958, p. 687.
Review of *The Road to Mayerling: Life and Death of Crown Prince Rudolph of Austria*, by Richard Barkeley.
- C.679 "Unable to bear arms". *Punch*, 28 May 1958, p. 719.
Review of *Hitler's Youth*, by Franz Jetzinger.
- C.680 "Anger's self I needs must kiss". *Punch*, 4 June 1958, pp. 755-6.
Review of *The Angry Decade: A Survey of the Cultural Trends of the Nineteen-fifties*, by Kenneth Allsop.
- C.681 Swedish Punch. *Punch*, 11 June 1958, p.787.
Review of *Three Plays by August Strindberg: The Father— Miss Julie — Easter*, translated by Peter Watts.
- C.682 Romantic realism. *Punch*, 18 June 1958, p. 819.
Review of *A Hero of Our Own Times*, by Mikhail Yurevich Lermontov; translated by Eden and Cedar Paul, with an Introduction by Sir Maurice Bowra.
- C.683 [Untitled review of] *Essays in Appreciation*, by Bernard Berenson. *Punch*, 18 June 1958, p. 820. Signed A.P.
- C.684 [Untitled review of] *England's on the Anvil: Portraits and Essays*, by John Raymond. *Punch*, 25 June 1958, p. 850. Signed A.P.
- C.685 Memoirs of a younger son. *Punch*, 2 July 1958, p. 22.
Review of *My Brother's Keeper*, by Stanislaus Joyce.

- C.686 French without tears. *Punch*, 9 July 1958, pp. 55-6.
Review of *An Age of Fiction: The French Novel from Gide to Camus*, by Germaine Brée and Margaret Guiton.
- C.687 Gone to the devil. *Punch*, 16 July 1958, p. 87.
Review of *Goethe's Faust*, by Stuart Atkins.
- C.688 Gissing time. *Punch*, 30 July 1958, p. 149.
Review of *New Grub Street*, by George Gissing; with an introduction by G.W. Stonier
- C.689 [Untitled review of] *Two Women*, by Alberto Moravia. *Punch*, 6 August 1958, p. 182. Signed A.P.
- C.690 That old, bold cheater, time. *Punch*, 13 August 1958, p. 214.
Review of *An Experiment with Time*, by J.W. Dunne.
- C.691 Beakers and barrows. *Punch*, 20 August 1958, p. 248.
Review of *The Archaeology of Wessex*, by L.V. Grinsell.
- C.692 Through a rose-coloured waistcoat. *Punch*, 27 August 1958, p. 282.
Review of *Théophile Gautier: His Life and Times*, by Joanna Richardson.
- C.693 [Untitled review of] *Claybook for James Joyce*, by Louis Gillet. *Punch*, 3 September 1958, p. 315. Signed A.P.
- C.694 Land of King Minos. *Punch*, 17 September 1958, p. 378.
Review of: *The Decipherment of Linear B*, by John Chadwick; *From Mycenae to Homer*, by T.B.L. Webster.
- C.695 [Untitled review of] *The Intruder*, by Adriaan van der Veen. *Punch*, 17 September 1958, p. 379. Signed A.P.
- C.696 [Untitled review of] *Doctor Zhivago*, by Boris Pasternak. *Punch*, 24 September 1958, p. 415. Signed A.P.
- C.697 Arabian days. *Punch*, 1 October 1958, pp. 446-7. Review of *The Yemen: A Secret Journey*, by Hans Helfritz.

- C.698 Wolfe whistles. *Punch*, 8 October 1958, p. 479.
Review of *Selected Letters of Thomas Wolfe*, edited with an introduction by Elizabeth Nowell; *Look Homeward, Angel*, by Thomas Wolfe.
- C.699 Dear Lady. *Punch*, 15 October 1958, p. 511.
Review of *Letters of Rainer Maria Rilke and Princess Maria von Thurn und Taxis*; translated and introduced by Norah Wydenbruck.
- C.700 Blue periods and red periods. *Punch*, 5 November 1958, p. 609.
Review of *Picasso: His Life and Work*, by Roland Penrose.
- C.701 The Maugham and sixpence. *Punch*, 19 November 1958, p. 674.
Review of *Points of View*, by W. Somerset Maugham.
- C.702 [Untitled review of] *Afternoon of an Author*, with an Introduction by Arthur Mizener; *The Bodley Head Scott Fitzgerald*, with an Introduction by J.B. Priestley. *Punch*, 19 November 1958, p. 675. Signed A.P.
- C.703 "Elizabeth". *Punch*, 26 November 1958, p. 705.
Review of *Elizabeth of the German Garden: a biography*, by Leslie de Charms.
- C.704 [Untitled review of] *Valley on the March*, by Lord Rennell of Rodd. *Punch*, 26 November 1958, p. 706. Signed A.P.
- C.705 [Untitled review of] *The Love Letters of Voltaire to His Niece*; edited and translated by Theodore Besterman *Punch*, 26 November 1958, p. 706. Signed A.P.
- C.706 Boyhood of Beyle. *Punch*, 3 December 1958, p. 737.
Review of *The Life of Henry Brulard*, by Stendhal.
- C.707 [Untitled review of] *Burke's Landed Gentry of Ireland, 1958*; edited by L.G. Pine. *Punch*, 3 December 1958, p. 738. Signed A.P.
- C.708 [Untitled review of] *Max's Nineties*; with an introduction by Osbert Lancaster. *Punch*, 3 December 1958, p. 738. Signed A.P.
- C.709 Sequel to *Middlemarch*. *Punch*, 10 December 1958, p. 774.
Review of *Sir Charles Dilke: A Victorian Tragedy*, by Roy Jenkins.

- C.710 [Untitled review of] *A Leaf from the Yellow Book: The correspondence of George Egerton*; edited by Terence de Vere White. *Punch*, 10 December 1958, p. 775. Signed A.P.
- C.711 The swan of Wantage. *Punch*, 17 December 1958, p. 806.
Review of *John Betjeman's Collected Poems*; compiled with an Introduction by the Earl of Birkenhead.
- C.712 [Untitled review of] *The Last Medici* [a revised edition] by Harold Acton. *Punch*, 17 December 1958, p. 807. Signed A.P.
- C.713 [Untitled review of] *Eimi: The Journal of a Trip to Russia*; by E.E. Cummings. *Punch*, 17 December 1958, p. 808. Signed A.P.
- C.714 Johnsonian gleanings. *Punch*, 24 December 1958, p. 844.
Review of *Diaries, Prayers, and Annals of Samuel Johnson*; edited by E.L. McAdam, Jr., with Donald and Mary Hyde.
- C.715 [Untitled review of] *A History of Book Illustration*, by David Bland. *Punch*, 31 December 1958, pp. 877-8. Signed A.P.
- C.716 Proceedings in Star Chamber. *Transactions of the Radnorshire Society*, XXVIII pp. 41-54, 1958.

1959

- C.717 Some thoughts about writing and criticism. *Comprendre: Revue de politique de la culture* no. 20, pp. 171-2, 1959.
- C.718 Eccentric into soldier. *DT*, 9 January 1959, p. 13.
Review of *Fireside Fusiliers*, by the Earl of Wicklow, with an introduction by Evelyn Waugh; *Cricket in the Grass*, by K. de B. Codrington.
- C.719 Earnest apostle of sex. *DT*, 30 January 1959, p. 14.
Review of *Havelock Ellis: a biography*, by Arthur Calder-Marshall; *An Artist of Life: a study of the life and work of Havelock Ellis*, by John Stewart Collis.

- C.720 [Untitled review of] *Turgenev's Literary Reminiscences*, translated by David Magarshack, with an essay by Edmund Wilson. *Punch*, 11 February 1959, p. 234. Signed A.P.
- C.721 From a later Grub Street. *DT*, 13 February 1959, p.14.
Review of *Poems and Ballads*, by John Davidson; selected with an introduction by R.D. Macleod.
- C.722 Making love reputable. *DT*, 27 February 1959, p. 14.
Review of *In Praise of Love: an Introduction to the Love-Poetry of the Renaissance*, by Maurice Valency.
- C.723 The pleasures of knowing Rose Macaulay. *Encounter*, 12 no. 3, pp. 29-30, March 1959. Powell's is one of a number of tributes to Rose Macaulay published in the March 1959 issue of *Encounter*, following her death in October 1958: the other authors included Harold Nicolson, Rosamond Lehmann, Alan Pryce-Jones, CV. Wedgwood and William Plomer. It was reprinted with minor amendments, together with those of the other authors mentioned, in *Rose Macaulay*, by Constance Babington Smith (Collins, 1972); Powell's memoir is on pp. 232-3.
- C.724 An academic rebel. *DT*, 6 March 1959, P. 17.
Review of *Paper Boats: an Autobiography*, by E.M. Butler.
- C.725 Patronising art. *DT*, 26 March 1959, p. 15.
Review of *The Proud Possessors*, by Alice B. Soarinen.
- C.726 Bourbon on the rocks. *Spectator*, 10 April 1959, p. 518.
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- C.727 Examples of the Russian mind. *DT*, 10 April 1959, p.16.
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- C.728 Ireland's greatest poet. *DT*, 17 April 1959, p. 16.
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- C.729 Carmen to Cottard. *Encounter*, 12 no. 5, pp. 71-3, May 1959. Review of *Bizet and His World*, by Mina Curtiss.

- C.730 Balzac's vast chronicles. *DT*, 8 May 1959, p. 16.
Review of *Balzac's Comédie Humaine*, by Herbert J. Hunt.
- C.731 [Untitled review of] *Modigliani: Man and Myth*, by Jeanne Modigliani. *Punch*, 20 May 1959, p. 692. Signed A.P.
- C.732 A lady larger than life. *DT*, 22 May 1959, p. 14.
Review of *Mistress to an Age: the Life of Madame de Staël*, by J. Christopher Herold; *Adolphe*, by Benjamin Constant, introduction by Harold Nicolson.
- C.733 The muddle about King Arthur. *DT*, 12 June 1959, p. 16.
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- C.734 The worthies of Wales. *DT*, 26 June 1959, p. 14.
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- C.735 Experts on love. *DT*, 3 July 1959, p. 5.
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- C.736 A female Gatsby. *DT*, 24 July 1959, p. 5.
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- C.737 Stendhal the journalist. *DT*, 7 August 1959, p. 14.
Review of *Selected Journalism from the English Reviews*, by Stendhal, with translations of other critical writings; edited by Geoffrey Strickland.
- C.738 Wilde, Corvo and others. *DT*, 14 August 1959, p. 14.
Review of *Opinions*, by Vincent O'Sullivan.
- C.739 [Untitled review of] *Vermeer*, by Ludwig Goldscheider. *Punch*, 2 September 1959, p. 119. Signed A.P.
- C.740 [Untitled review of] *Edouard Manet: Paintings and Drawings*, introduced by John Richardson; *Raoul Dufy: Paintings and Watercolours*, with an introduction by Marcel Brion. *Punch*, 2 September 1959, p. 120. Signed A.P.

- C.741 Fair young Yankee maiden. *DT*, 4 September 1959, p. 14.
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- C.742 Background to *Guermites*. *DT*, 18 September 1959, p. 14.
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- C.743 [Untitled review of] *Model Soldiers: a Collector's Guide*, by John G. Garratt. *Punch*, 30 September 1959, p.251. Signed A.P.
- C.744 Father of chemistry. *DT*, 9 October 1959, p. 14.
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- C.745 Action for its own sake. *DT*, 16 October 1959, p. 16.
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- C.746 The pressures on Joyce. *DT*, 30 October 1959, p. 16.
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- C.747 A Proust without richness. *DT*, 13 November 1959, p. 17.
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- C.748 Homage to E.E. Cummings. *DT*, 20 November 1959, p. 16.
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- C.749 Eheu, Fugaces... 3. Anthony Powell. *Fresco*, St. Andrew's Day, 1959, p. 10.
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- C.750 More Scott Fitzgerald. *DT*, 11 December 1959, P. 18.
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- C.751 Four eccentric modernists. *DT*, 18 December 1959, p. 14.
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- C.752 Some lawsuits about Brilley and Huntington in the 16th and 17th centuries. *Transactions of the Radnorshire Society*, XXX pp. 31-44, 1959.

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- C.753 The variety of Stendhal. *DT*, 8 January 1960, p. 16.
Review of *Stendhal*, by Robert M. Adams; *Rome, Naples and Florence*, by Stendhal, translated by Richard N. Coe; *A Roman Journal*, by Stendhal, translated by Haakon Chevalier.
- C.754 Strangeness of Conrad. *DT*, 29 January 1960, p. 16.
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- C.755 Symbol of seduction. *DT*, 5 February 1960, p. 16.
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- C.756 Rousseau's self-revelation. *DT*, 19 February 1960, p. 16.
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- C.757 Pedigree — key to history. *DT*, 4 March 1960, p. 16.
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- C.758 The brilliant Berenson. *DT*, 18 March 1960, p. 16.
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- C.759 [Untitled review of] *The Doge of Dover: Portraits and Essays*, by John Raymond. *Punch*, 30 March 1960, pp. 463-4. Signed A.P.
- C.760 A devotee of literature. *DT*, 1 April 1960, p. 16.
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- C.761 The literary entente. *DT*, 14 April 1960, p. 16.
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- C.762 A novelist of low life. *DT*, 29 April 1960, p. 16.
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- C.763 The cubist of literature. *DT*, 13 May 1960, p. 16.
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- C.764 Reading for pleasure...: Casanova's Chinese Restaurant. *Queen*, 25 May 1960, pp. 55-6.
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- C.765 Prophet of modernism. *DT*, 27 May 1960, p. 18.
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- C.766 Joyce, Pound and Paris. *DT*, 10 June 1960, p. 18.
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- C.767 Speaking of books. *New York Times Book Review*, 19 June 1960, p. 2.
- C.768 Poetic parson of Clyro. *DT*, 1 July 1960, p. 17.
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- C.769 Last of the "mandarins". *DT*, 8 July 1960, p. 16.
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- C.770 The French as critics. *DT*, 22 July 1960, p. 16.
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- C.771 Self-made connoisseur. *Punch*, 3 August 1960, p. 176.
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- C.772 Berenson in his library. *DT*, 5 August 1960, p. 14.
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- C.773 In Sheridan's circle. *DT*, 19 August 1960, p. 16.
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- C.774 Enigma of the Goncourts. *DT*, 26 August 1960, p. 16.
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- C.775 Bloomsbury prelude. *DT*, 9 September 1960, p. 19.
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- C.776 Idolised aviator. *DT*, 23 September 1960, p. 18.
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- C.777 [Untitled review of] *The Man Without Qualities*, vol. 3, by Robert Musil; translated by Eithne Wilkins and Ernst Kaiser. *Punch*, 5 October 1960, p. 504.
- C.778 Scholar and forger. *DT*, 7 October 1960, p. 18.
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- C.779 Melancholy Mark Twain. *DT*, 21 October 1960, p. 18.
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- C.780 Not quite telling all. *DT*, 4 November 1960, p. 19.
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- C.781 The differing 'immortals'. *DT*, 18 November 1960, p. 18.
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- C.782 Dissatisfied Americans. *DT*, 2 December 1960, p. 19.
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- C.783 Following up the Nile. *DT*, 16 December 1960, p. 16.
Review of *The White Nile*, by Alan Moorehead.
- C.784 John Probert and his law suits. *Transactions of the Radnorshire Society*, XXX pp. 42-50. 1960.

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- C.785 Proust and Joyce: the case for the prosecution [by] Jocelyn Brooke [with] Introduction by Anthony Powell. *Adam* no. 297-8, pp. 3-66, 1961.

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- C.786 Witnesses of "The Terror". *DT*, 13 January 1961, p. 16.
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- C.787 The hearty fantasist. *DT*, 27 January 1961, p. 18.
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- C.788 Cubism's poet-impresario. *DT*, 10 February 1961, p. 18.
Review of *Guillaume Apollinaire and the Cubist Life*, by Cecily Mackworth.
- C.789 Love and literature. *DT*, 24 February 1961, p. 18.
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- C.790 New England critic. *DT*, 10 March 1961, p. 18.
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- C.791 [Untitled review of] *Ferdynurke*, by Witold Gombrowicz. *Punch*, 15 March 1961, p. 442.
- C.792 Somersaults of enthusiasm. *DT*, 24 March 1961, p. 18.
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- C.793 Rediscovery of John Davidson. *DT*, 30 March 1961, p. 18.
Review of *John Davidson: a Selection of his Poems*; edited with an introduction by Maurice Lindsay.
- C.794 Swinburne's middle age. *DT*, 21 April 1961, p. 18.
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- C.795 Proper names for places. *DT*, 5 May 1961, p.18.
Review of *English Place-Names*, by Kenneth Cameron.
- C.796 Dumas's apprenticeship. *DT*, 19 May 1961, p. 18.
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- C.797 Letters from Grub Street. *DT*, 2 June 1961, p. 18.
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- C.798 Rilke's anti-English pose. *DT*, 16 June 1961, p. 18.
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- C.799 Casanova told the truth. *DT*, 30 June 1961, p. 18.
Review of *Casanova*, by J. Rives Childs.
- C.800 Taken from life. *Twentieth Century*, 170, no. 1010 pp. 50-3, July 1961.
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- C.801 Diary of a suicide. *DT*, 14 July 1961, p. 18.
Review of *This Business of Living: Diary, 1935-1950*, by Cesare Pavese.
- C.802 Stendhal over-praised. *DT*, 28 July 1961, p. 14.
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- C.803 Novelist at an angle. *DT*, 11 August 1961, p. 14.
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- C.804 Lunatic, lover, poet. *DT*, 25 August 1961, p. 16.
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- C.805 Poet of pure reason. *DT*, 8 September 1961, p. 17.
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- C.806 Q Side. *Punch*, 13 September 1961, p. 405.
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- C.807 Literary man of action. *DT*, 22 September 1961, p. 19.
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- C.808 Officers and gentlemen. *DT*, 6 October 1961, p. 18.
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- C.809 The imitable Wodehouse. *DT*, 20 October 1961, p. 19.
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- C.810 The first Mrs Hardy. *DT*, 3 November 1961, p. 19.
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- C.811 The great Bohemian. *Time & Tide*, 9 November 1961, p.881.
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- C.812 Classics from the Italian. *DT*, 17 November 1961, p. 18.
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- C.813 The Neapolitan kings. *Punch*, 22 November 1961, p.796.
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- C.814 Renaissance in perspective. *DT*, 1 December 1961, p. 19.
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- C.815 "Realist" with delusions. *DT*, 15 December 1961, p. 18.
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- C.816 The Powell descent from Llewelyn Crugeryr and the princes of Deheubarth. *Transactions of the Radnorshire Society*, XXXI pp. 3-17, 1961.

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- C.817 Rimbaud reconsidered. *DT*, 5 January 1962, p. 15.
Review of *Arthur Rimbaud*, by Enid Starkie.
- C.818 The intractable Marquis. *DT*, 12 January 1962, p. 16.
Review of *The Marquis de Sade: a biography*, by Gilbert Lély

- C.819 Poet of unfulfilled promise. *DT*, 26 January 1962, p. 18.
Review of *Arthur Hugh Clough, the Uncommitted Mind*, by Katherine Chorley.
- C.820 Marks for the novelist. *DT*, 9 February 1962, p.16.
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- C.821 Complicated connoisseur. *DT*, 23 February 1962, p. 16.
Review of *England's Wealthiest Son: a study of William Beckford*, by Boyd Alexander.
- C.822 Sainte-Beuve's early years. *DT*, 16 March 1962, p. 18.
Review of *Sainte-Beuve: a Portrait of the Critic, 1804-1842*, by A.G. Lehmann.
- C.823 Adaptable hostess. *DT*, 23 March 1962, p. 19.
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- C.824 Two American bookmen. *DT*, 6 April 1962, p. 18.
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- C.825 Johnson minus Boswell. *DT*, 13 April 1962, p. 18.
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- C.826 Anatomy of witchcraft. *DT*, 19 April 1962, p. 18.
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- C.827 A literary rebel. *DT*, 18 May 1962, p. 18.
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- C.828 Goncourt journal duet. *DT*, 8 June 1962, p. 18.
Review of *Pages from the Goncourt Journal*, edited and translated by Robert Baldick.
- C.829 Birley's reliques. *DT*, 22 June 1962, p. 18.
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- C.830 Oscar Wilde as he was. *DT*, 29 June 1962, p. 18.
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- C.831 The Djilas case. *Encounter*, XIX no. 1, p. 94, July 1962.
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- C.832 Indian love-hate lyric. *DT*, 13 July 1962, p. 16.
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- C.833 A poet in the suburbs. *DT*, 27 July 1962, p. 16.
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- C.834 Home thoughts on the Caribbean. *DT*, 10 August 1962, p. 14.
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- C.835 Fitzgerald's other works. *DT*, 17 August 1962, p. 14.
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- C.836 The second Joyce. *DT*, 7 September 1962, p. 16.
Review of *The Dublin Diary of Stanislaus Joyce*, edited by George Harris Healey.
- C.837 Anatomising the sonnets. *DT*, 21 September 1962, p. 18.
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- C.839 A house and its heads. *DT*, 19 October 1962, p. 19.
Review of *Felbrigg*, by R.W. Ketton-Cremer.
- C.840 Both sides of Scott Fitzgerald. *DT*, 2 November 1962, p. 21.
Review of *Scott Fitzgerald*, by Andrew Turnbull.
- C.841 Dostoevsky the theorist. *DT*, 16 November 1962, p. 18.

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Review of *William Rothenstein*, by Robert Speaight.

C.843 Byron's tortured year. *DT*, 14 December 1962, p. 16.

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C.844 The importance of myths. *DT*, 28 December 1962, p. 13.

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C.845 Some notes on the descent of Llewelyn Crugeryr from Rhys Grug. *Transactions of the Radnorshire Society*, XXXII pp. 44-53, 1962.

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C.847 Military glory. *Punch*, 16 January 1963, p. 104.

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C.848 Inventory of England. *DT*, 1 February 1963, p. 16.

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C.849 Behind the Forsyte saga. *DT*, 8 February 1963, p. 14.

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C.850 Beyond the Marches. *DT*, 22 February 1963, p. 16.

Review of *Elizabethan Wales*, by G. Dyfnallt Owen.

C.851 The individual artist. *DT*, 8 March 1963, p. 18.

Review of *Born under Saturn: the Character and Conduct of Artists*, by Rudolf and Margot L. Wittkower.

- C.852 Chauvinist and sceptic. *DT*, 22 March 1963, p. 18.
Review of *History and Politics*, by Paul Valéry.
- C.853 James: an acute success. *DT*, 25 April 1963, p. 20.
Review of *Henry James: the Middle Years, 1884-1894*, by Leon Edel.
- C.854 Characters of the 1890s. *DT*, 3 May 1963, p. 20.
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- C.855 Perfect "modern woman". *DT*, 24 May 1963, p. 20.
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- C.856 Poet of the decadence. *DT*, 31 May 1963, p. 20.
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- C.857 The problem of Gide. *DT*, 14 June 1963, p. 19.
Review of *André Gide*, by Jean Hytier; *Gide*, by G.W. Ireland.
- C.858 The violent American. *DT*, 21 June 1963, p. 20.
Review of *The Bodley Head Jack London*; edited by Arthur Calder-Marshall.
- C.859 Cliveden and after. *DT*, 28 June 1963, p. 18.
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- C.860 Queen of cooks. *DT*, 5 July 1963, p. 20.
Review of *Rosa*, by Michael Harrison [an account of Rosa Lewis of the Cavendish Hotel].
- C.861 Two literary backgrounds. *DT*, 19 July 1963, p. 18.
Review of *Journey from Obscurity, 1893-1918: memoirs of the Owen family, Vol. I*, by Harold Owen; *"Dearest Emmie": Thomas Hardy's letters to his first wife*, edited by Carl J. Weber.
- C.862 Right dress. *Punch*, 31 July 1963, p. 177.
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- C.863 Behind the guillotine. *DT*, 9 August 1963, p. 17.
Review of *A Social History of the French Revolution*, by Norman Hampson.
- C.864 Steering a literary eight. *DT*, 16 August 1963, p. 16.
Review of *Eight Modern Writers*, by JIM. Stewart.
- C.865 The melancholy punster. *DT*, 30 August 1963, p. 15.
Review of *Thomas Hood*, by J.C. Reid; *Thomas Hood*, by Laurence Brander.
- C.866 Classics from France. *DT*, 20 September 1963, p. 18.
Review of OUP editions of works by Crébillon *fils*, Villiers de l'Isle-Adam, Chateaubriand and La Bruyère.
- C.867 A bottle of wine at the Cavendish. *The Compleat Imbiber* 6, 1963, pp. 48-55.
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- C.868 Sailing with Ulysses. *DT*, 4 October 1963, p. 18.
Review of *Ulysses Found*, by Ernle Bradford.
- C.869 A literary procession. *DT*, 11 October 1963, p. 20.
Review of *English Literature, 1815-1832*, by Ian Jack.
- C.870 Fantasist from Wales. *DT*, 25 October 1963, p. 20.
Review of *Arthur Machen*, by Aidan Reynolds and William Charlton; with an introduction by D.B. Wyndham Lewis.
- C.871 Man among the Dadaists. *DT*, 8 November 1963, p. 20.
Review of *Self-Portrait*, by Man Ray.
- C.872 Moderns in retrospect. *DT*, 22 November 1963, p. 20.
Review of *What is Remembered*, by Alice B. Toklas; *That Summer in Paris*, by Morley Callaghan; *At the Hemingways*, by Marcelline Hemingway Sanford.
- C.873 Kingsley's Heroes. *Spectator*, 29 November 1963, pp. 709-10.
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- C.874 Art and inspiration. *DT*, 6 December 1963, p. 20.
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- C.875 The Connolly grand tour. *DT*, 27 December 1963, p. 13.
 Review of *Previous Convictions*, by Cyril Connolly.
- C.876 John Probert and his lawsuits. II. *Transactions of the Radnorshire Society*, XXXIII pp. 11-35, 1963.

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- C.877 Anthony Powell: some questions answered. *Anglo-Welsh Review*, XIV no. 33, pp. 77-9, 1964. A letter (9 lines) to Powell from the then editor, Roland Mathias; with Powell's reply.
- C.878 Dickens as reformer. *DT*, 3 January 1964, p. 16.
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- C.879 The old universities. *DT*, 17 January 1964, p. 20.
 Review of *Camford Observed*, by Jasper Rose and John Ziman.
- C.880 Contemporary novelists. *DT*, 24 January 1964, p. 20.
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- C.881 Impresario of Cubism. *DT*, 7 February 1964, p. 20.
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- C.882 Man of the art world. *DT*, 21 February 1964, p.20.
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- C.883 Our first great poet. *DT*, 6 March 1964, p. 20.
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- C.884 Poet of unhappiness. *DT*, 20 March 1964, p. 20.
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- C.885 Kipling's two minds. *DT*, 2 April 1964, p. 18.
Review of *Aspects of Kipling's Art*, by C.A. Bodelsen; *Kipling's Mind and Art: essays*, edited by Andrew Rutherford.
- C.886 Holding out on his pen pals. *New York Herald Tribune Book Week*, 12 April 1964, pp. 6,16.
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- C.887 Artist among writers. *DT*, 16 April 1964, p. 20.
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- C.888 Byron and our age. *DT*, 7 May 1964, p. 20.
Review of *Byron the Poet*, by M.K. Joseph.
- C.889 Americans in Paris. *DT*, 21 May 1964, p. 20.
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- C.890 Conrad's crucial years. *DT*, 4 June 1964, p. 20.
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- C.891 Stendhal's ambivalence. *DT*, 18 June 1964, p. 19.
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- C.892 A Victorian revealed. *DT*, 2 July 1964, p. 18.
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- C.893 Japan's "Versailles" era. *DT*, 16 July 1964, p. 17.
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- C.894 Intellectual post-bag. *DT*, 6 August 1964, p. 16.
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- C.895 The king must die. *DT*, 27 August 1964, p. 19.
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- C.896 Collector of the great. *DT*, 3 September 1964, p.20.
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- C.897 The origins of Waugh. *DT*, 10 September 1964, p. 20.
Review of *A Little Learning*, by Evelyn Waugh.
- C.898 King across the sea. *DT*, 24 September 1964, p. 20.
Review of *The Tragedy of Charles II*, by Hester W. Chapman.
- C.899 Not well-ordered until 1670: John Aubrey and some seventeenth-century drinking. *The Compleat Imbiber* 7, 1964, pp. 64-75.
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- C.900 [Untitled review of] *The Man Without Qualities*. Vol. 3, by Robert Musil. *Punch*, 5 October 1964, p. 504.
- C.901 Independent Owens. *DT*, 8 October 1964, p. 21.
Review of *Journey from Obscurity, 1893-1918: Memoirs of the Owen Family: Vol. II, Youth*, by Harold Owen.
- C.902 Brought up as a genius. *DT*, 15 October 1964, p. 20.
Review of *Words*, by Jean-Paul Sartre; *Baudelaire*, by Jean-Paul Sartre.
- C.903 Artists and bohemians. *DT*, 29 October 1964, p. 20.
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- C.904 Romans and Britons. *DT*, 12 November 1964, p. 20.
Review of *Art in Britain under the Romans*, by J.M.C. Toynbee; *Life in Roman Britain*, by Anthony Birley; *South West England*, by Aileen Fox.
- C.905 An *Arion* questionnaire: the classics and the man of letters. *Arion* III, 4 pp. 5-100, Winter 1964.
Replies from a number of leading writers to a questionnaire (printed on fold-out leaf at end of issue). Anthony Powell's reply is on pp. 67-8.

- C.906 Picturesque and aloof. *DT*, 3 December 1964, p. 20.
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- C.907 Our first guide book. *DT*, 10 December 1964, p. 23.
Review of *The Itinerary of John Leland*, edited by Lucy Toulmin Smith.
- C.908 Art and ideas. *DT*, 24 December 1964, p. 11.
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- C.909 The Brilley remembrance, 1590. *Transactions of the Radnorshire Society*, XXXIV pp.23-30, 1964.

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- C.910 Wyatts, father and son. *DT*, 7 January 1965, p. 21.
Review of *Sir Thomas Wyatt and His Background*, by Patricia Thomson; *The Queen and the Rebel: Mary Tudor and Wyatt the Younger*, by Eric N. Simons.
- C.911 Pre-Raphaelite master. *DT*, 21 January 1965, p. 19.
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- C.912 Lautrec by Lautrec. *Apollo*, LXXXI n.s. no. 36, pp. 157-8, February 1965.
Review of *Lautrec by Lautrec*, by P. Huisman and M.G. Dortu.
- C.913 Leprechaun-poet. *DT*, 4 February 1965, p.21.
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- C.914 Dickens to his friends. *DT*, 11 February 1965, p. 20.
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- C.915 Song-writer in society. *DT*, 25 February 1965, p. 21.
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- C.916 Picasso at close quarters. *DT*, 4 March 1965, p. 20.
Review of *Life with Picasso*, by Françoise Gilot and Carlton Lake.
- C.917 Knights and barons. *DT*, 18 March 1965, p. 20.
Review of *Chivalry*, by Léon Gautier; *A Baronial Household of the Thirteenth Century*, by Margaret Wade Labarge; *The Military Organization of Norman England*, by C. Warren Hollister.
- C.918 Journal of an American Frenchman. *DT*, 1 April 1965, p. 20.
Review of *Julian* [sic] *Green: Diary, 1928-1957*; selected by Kurt Wolff.
- C.919 Dedicated to poetry. *DT*, 8 April 1965, p. 23.
Review of *Taken Care Of: an Autobiography*, by Edith Sitwell.
- C.920 Looking across the Channel. *DT*, 15 April 1965, p. 20.
Review of *A Comparative View of French and British Civilization, 1850-1870*, by F.C. Green; *The View of France from Arnold to Bloomsbury*, by Christophe Campos.
- C.921 The chronicles of a scattered family. *DT*, 29 April 1965, p. 22.
Review of *Ayot Rectory*, by Carola Oman.
- C.922 Strange disordered lives. *DT*, 13 May 1965, p. 22.
Review of *Witches' Sabbath*, by Maurice Sachs; *The Magical Dilemma of Victor Neuburg*, by Jean Overton Fuller. Sachs (born 1906), a French Jew of well-to-do family, knew Cocteau, Malraux; was shot by the SS in 1945. Neuburg was Poetry Editor of the *Sunday Referee*.
- C.923 Two conceptions of criticism. *DT*, 10 June 1965, p. 22.
Review of *Sainte Beuve: Selected Essays*, translated and edited by Francis Steegmuller and Norbert Guterman; *Art in Paris, 1845-1862*, by Charles Baudelaire, translated and edited by Jonathan Mayne.
- C.924 California's Marxian best-seller. *DT*, 24 June 1965, p. 22.
Review of *Jack London*, by Richard O'Connor.
- C.925 Proust's bases for his characters. *DT*, 8 July 1965, p. 20.
Review of *Marcel Proust: a Biography. Vol. II*, by George D. Painter.

- C.926 Henry James's problem sister. *DT*, 22 July 1965, p. 21.
Review of *The Diary of Alice James*; edited by Leon Edel.
- C.927 Ballads, ancient and modern. *DT*, 29 July 1965, p. 18.
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- C.928 Modern writing's odd ancestor. *DT*, 12 August 1965, p. 18.
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- C.929 Illuminating Europe's Dark Ages. *DT*, 26 August 1965, p. 19.
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- C.930 The complexity of being De Beauvoir. *DT*, 23 September 1965, p. 20.
Review of *Force of Circumstance*, by Simone de Beauvoir.
- C.931 Talented but quirky. *DT*, 30 September 1965, p. 21.
Review of *Memoirs of the Forties*, by J. Maclaren-Ross.
- C.932 Poet entangled in his myth. *DT*, 14 October 1965, p. 20.
Review of *The Life of Dylan Thomas*, by Constantine Fitzgibbon.
- C.933 Men at war. *DT*, 28 October 1965, p. 21.
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- C.934 Balzac's extravagant genius. *DT*, 11 November 1965, p. 22.
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- C.935 Artist at the end of his tether. *DT*, 25 November 1965, p. 22.
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- C.936 Snapshots and slogans. *Apollo*, LXXXII n.s. no. 46, pp. 517-20, December 1965.
Review of *Private View*, by Bryan Robertson, John Russell, Lord Snowdon.

- C.937 The formidable George Eliot. *DT*, 9 December 1965, p. 20.
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- C.938 Connolly's tables of the law. *DT*, 23 December 1965, p. 13.
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- C.939 The genius of Rudyard Kipling. *DT*, 30 December 1965, p. 10.
- C.940 Abstracts from miscellaneous Star Chamber cases of the Radnor-Hereford border. *Transactions of the Radnorshire Society*, XXXV pp. 36-42, 1965.
- C.941 The loan to King Charles I in Radnorshire, 1625. *Transactions of the Radnorshire Society*, XXXV p. 43, 1965.

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- C.942 Three evocations of Evelyn Waugh. [1] A memoir. *Adam*, no. 301-3, pp. 7-9, 1966.
The two other "Evocations" were by Harold Acton and John Sutro.
- C.943 The tolerant sceptic. *DT*, 13 January 1966, p. 20.
Review of *Montaigne: a Biography*, by Donald M. Frame.
- C.944 After the Romans. *DT*, 27 January 1966, p. 20.
Review of *The Rise of Christian Europe*, by Hugh Trevor-Roper.
- C.945 What dreams are made of. *DT*, 17 February 1966, p. 22.
Review of *Dreams and Dreaming*, by Norman Mackenzie; *Sleep*, by Ian Oswald.
- C.946 Explosive heirs of Futurism. *DT*, 3 March 1966, p. 22.
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- C.947 The Conquest before and after. *DT*, 17 March 1966, p. 20.
Review of six books on the Norman Conquest, by Frank Barlow; Dorothy Whitelock and others; C.N. Barclay; Rupert Furneaux; Alan Lloyd; O.G. Tomkeieff.

- C.948 Restif: man of many obsessions. *DT*, 31 March 1966, p. 20.
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- C.949 Off-the-map war. *DT*, 14 April 1966, p.21.
Review of *A Dinner of Herbs*, and *Going to the Wars*, by John Verney.
- C.950 The publicist and the hermit. *DT*, 28 April 1966, p. 22.
Review of *E.E. Cummings: a miscellany*, edited by George F. Firmage; *The Difficulty of Being*, by Jean Cocteau, translated by Elizabeth Sprigge.
- C.951 Rodin: the conservative revolutionary. *DT*, 19 May 1966, p. 22.
Review of *Triumphant Satyr: the World of Auguste Rodin*, by Denys Sutton.
- C.952 Novelist from Trieste. *DT*, 2 June 1966, p. 23.
Review of *Italo Svevo*, by P.N. Furbank.
- C.953 Reggie Turner, the exile. *DT*, 9 June 1966, p. 22.
Review of *Reggie: a Portrait of Reginald Turner*, by Stanley Weintraub; *Aubrey Beardsley*, by Brian Reade.
- C.954 Ruritania revisited. *DT*, 23 June 1966, p. 20.
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- C.955 Where Conrad found his characters. *DT*, 7 July 1966, p. 20.
Review of *Conrad's Eastern World*, by Norman Sherry.
- C.956 Hobnobbing with Byron. *DT*, 21 July 1966, p. 20.
Review of *Medwin's Conversations with Byron*, edited by Ernest J. Lovell, jr.
- C.957 Physician extraordinary. *DT*, 28 July 1966, p. 20.
Review of *The Life of William Harvey*, by Sir Geoffrey Keynes.
- C.958 With Wittgenstein's Corps. *Punch*, 3 August 1966, p. 199.
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- C.959 Panorama of orthodoxy and heresy. *DT*, 11 August 1966, p. 18.
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- C.960 Rousseau: prophet of the ego. *DT*, 25 August 1966, p. 18.
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- C.961 The evolving Middle Ages. *DT*, 15 September 1966, p. 20.
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- C.962 Hemingway: what went wrong? *DT*, 22 September 1966, p. 20.
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- C.963 Lost world of Degas. *DT*, 6 October 1966, p. 21.
Review of *My Friend Degas*, by Daniel Halévy.
- C.964 Five "characters" in contrast. *DT*, 13 October 1966, p. 20.
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- C.965 A novelist in spite of himself. *DT*, 27 October 1966, p. 20.
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- C.966 Byron in an unfamiliar context. *DT*, 10 November 1966, p. 20.
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- C.967 Kipling: two critical portraits. *DT*, 24 November 1966, p. 20.
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- C.968 A reference for Lady Chatterley's lover. *Vogue* [USA] 148, pp. 126-7, 130-1, 136, December 1966.
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- C.969 Art as a commodity. *DT*, 29 December 1966, p. 12.
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- C.970 Miscellaneous early Chancery proceedings about Radnorshire and the Marches, Ca 1538-1639. *Transactions of the Radnorshire Society*, XXXVI pp. 25-41, 1966.

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- C.971 Spence's coffee-housing. *DT*, 12 January 1967, p. 20.
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- C.972 Malcolm Lowry: the fatal flaw. *DT*, 26 January 1967, p. 20.
Review of *Selected Letters by Malcolm Lowry*, edited by Harvey Breit and Margerie Bonner Lowry; *Under the Volcano*, by Malcolm Lowry.
- C.973 The case of "Welsh Indians". *DT*, 2 March 1967, p.20.
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- C.974 World of Maupassant and Proust. *DT*, 23 March 1967, p. 20.
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- C.975 Sharp look at the avant-garde. *DT*, 30 March 1967, p. 20.
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- C.976 Maupassant. *DT*, 8 April 1967, p. 10.
Letter in reply to that of Paul Ignotus (*DT*, 4 April 1967).
- C.977 Celtic customs, cults and deities. *DT*, 20 April 1967, p. 22.
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- C.978 A successful Boswell to Picasso. *DT*, 4 May 1967, p. 22.
Review of *Picasso & Co.*, by Brassai.
- C.979 Tracking down Conrad's characters. *DT*, 11 May 1967, p.20.
Review of *The Sea Years of Joseph Conrad*, by Jerry Allen.

- C.980 Footnote [to an article by Winston Graham entitled "Our three hazards"]. *The Author*, LXXVIII no. 2, p. 58, Summer 1967.
- C.981 Dostoevsky's literary methods. *DT*, 1 June 1967, p. 20.
Review of *The Notebooks for Crime and Punishment*, by Fyodor Dostoevsky, edited and translated by Edward Wasiolek; *Tolstoy or Dostoevsky*, by George Steiner.
- C.982 The public schools and their pupils. *DT*, 8 June 1967, p. 20.
Review of *The Rise of the Public Schools*, by T.W. Bamford.
- C.983 The man behind the Forsytes. *DT*, 29 June 1967, p. 20.
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- C.984 Choir of 19th-century voices. *DT*, 13 July 1967, p. 20.
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- C.985 The changing face of art. *DT*, 27 July 1967, p. 20.
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- C.986 Wilde's parents: a key to Oscar. *DT*, 17 August 1967, p. 18.
Review of *The Parents of Oscar Wilde*, by Terence de Vere White.
- C.987 Flaubert's youthful intensity. *DT*, 31 August 1967, p. 20.
Review of *Flaubert: the Making of the Master*, by Enid Starkie; *Gustave Flaubert: Intimate Notebook, 1840-1841*, translated by Francis Steegmuller; *Balzac and His World*, by Félicien Marceau; *A Literary History of France. Vol. IV: The Nineteenth Century, 1789-1870*, by P.E. Charvet.
- C.988 Anatole France: unread but not unsung. *DT*, 14 September 1967, p. 22.
Review of *Anatole France*, by David Tylden-Wright.
- C.989 Unravelling the Celtic tribes. *DT*, 28 September 1967, p. 22.
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- C.990 Berlin tempo. *Apollo*, LXXXVI n.s. no. 68, p. 316, October 1967.
Review of *Ecce Homo*, by George Grosz, with an introduction by Henry Miller.
- C.991 George Orwell: a memoir. *Atlantic Monthly* 220 no. 4, pp. 62-8, October 1967.
See also C.993. From notes shown to me by Anthony Powell it appears that this item incorporates some revisions from *The Times* version.
- C.992 Youthful miseries of a late Victorian. *DT*, 5 October 1967, p. 20.
Review of *Lytton Strachey. Vol. I: The Unknown Years, 1880-1910*, by Michael Holroyd.
- C.993 George Orwell: a personal memoir. *The Times*, 14 October 1967, pp. 17, 24.
Powell continues his discussion in a letter to *The Times*, 27 October 1967, p. 9 (C.995).
See also C.991.
- C.994 The Romantic and the disillusioned. *DT*, 26 October 1967, p. 20.
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- C.995 George Orwell. *The Times*, 27 October 1967, p. 9.
A letter replying to points raised by correspondents concerning "George Orwell: a personal memoir" (C.993).
- C.996 The dandy who was Proust's Charlus. *DT*, 9 November 1967, p. 20.
Review of *Robert de Montesquiou*, by Philippe Jullian.
- C.997 British squares. *Punch*, 22 November 1967, p. 798.
A brief review of four histories of British infantry regiments.
- C.998 From a Japanese court. *DT*, 23 November 1967, p. 20.
Review of *The Pillow Book of Sei Shonagon*, edited and translated by Ivan Morris; *Companion Volume*, by Ivan Morris.
- C.999 Legend-burdened intellectuals. *DT*, 7 December 1967, p. 20.
Review of *Modigliani*, by Pierre Sichel; *Gertrude Stein: Writings and Lectures, 1911-1945*, edited by Patricia Meyerowitz; *James Joyce and His World*, by Chester G. Anderson.

- C.1000 Robert Frost and the Georgians. *DT*, 21 December 1967, p. 14.
Review of *Robert Frost: the Early Years, 1874-1915*, by Lawrence Thompson.

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- C.1001 An English Quixote to tease the Puritans. *DT*, 4 January 1968, p. 20.
Review of *Hudibras*, by Samuel Butler; edited by John Wilders.
- C.1002 A flourish of heralds. *DT*, 18 January 1968, p. 20.
Review of *Heralds of England: a History of the Office and College of Arms*, by Sir Anthony Wagner.
- C.1003 Malory's narrative genius. *DT*, 1 February 1968, p. 20.
Review of *The Works of Sir Thomas Malory*; edited by Eugene Vinaver.
- C.1004 Bloomsbury's strangest ménage. *DT*, 22 February 1968, p. 21.
Review of *Lytton Strachey. Vol. II: The Years of Achievement, 1910-1932*, by Michael Holroyd.
- C.1005 Contrast in life styles. *DT*, 29 February 1968, p. 20.
Review of *The Best Times: an Informal Memoir*, by John Dos Passos; *Jean Cocteau: the Man and the Mirror*, by Elizabeth Sprigge and Jean-Jacques Kihm.
- C.1006 The importance of being Ernst. *Apollo*, LXXXVII n.s. no. 73, pp. 225-6, March 1968.
Review of *Max Ernst: Life and Work*, by John Russell.
- C.1007 The real Keats: a reasoned portrait. *DT*, 21 March 1968, p. 20.
Review of *John Keats*, by Robert Gittings.
- C.1008 Ancient Greek on land and sea. *DT*, 4 April 1968, p. 23.
Review of *Greek Realities: Life and Thought in Ancient Greece*, by Finley Hooper; *Greek Oared Ships, 900-322 B.C.*, by J.S. Morrison and R.T. Williams.
- C.1009 Ionesco on art and life. *DT*, 18 April 1968, p. 22.
Review of *Fragments of a Journal*, by Eugène Ionesco.
- C.1010 The first novelist. *DT*, 9 May 1968, p. 22.
Review of *The Satyricon of Petronius: a Literary Study*, by J.P. Sullivan.

- C.1011 Fading away. *Punch*, 22 May 1968, p. 759.
A review of a further four histories of British infantry regiments due to lose their separate identity in army reorganization.
- C.1012 Creators of the "Irish RM". *DT*, 23 May 1968, p. 22.
Review of *Somerville and Ross: a Biography*, by Maurice Collis.
- C.1013 Byron's family scandal. *DT*, 6 June 1968, p. 16.
Review of *My Dearest Augusta*, by Peter Gunn.
- C.1014 Cumming's classic of violence. *DT*, 20 June 1968, p. 22.
Review of *The Enormous Room*, by E.E. Cummings.
- C.1015 The money side of writing. *DT*, 4 July 1968, p. 20.
Review of *The Author's Empty Purse and the Rise of the Literary Agent*, by James Hepburn.
- C.1016 The noble evolution. *DT*, 18 July 1968, p. 20.
Review of *The House of Lords in the Middle Ages*, by J. Enoch Powell and Keith Wallis.
- C.1017 Involvement: writer's reply. *London Magazine* n.s. 8, no. 5, p. 5, August 1968.
A three-word reply to a questionnaire which immediately precedes it.
- C.1018 Arlen the best-seller. *DT*, 1 August 1968, p. 20.
Review of Michael Arlen's *The Green Hat* and *The London Venture*.
- C.1019 Hogarth's progress. *DT*, 15 August 1968, p. 20.
Review of *Hogarth: the Complete Engravings*, by Joseph Burke and Colin Caldwell.
- C.1020 An Elizabethan "007". *DT*, 29 August 1968, p. 20.
Review of *John Dee: Scientist, Geographer, Astrologer and Secret Agent to Elizabeth I*, by Richard Deacon.
- C.1021 Paustovsky in Odessa. *DT*, 19 September 1968, p. 22.
Review of *Years of Hope*, by Konstantin Paustovsky.

C.1022 Essential Orwell. *DT*, 3 October 1968, P. 23.

Review of *The Collected Essays, Journalism and Letters of George Orwell*; edited by Sonia Orwell and Ian Angus. Reprinted in *George Orwell: the critical heritage*, edited by Jeffrey Meyers (Routledge, 1975).

C.1023 The Military Philosophers - 1. Please amplify... *Spectator*, 4 October 1968, pp. 472-3.

"Anthony Powell's 'The Military Philosophers',... is to be published by Heinemann on 14 October..." - Note. This is an excerpt from A.18 (a), pp. 38-40, 42-6. See also C.1025.

C.1024 Russia's other Stalins. *DT*, 10 October 1968, p. 22.

Review of *The Tsars: Russian Autocrats, 1533-19 17*, by Ronald Hingley.

C.1025 The Military Philosophers - 2. Major Prasad's bath. *Spectator*, 11 October 1968, pp. 509-10.

"Anthony Powell's 'The Military Philosophers',... is to be published by Heinemann on Monday [14 October]". — Note. This is an excerpt from A.18 (a), pp. 158-165. See also C.1023.

C.1026 Looking for Camelot. *DT*, 24 October 1968, p. 22.

Review of *The Quest for Arthur's Britain*, edited by Geoffrey Ashe; *The Druids*, by Stuart Piggott.

C.1027 A genius with luck. *DT*, 31 October 1968, p. 22.

Review of *Alexander Pope: the Education of Genius, 1688-1728*, by Peter Quennell; *The World of Pope's Satires*, by Peter Dixon.

C.1028 Hannibal's home town. *DT*, 21 November 1968, p. 22.

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- C.1128 After Botticelli. *DT*, 27 April 1972, p.8.
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- C.1129 The trouble with old Ford. *DT*, 11 May 1972, p.8.
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- C.1135 Sterne's sentimental journeying. *DT*, 17 August 1972, p.6.
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- C.1162 Trapnel unbound. *The Times*, 16 June 1973, pp. 8-9.
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- C.1167 A period squib on literary London. *DT*, 2 August 1973, p.8.
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- C.1180 Unreasonable philosopher. *DT*, 17 January 1974, p.9.
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- C.1181 How pleasant to know Dr Chekhov. *DT*, 31 January 1974, p. 12.
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- C.1336 Before Stonehenge. *DT*, 5 April 1979, p. 14.
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- C.1351 The unromantic marriage. *DT*, 18 October 1979, p. 14.
 Review of *Love and Marriage: Literature and its Social Context*, by Laurence Lerner.
- C.1352 Who said that? *DT*, 1 November 1979, p. 15.
 Review of *The Oxford Dictionary of Quotations*, third edition.
- C.1353 Orwell on the road. *DT*, 15 November 1979, p. 14.
 Review of *Orwell: the Transformation*, by Peter Stansky and William Abrahams.

C.1354 In absentia : some books of the year. *TLS*, 23 November 1979, pp. 4-5.

Powell is one of 30 contributors to this feature, invited to write about books which in their opinion might have been reviewed during the previous 12 months. He discusses *Death in Paris*, by Richard Cobb.

C.1355 Talking of pictures. *DT*, 29 November 1979, p. 11.

Review of *Fads and Fancies*, by Denys Sutton; introduction by Kenneth Clark.

C.1356 A fifth collection of miscellaneous documents relating to Radnorshire and the Marches. *Transactions of the Radnorshire Society*, XLIX pp. 75-85, 1979.

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C.1357 Into the valley of print. *DT*, 10 January 1980, p. 14.

Review of *Tennyson and his Publishers*, by June Steffensen Hagen.

C.1358 Chaucer's mercenary. *DT*, 24 January 1980, p. 12.

Review of *Chaucer's Knight*, by Terry Jones.

C.1359 Literary Masfield. *DT*, 7 February 1980, p. 14.

Review of *Letters of John Masfield to Florence Lamont*, edited by Corliss Lamont and Lansing Lamont.

C.1360 When Britain was still a colony. *DT*, 21 February 1980, p. 14.

Review of *The People of Roman Britain*, by Anthony Birley.

C.1361 The tribes of Madoc? *DT*, 6 March 1980, p. 14.

Review of *Madoc: the Making of a Myth*, by Gwyn A. Williams.

C.1362 Anthony Powell 'Faces in my Time' : part 1. *Sunday Telegraph*, 16 March 1980, pp. 8-9.

A pre-publication excerpt from *Faces in my Time* (A.25): deals with Anthony and Violet Powell's sojourn in California in 1937.

C.1363 The Gothic Dubliner. *DT*, 20 March 1980, p. 14.

Review of *Sheridan Le Fanu and Victorian Ireland*, by W.J. McCormack.

- C.1364 Anthony Powell 'Faces in my Time' : part 2. *Sunday Telegraph*, 23 March 1980, pp. 8-9.
A pre-publication series of excerpts from *Faces in my Time* (A.25), dealing with: Graham Greene and *Night and Day* (see C.26-28); Malcolm Muggeridge; Evelyn Waugh; Constant Lambert.
- C.1365 Henry James in society. *DT*, 3 April 1980, p. 14.
Review of *Letters of Henry James: Vol. II, 1875-1883*, edited by Leon Edel.
- C.1366 'Myself, staring at me'. *DT*, 17 April 1980, p. 14.
Review of *The Artist by Himself*, edited by Joan Kinneir: introduction by David Piper.
- C.1367 No cakes and ale for him. *DT*, 1 May 1980, p. 14.
Review of *Somerset Maugham*, by Ted Morgan.
- C.1368 Author at large. *DT*, 15 May 1980, p. 12.
Review of *The Wanton Chase: an Autobiography from 1939*, by Peter Quennell.
- C.1369 From a poet's imprisonment. *DT*, 29 May 1980, p. 14.
Review of *Dreams in the Mirror: a Biography of E.E. Cummings*, by Richard S. Kennedy.
- C.1370 Behind the green baize door. *DT*, 12 June 1980, p. 14.
Review of *The Servants' Hall: a Domestic History of Erddig*, by Merlin Waterson.
- C.1371 Master of none. *DT*, 26 June 1980, p.14.
Review of *On the Edge of Paradise: A. C. Benson, the Diarist*, by David Newsome.
- C.1372 Out of the Vortex. *DT*, 10 July 1980, p. 12.
Review of *The Enemy: a Biography of Wyndham Lewis*, by Jeffrey Meyers.
- C.1373 Shelley cut to size. *DT*, 24 July 1980, p. 12.
Review of *Shelley and His World*, by Claire Tomalin.
- C.1374 Father of archaeology. *DT*, 7 August 1980, p.8.
Review of *John Aubrey's Monumenta Britannica, Volume I*, edited by John Fowles, annotated by Rodney Legg.
- C.1375 The people of the sneer. *DT*, 21 August 1980, p. 10.
Review of *The Etruscans*, by Michael Grant.

- C.1376 Waugh correspondent. *DT*, 4 September 1980, p. 12.
Review of *The Letters of Evelyn Waugh*, edited by Mark Amory.
- C.1377 The ogress's brood. *DT*, 18 September 1980, p. 14.
Review of *Remarkable Relations: the Story of the Pearsall Smith Family*, by Barbara Strachey.
- C.1378 In another tongue. *DT*, 2 October 1980, p. 12.
Review of *The Oxford Book of Verse in English Translation*, chosen and edited by Charles Tomlinson.
- C.1379 Shakespeare's alchemy. *DT*, 16 October 1980, p. 16.
Review of *The Chemical Theatre*, by Charles Nicholl.
- C.1380 Living on his wit. *DT*, 30 October 1980, p.12.
Review of *Sydney Smith*, by Alan Bell.
- C.1381 Nicolson as diplomat. *DT*, 13 November 1980, p. 16.
Review of *Harold Nicolson: a Biography. Vol. 1:1886-1929*, by James Lees-Milne.
- C.1382 Capturing Orwell. *DT*, 27 November 1980, p. 16.
Review of *George Orwell: a Life*, by Bernard Crick.
- C.1383 First bluestocking. *DT*, 11 December 1980, p. 14.
Review of *Reconstructing Aphra: a social biography of Aphra Behn*, by Angeline Goreau.
- C.1384 Oxford via Berlin. *DT*, 24 December 1980, p. 11.
Review of *Personal Impressions*, by Isaiah Berlin.

1981

- C.1385 Modern-dress Hamlet. *DT*, 8 January 1981.
Review of *The Ghosts of Hamlet: the Play and Modern Writers*, by Martin Scofield.
- C.1386 Charles Dickens: fiction and image. *Apollo*, CXIII n.s. no. 228, pp. 125-7, February 1981.
Review of *Charles Dickens and His Original Illustrators*, by Jane R. Cohen.

C.1387 Sick to their souls. *DT*, 5 February 1981, p. 12.

Review of *The Horror of Life*, by Roger L. Williams (medical studies of Baudelaire, Jules de Goncourt, Maupassant, Daudet and Flaubert).

C.1388 What Alice knew. *DT*, 19 February 1981, p. 12.

Review of *Alice James: a Biography*, by Jean Strouse.

C.1389 Modernising Proust. *DT*, 5 March 1981, p. 14.

Review of *Remembrance of Things Past* [new translation by Terence Kilmartin]. Vol. I: *Swann's way; Within a budding grove*. Vol. II: *The Guermites way; Cities of the plain*. Vol. III: *The captive; The fugitive; Time regained*.

C.1390 Up and away. *DT*, 19 March 1981, p. 14.

Review of *Abroad: British Literary Travelling Between the Wars*, by Paul Fussell.

C.1391 Muggeridge day by day. *DT*, 2 April 1981, p. 14.

Review of *Like It Was: the Diaries of Malcolm Muggeridge*; selected... by John Bright-Holmes.

C.1392 Henry James as critic. *DT*, 16 April 1981, p. 14.

Review of *Henry James: Letters. Vol. III, 1883-1895*, edited by Leon Edel.

C.1393 Brooke's benefit. *London Review of Books*, 16 April—6 May 1981, pp. 21-2.

A memoir of Jocelyn Brooke. Also published, with minor textual differences, as the Introduction to *The Orchid Trilogy* (B.20).

C.1394 Undiluted Hemingway. *DT*, 30 April 1981, p.14.

Review of *Ernest Hemingway: Selected Letters, 1917-1961*, edited by Carlos Baker.

C.1395 Benson the diarist. *DT*, 14 May 1981, p. 14.

Review of *Edwardian Excursions: from the Diaries of A.C. Benson, 1898-1904*, selected... by David Newsome.

C.1396 Artist in limbo. *DT*, 28 May 1981, p. 12.

Review of *Orpen: Mirror to an Age*, by Bruce Arnold.

- C.1397 History all round. *DT*, 11 June 1981, p. 14.
Review of: *Shell Guide to Reading the Landscape*, by Richard Muir; *Places: an Anthology of Britain*, chosen by Ronald Blythe.
- C.1398 Review of *The Lyttelton-Hart-Davis Letters. Vol. III*; edited by Rupert Hart-Davis. *London Review of Books* III, 10, 17 June 1981, p. 10.
- C.1399 Extraordinary people. *London Review of Books* III, 10, 4-17 June 1981, pp. 10-11.
Review of *The Lyttelton-Hart-Davis Letters, Vol. III*; edited by Rupert Hart-Davis.
- C.1400 The famous Mr Hollar. *Apollo*, CXIV n.s. no. 233, pp. 64-5, July 1981.
Review of *Hollar's England*, by Graham Parry.
- C.1401 Riches from ransom. *DT*, 9 July 1981, p. 14.
Review of *War and Chivalry: Warfare and Aristocratic Culture in England, France and Burgundy at the End of the Middle Ages*, by Malcolm Vale.
- C.1402 Authors talking. *DT*, 23 July 1981, p.13.
Review of *Writers at Work: the "Paris Review" Interviews (5th series)*, edited by George Plimpton.
- C.1403 Lonely giant. *DT*, 6 August 1981, p. 10.
Review of *Edith Sitwell*, by Victoria Glendinning.
- C.1404 Too much Grandmother. *DT*, 20 August 1981, p.8.
Review of *The Most Upsetting Woman: Autobiography One*, by Richard Buckle.
- C.1405 Illuminating a text. *DT*, 3 September 1981, p. 12.
Review of *The History of the Illustrated Book: the Western Tradition*, by John Harthan.
- C.1406 With silver spoons. *DT*, 17 September 1981, p. 14.
Review of *The Gilt and the Ginger-bread: an Autobiography*, by Anita Leslie; *A Nice Clean Plate: Recollections 1919-1931*, by Lavinia Smiley.
- C.1407 Understanding Islam. *DT*, 1 October 1981, p. 14.
Review of *Among the Believers: an Islamic Journey*, by V.S. Naipaul.

C.1408 Siegfried at home. *DT*, 15 October 1981, p. 14.

Review of *Siegfried Sassoon: Diaries 1920-1922*; edited... by Rupert Hart-Davis.

C.1409 Nicolson the clever. *DT*, 29 October 1981, p. 14.

Review of *Harold Nicolson: a Biography. Vol. II, 1930-1968*, by James Lees-Milne.

C.1410 Forerunner of Wodehouse? *DT*, 12 November 1981, p. 14.

Review of *Saki: a Life... with six short stories never before collected*, by A.J. Langguth.

C.1411 Chosen for friends. *DT*, 26 November 1981, p. 14.

Review of *Geoffrey Madan's Notebooks: a Selection*, edited by J.A. Gere and John Sparrow.

C.1412 [Contribution to] Christmas Choice. *Foylibra: Foyles Bookshop Magazine*, no. 12, p. 9, December 1981.

Powell's choice of three recent books: *Among the Believers*, by V.S. Naipaul; *Diana Cooper*, by Philip Ziegler; *The Rise and Fall of a Regency Dandy*, by T.A.J. Burnett.

C.1413 Living by the pen. *DT*, 10 December 1981, p. 12.

Review of *As I Walked Down New Grub Street: Memories of a Writing Life*, by Walter Allen.

C.1414 A genuine eccentric. *DT*, 24 December 1981, p. 8.

Review of *Eric Gill*, by Malcolm Yorke.

C.1415 Will (NLW) of the Revd Francis Powell, Rector of Rogiet, Monmouthshire. *Transactions of the Radnorshire Society*, LI p. 29, 1981.

C.1416 Escheators of Radnorshire, 1541-1641. *Transactions of the Radnorshire Society*, LI pp. 57-9, 1981.

1982

C.1417 Orwell in 1982. *DT*, 7 January 1982, p. 12.

Review of *George Orwell: the Road to 1984*, by Peter Lewis.

C.1418 Merovingian secret. *DT*, 21 January 1982, p. 12.

Review of *The Holy Blood and the Holy Grail*, by Michael Baigent and others.

C.1419 The world of Gatsby. *DT*, 4 February 1982, P. 12.

Review of *Some Sort of Epic Grandeur: the life of F. Scott Fitzgerald*, by Matthew J. Bruccoli.

C.1420 Lit. crit. and biog. *DT*, 18 February 1982, p. 12.

Review of *In Defence of the Imagination*, by Helen Gardner.

C.1421 Tennysons at home. *DT*, 4 March 1982, p. 14.

Review of *The Letters of Alfred Lord Tennyson: Vol. I, 1821-1850*, edited by Cecil Y. Lang and Edgar F. Shannon, Jr.

C.1422 Aubrey the note-maker. *DT*, 18 March 1982, p. 14.

Review of *John Aubrey's Monumenta Britannica; Part Three and Index*, edited by John Fowles, annotated by Rodney Legg.

C.1423 A city of the Empire. *DT*, 15 April 1982, p. 12.

Review of *Londinium: London in the Roman Empire*, by John Morris.

C.1424 Reader supreme. *DT*, 29 April 1982, p.14.

Review of *Edward Garnett*, by George Jefferson.

C.1425 In need of a Muse. *DT*, 13 May 1982, p. 14.

Review of *Robert Graves*, by Martin Seymour-Smith.

C.1426 A very private poet. *DT*, 27 May 1982, p. 14.

Review of *Larkin at Sixty*, edited by Anthony Thwaite.

C.1427 Lawrence's kingdom. *DT*, 10 June 1982, p. 14.

Review of *The Letters of D.H. Lawrence. Vol. II, June 1913 to October 1916*, edited by George J. Zytaruk and James T. Boulton.

C.1428 Poet with the Woolwich. *DT*, 24 June 1982, p. 14.

Review of *Vamp Till Ready: Further Memoirs*, by Roy Fuller; *The Individual and His Times: a Selection of the Poetry of Roy Fuller*, edited by V.J. Lee.

C.1429 Hoodwinking history. *DT*, 8 July 1982, p. 12.

Review of *Robin Hood*, by J.C. Holt.

- C.1430 Sermons in stone. *DT*, 22 July 1982, p. 12.
Review of *Victorian Sculpture*, by Benedict Read.
- C.1431 The unique Burra. *Apollo*, CXVI n.s. no. 246, P. 120, August 1982.
Review of *Edward Burra: a Painter Remembered by his Friends*, edited by William Chappell.
- C.1432 A-hunting he would go. *DT*, 5 August 1982, p. 10.
Review of *The Sporting World of R.S. Surtees*, by John Welcome.
- C.1433 Life in the saddle. *DT*, 19 August 1982, p. 10.
Review of *A History of the British Cavalry. Vol. III: 1872-1898*, by The Marquess of Anglesey.
- C.1434 The miserabilist. *DT*, 16 September 1982, p. 14.
Review of *Gissing: a Life in Books*, by John Halperin.
- C.1435 The poet of pleasure. *DT*, 30 September 1982, p. 12.
Review of *Spirit of Wit: Recollections of Rochester*, edited by Jeremy Treglown; *The Letters of John Wilmot, Earl of Rochester*, edited and with introduction by Jeremy Treglown.
- C.1436 Self-made in style. *DT*, 14 October 1982, p. 14.
Review of *The Last Country Houses*, by Clive Aslet.
- C.1437 Touching in its majesty. *DT*, 11 November 1982, p. 14.
Review of *Artists' London*, by David Piper.
- C.1438 A Balzacian friendship. *DT*, 25 November 1982, p. 10.
Review of *H.H. Asquith: Letters to Venetia Stanley*, edited by Michael and Eleanor Brock.
- C.1439 From super-ego to super ego. *DT*, 9 December 1982, p. 14.
Review of *Bernard Shaw and Alfred Douglas: a Correspondence*, edited by Mary Hyde.
- C.1440 Coming professions. *DT*, 23 December 1982, p. 6.
Review of *Augustan England: Professions, State and Society 1680-1730*, by Geoffrey Holmes.

1983

C.1441 Models of behaviour? *DT*, 6 January 1983, p. 12.

Review of *The Artist's Model*, by Frances Borzello.

C.1442 Milton regained. *DT*, 20 January 1983, p. 14.

Review of *The Life of John Milton*, by A.N. Wilson.

C.1443 Don't fence me in. *DT*, 3 February 1983, p. 12.

Review of *The Oxford Illustrated Literary Guide to the United States*, by Eugene Ehrlich and Gordon Carruth.

C.1444 Macaulay by post. *DT*, 17 February 1983, p. 14.

Review of *The Selected Letters of Thomas Babington Macaulay*; edited by Thomas Pinney.

C.1445 House to house searcher. *DT*, 3 March 1983, p. 14.

Review of *Caves of Ice: Diaries, 1946 and 1947*, by James Lees-Mime.

C.1446 Progress to Sherston. *DT*, 17 March 1983, p. 14.

Review of: *Siegfried Sassoon: Diaries, 1915-1918*, edited and introduced by Rupert Hart-Davis; *The War Poems of Siegfried Sassoon*, arranged and introduced by Rupert Hart-Davis.

C.1447 Uncomfortable philosopher. *DT*, 31 March 1983, p. 14.

Review of *Jean-Jacques: the Early Life and Work of Jean-Jacques Rousseau, 1712-1754*, by Maurice Cranston.

C.1448 The variousness of Van Dyck. *Apollo*, CXVII n.s. no. 254, pp. 333-4, April 1983.

Review of *Van Dyck*, by Christopher Brown.

C.1449 Poets to the life. *DT*, 14 April 1983, p. 14.

Review of *The Image of the Poet: British Poets and their Portraits*, by David Piper.

C.1450 Bloomsbury independent. *DT*, 28 April 1983, p. 14.

Review of *Julia: a Portrait of Julia Strachey*, by herself and Frances Partridge.

- C.1451 Word in passing. *DT*, 12 May 1983, p. 14.
Review of *The Oxford Book of Death*, chosen and edited by D.J. Enright.
- C.1452 Images of 2000 years. *DT*, 26 May 1983, p. 14.
Review of *A History of Ideas and Images in Italian Art*, by James Hall.
- C.1453 A spur to George Eliot. *DT*, 9 June 1983, p. 14.
Review of *Mr George Eliot: a biography of George Henry Lewes*, by David Williams.
- C.1454 Life with Berenson. *DT*, 23 June 1983, p. 14.
Review of *Mary Berenson: a Self-portrait from her Letters and Diaries*, edited by Barbara Strachey and Jayne Samuels.
- C.1455 The myth of Connolly. *DT*, 7 July 1983, p. 12.
Review of *Cyril Connolly: Journal and Memoir*, by David Pryce-Jones.
- C.1456 Ghost of an antiquary. *DT*, 21 July 1983, p. 14.
Review of *M.R. James*, by Michael Cox.
- C.1457 Essentially a Russian. *DT*, 4 August 1983, p. 12.
Review of *Pasternak*, by Ronald Hingley.
- C.1458 The Young Proust by post. *DT*, 18 August 1983, p. 12.
Review of *Marcel Proust: Selected letters, 1880-1903*, edited by Philip Kolb, translated by Ralph Manheim: introductions by J.M. Cocking.
- C.1459 The view from a Bloomsbury window. *DT*, 1 September 1983, p. 12.
Review of *Vanessa Bell*, by Frances Spalding.
- C.1460 Conrad before fame. *DT*, 16 September 1983, p. 18.
Review of *The Collected Letters of Joseph Conrad. Vol. 1, 1861-1897*, edited by Frederick R. Karl and Lawrence Davies.
- C.1461 Once and future books. *DT*, 30 September 1983, p. 18.
Review of *The Return of King Arthur: British and American Arthurian Literature since 1900*, by Beverly Taylor and Elisabeth Brewer.

C 1462 A forgery bombshell. *DT*, 14 October 1983, p. 20.

Review of : *An Enquiry into the Nature of Certain Nineteenth Century Pamphlets*, by John Carter and Graham Pollard; *A Sequel to an Enquiry*, by Nicolas Barker and John Collins.

C.1463 Shadow of the Tower. *DT*, 28 October 1983, p. 14.

Review of *The Lisle Letters: an abridgement*, edited by Muriel St. Clare Byrne, selected and arranged by Bridget Boland.

C.1464 A portrait of the original O.B. *DT*, 11 November 1983, p. 16.

Review of *Oscar Browning*, by Ian Anstruther.

C.1465 Picaresque Frenchman. *DT*, 25 November 1983, p. 14.

Review of *Pierre Loti*, by Lesley Blanch.

C.1466 Star-spangled writers. *DT*, 9 December 1983, p. 13.

Review of *The Oxford Companion to American Literature*, edited by James D. Hart.

C.1467 Just Larkin around. *DT*, 23 December 1983, p. 6.

Review of *Required Writing: Miscellaneous Pieces 1955-1982*, by Philip Larkin

C.1468 An 18th century change in Powell ownership of The Traveley. *Transactions of the Radnorshire Society*, LIII pp. 65-8, 1983.

1984

C.1469 A challenge to Goethe. *DT*, 6 January 1984, p. 12.

Review of *Kleist: a Biography*, by Joachim Maas.

C.1470 The Hammett case. *DT*, 20 January 1984, p. 12.

Review of *The Life of Dashiell Hammett*, by Diane Johnson.

C.1471 Waugh as journalist. *DT*, 3 February 1984, p. 14.

Review of *The Essays, Articles and Reviews of Evelyn Waugh*, edited by Donat Gallagher.

C.1472 The real Conrad. *DT*, 17 February 1984, p. 16.

Review of *Joseph Conrad: a Chronicle*, by Zdzislaw Najder.

- C.1473 A poet at the radar screen. *DT*, 2 March 1984, p. 16.
Review of *Home and Dry: Memoirs III*, by Roy Fuller.
- C.1474 Before and after Raphael. *DT*, 16 March 1984, p. 16.
Review of *The Pre-Raphaelites* (Tate Gallery exhibition catalogue); *Pre-Raphaelite Papers*, edited by Leslie Parris.
- C.1475 Fitzgerald's dark side. *DT*, 30 March 1984, p. 16.
Review of *F. Scott Fitzgerald: a Biography*, by André Le Vot.
- C.1476 Gosse at the top. *DT*, 13 April 1984, p. 18.
Review of *Edmund Gosse*, by Ann Thwaite.
- C.1477 Exuberant Bellicosity. *DT*, 27 April 1984, p. 14.
Review of *Hilaire Belloc*, by A.N. Wilson.
- C.1478 Magic transferred. *DT*, 11 May 1984, p. 14.
Review of *Finding the Centre: Two Narratives*, by V.S. Naipaul.
- C.1479 Dostoevsky in exile. *DT*, 25 May 1984, p. 18.
Review of *Dostoevsky: the Years of Ordeal 1850-1859*, by Joseph Frank.
- C.1480 Two fierce friends. *DT*, 8 June 1984, p. 18.
Review of *Secrets of a Woman's Heart: the Later Life of Ivy Compton-Burnett, 1920-1969*, by Hilary Spurling.
- C 1481 To the riverbank. *DT*, 22 June 1984, p. 12.
Review of *The Diary of Virginia Woolf. Vol. 5: 1936-1941*, edited by Anne Olivier Bell assisted by Andrew McNeillie.
- C.1482 In Henry James's circle. *DT*, 20 July 1984, p. 14.
Review of *Letters of Henry James. Vol. IV: 1895-1916*, edited by Leon Edel.
- C.1483 Leech, the comic artist. *DT*, 3 August 1984, p. 8.
Review of *John Leech and the Victorian Scene*, by Simon Houfe.

- C.1484 Making much of myths. *DT*, 17 August 1984, p. 8.
Review of *The Way of the Animal Powers: a Historical Atlas of World Mythology*, vol. 1, by Joseph Campbell.
- C.1485 The genuine Constables. *DT*, 31 August 1984, p. 8.
Review of *The Discovery of Constable*, by Ian Fleming-Williams and Leslie Parris.
- C.1486 Sir Harold at eighty. *Undercover*, Autumn/Winter 1984, p. 20.
Also published as a contribution to *Oxford, China and Italy* (B.26).
- C.1487 Uncomfortable K. *DT*, 14 September 1984, p. 14.
Review of *Kenneth Clark*, by Meryle Secrest.
- C.1488 Literature's old lag. *DT*, 28 September 1984, p. 20.
Review of *Recollections: Mainly of Writers and Artists*, by Geoffrey Grigson.
- C.1489 No rest for The Souls. *DT*, 12 October 1984, p. 16.
Review of *Unquiet Souls: the Indian Summer of the British Aristocracy, 1880-1918*, by Angela Lambert.
- C.1490 Intoxicated with words. *DT*, 26 October 1984, p. 16.
Review of *Eric Linklater: a Critical Biography*, by Michael Parnell.
- C.1491 Diary of a painful life. *DT*, 9 November 1984, p. 14.
Review of: *Denton Welch: the Making of a Writer*, by Michael De-la-Noy; *The Journals of Denton Welch*, edited by Michael De-la-Noy.
- C.1492 Travels of a Naipaul. *DT*, 23 November 1984, p. 18.
Review of *Beyond the Dragon's Mouth*, by Shiva Naipaul.
- C.1493 A right royal performance. *DT*, 7 December 1984, p. 16.
Review of *Art and Power: Renaissance Festivals, 1450-1650*, by Roy Strong.
- C.1494 Living on a shoe string. *DT*, 21 December 1984, p. 8.
Review of *The Letters of D.H. Lawrence. Vol. III, October 1916-June 1921*; edited by James Boulton and Andrew Robertson.

C.1495 What on earth am I going to say? *Sunday Times Magazine*, 30 December 1984, p. 50.

An article in the magazine's series "A Life in the Day of...". Described as an interview by Andrew Mylett, but no questions are quoted. With a photograph of Anthony Powell and Lady Violet Powell.

C.1496 A new line of attack. *Adam* no. 449-455, 1984, pp. 3-4.

Comment on *A Concordance to La Recherche* by Frances Stern in same issue of *Adam*.

C.1497 Radnorshire records among the archives of Balliol College, Oxford. *Transactions of the Radnorshire Society*, LIV pp. 38-40, 1984.

C.1498 Bennett Award acceptance speech. *Hudson Review*, 37, 4, Winter 1984/85, pp. 534, 536.

1985

C.1499 Not so simple lives? *DT*, 18 January 1985, p. 10.

Review of *Biography: Fiction, Fact and Form*, by Ira Bruce Nadel.

C.1500 Whiff of scandal? *DT*, 11 January 1985, p. 10.

Review of *Exotic Groves : a Portrait of Lady Dorothy Nevill*, by Guy Nevill.

C.1501 Ebullient artist. *DT*, 1 February 1985, p. 16.

Review of *Brett, from Bloomsbury to New Mexico : a Biography*, by Sean Hignett.

C.1502 Making the most of Merlin. *DT*, 15 February 1985, p. 16.

Review of *The Quest for Merlin*, by Nikolai Tolstoy.

C.1503 Rescuer of the Rubaiyat. *DT*, 1 March 1985, p. 12.

Review of *With Friends Possessed : a Life of Edward Fitzgerald*, by Robert Bernard Martin.

C.1504 Man out of his time. *DT*, 15 March 1985, p. 16.

Review of *Siegfried Sassoon : Diaries, 1923-1925*, edited and introduced by Rupert Hart-Davis.

C.1505 Brothers in versatility. *DT*, 29 March 1985, p. 18.

Review of *Paul and Thomas Sandby, Royal Academicians*, by Johnson Ball.

- C.1506 Putting it gently... *DT*, 12 April 1985, p. 16.
 Review of *Fair of Speech : the Uses of Euphemism*, edited by D.J. Enright.
- C.1507 A boon companion. *DT*, 26 April 1985, p. 18.
 Review of *The Oxford Companion to English Literature : Fifth Edition*, edited by Margaret Drabble.
- C.1508 Shakespeare's 'Lost Years'. *TLS*, 3 May 1985, p. 495.
 A letter commenting on a review by E.A.G. Honigmann in the *TLS* for 19 April 1985, in which John Aubrey's description of Shakespeare's father as a butcher is criticised.
- C.1509 Poet in a social whirl, *DT*, 10 May 1985, p. 12.
 Review of *Rilke : a Life*, by Wolfgang Ippmann.
- C.1510 Extraordinary sculptor. *DT*, 24 May 1985, p. 18.
 Review of *Alfred Gilbert*, by Richard Dorment.
- C.1511 The daughter's story... *DT*, 7 June 1985, p. 12.
 Review of *Now to My Mother : a Very Personal Memoir of Antonia White*, by Susan Chitty.
- C.1512 Common people... and others. *DT*, 21 June 1985, p. 8.
 Review of *Unholy Pleasure : the Idea of Social Class*, by P.N. Furbank.
- C.1513 One man's reading. *DT*, 5 July 1985, p. 10.
 Review of *Macmillan Guide to World Literature*, by Martin Seymour-Smith.
- C.1514 The making of Ruskin. *DT*, 19 July 1985, p. 14.
 Review of *John Ruskin : the Early Years, 1819-1859*, by Tim Hilton.
- C.1515 Tale of Rip-Van-With-It. *DT*, 12 August 1985, p. 12.
 Review of *Cecil Beaton : the Authorized Biography*, by Hugo Vickers.
- C.1516 Almost a surrealist. *DT*, 16 August 1985, p. 8.
 Review of *Well, Dearie! The Letters of Edward Burra*, edited by William Chappell; *Edward Burra: Complete Catalogue*, by Andrew Causey.

C.1517 Legends brought to life. *DT*, 30 August 1985, p. 8.

Review of *Albion : a Guide to Literary Britain*, by Jennifer Westwood; *A Literary Pilgrim : an Illustrated Guide to Britain's Literary Heritage*, by Edward Thomas, edited by Michael Justin Davis.

C.1518 Neglected fictions. *TLS*, 18 October 1985, p. 1184.

A contribution to a ten-page feature in which various writers and critics select works of fiction undeservedly little-known. Powell selects *The man without qualities*, by Robert Musil, and novels by Alexander Lernet-Holenia.

C.1519 Lawrence at 100. *DT*, 13 September 1985, p. 12.

Review of *Frame Into Being : the Life and Work of D.H. Lawrence*, by Anthony Burgess.

C.1520 Dangerous descent. *DT*, 27 September 1985, p. 12.

Review of *Lady Jane Grey and the House of Suffolk*, by Alison Plowden.

C.1521 The Colonel's Hon. *DT*, 11 October 1985, p. 14.

Review of *Nancy Mitford : a Biography*, by Selina Hastings.

C.1522 Neglected fictions. *TLS*, 18 October 1985, p. 1184.

A contribution to a ten-page feature in which various writers and critics select works of fiction undeservedly little-known. Powell selects *The man without qualities*, by Robert Musil, and novels by Alexander Lernet-Holenia.

C.1523 Strindberg and his women. *DT*, 25 October 1985, p. 14.

Review of *Strindberg : a Biography*, by Michael Meyer.

C.1524 Such superior gossip. *DT*, 8 November 1985, p. 14.

Review of *The Letters of Ann Fleming*, edited by Mark Amory.

C.1525 Dropping in on stately homes. *DT*, 22 November 1985, p. 14.

Review of *Midway on the Waves*, by James Lees-Milne.

C.1526 Good while it lasted. *DT*, 6 December 1985, p. 12.

Review of *Night and Day*, edited by Christopher Hawtree. [Reprint of the magazine which ran from July to December 1937, originally edited by Graham Greene, to which Powell contributed – see C.26, C.27, C.28]

C.1527 Pioneering collector. *DT*, 20 December 1985, p. 8.
Review of *Lord Arundel and His Circle*, by David Howarth.

C.1528 Coel Hen to Rhys Gryg. *Transactions of the Radnorshire Society* LV, 1985, pp. 23-6.

1986

C.1529 Business of being Oscar. *DT*, 3 January 1986, p. 10.
Review of *More Letters of Oscar Wilde*; edited by Rupert Hart-Davis.

C.1530 Dickens v. dullness. *DT*, 17 January 1986, p. 14.
Review of *Dickens and Popular Entertainment*, by Paul Schlicke.

C.1531 Fledgling Kipling. *DT*, 31 January 1986, p. 12.
Review of *Kipling's India: Uncollected Sketches, 1884-1888*; edited by Thomas Pinney.

C.1532 The Fisher King: extracts from the novel by Anthony Powell. (i) Lamont and Mr. Jack; (ii) The Middlecotes and the Beals.
Fiction Magazine, 5 no. 1, February 1986, pp. 19-23. See A.29(a), *Notes*.

C.1533 After Rome departed. *DT*, 14 February 1986, p. 14.
Review of *The English Settlements*, by J.N.L. Myres.

C.1534 From the Druids to Vernon Watkins. *DT*, 28 February 1986, p. 12.
Review of *The Oxford Companion to the Literature of Wales*, compiled and edited by Meic Stephens.

C.1535 Domesday down the ages. *DT*, 14 March 1986, p. 12.
Review of *Domesday Book Through Nine Centuries*, by Elizabeth M. Hallam.

C.1536 Papa's Long Decline. *DT*, 27 March 1986, p. 8.
Review of *Hemingway: a Biography*, by Jeffrey Meyers.

C.1537 A puzzle in a frock-coat. *DT*, 11 April 1986, p. 12.
Review of *John Singer Sargent: His Portrait*, by Stanley Olson.

C.1538 Self-destruction the Lambert way. *DT*, 25 April 1986, p. 14.
Review of *The Lamberts: George, Constant and Kit*, by Andrew Motion.

- C.1539 'Spare man' of all time. *DT*, 9 May 1986, p. 14.
Review of *Augustus Hare*, by Malcolm Barnes.
- C.1540 Draughtsmen on the spot. *DT*, 23 May 1986, p. 16.
Review of *The Artist as Reporter*, by Paul Hogarth.
- C.1541 Making a point with verse. *DT*, 6 June 1986, p. 14.
Review of *The Faber Book of Political Verse*; edited by Tom Paulin.
- C.1542 The real Bloomsday. *DT*, 20 June 1986, p. 18.
Review of *Ulysses: the Corrected Text*, by James Joyce, edited by Hans Walter Gabler with Wolfhard Steppe and Claud Melchior.
- C.1543 Entering the world of dreams with pen in hand. *DT*, 4 July 1986, p. 14.
Review of *Theatre of Sleep: an Anthology of Literary Dreams*, by Guido Almansi and Claude Béguin.
- C.1544 Eton between the lines. *DT*, 18 July 1986, p. 12.
Review of *Slow on the Feather: Further Autobiography, 1938-1959*, by Wilfred Blunt.
- C.1545 Osbert Lancaster : inventor of the pocket cartoon. *DT*, 29 July 1986, p. 15.
"An appreciation of Osbert Lancaster who died yesterday" – note at head of article.
- C.1546 A Pantisocratic wife. *DT*, 1 August 1986, p. 12.
Review of *The Bondage of Love: a Life of Mrs Samuel Taylor Coleridge*, by Molly Lefebure.
- C.1547 Perpetual troubles. *DT*, 15 August 1986, p. 12.
Review of *The Collected Letters of Joseph Conrad. Vol. 2, 1898-1902*; edited by Frederick R. Karl and Laurence Davies.
- C.1548 No moaning at the Bard. *DT*, 29 August 1986, p. 8.
Review of *Essays on Shakespeare*, by William Empson; edited by David B. Pirie.
- C.1549 50 years ago... New fiction reviewed by Anthony Powell. *DT*, 8 September 1986, p. 15.
Part reprint of a review first published 8 September 1936 (C.24).

- C.1550 The making of a courtier. *DT*, 12 September 1986, p. 15.
Review of *End of an Era: Letters and Journals of Sir Alan Lascelles, 1887-1920*; edited by Duff Hart-Davis.
- C.1551 The dashing Lady Jones. *DT*, 26 September 1986, p. 14.
Review of *Enid Bagnold: the Authorized Biography*, by Anne Sebba.
- C.1552 The contrary message. *DT*, 10 October 1986, p. 17.
Review of *The Alluring Problem: an Essay on Irony*, by D.J. Enright.
- C.1553 An anatomy of Waugh. *DT*, 24 October 1986, p. 15.
Review of *Evelyn Waugh: the Early Years, 1903-1939*, by Martin Stannard.
- C.1554 An intriguing eminence. *DT*, 7 November 1986, p. 15.
Review of *The Enigmatic Edwardian: the Life of Reginald, 2nd Viscount Esher*, by James Lees-Milne.
- C.1555 Austere in their paint. *DT*, 21 November 1986, p. 19.
Review of *The Euston Road School*, by Bruce Laughton.
- C.1556 Arthurian quest. *DT*, 5 December 1986, p. 9.
A review of *King Arthur: Hero and Legend*, by Richard Barber.
- C.1557 Joy of genealogy. *DT*, 19 December 1986, p. 9.
Review of *Lord of the Dance: a Moncreiffe Miscellany*; edited by Hugh Montgomery-Massingberd.

1987

- C.1558 A Polyanna strikes it rich. *DT*, 9 January 1987, p. 9.
Review of *The Bonus of Laughter*, by Alan Pryce-Jones.
- C.1559 A portrait of the man who didn't do time. *DT*, 23 January 1987, p. 15.
Review of *Nothing to Repent: the Life of Hesketh Pearson*, by Ian Hunter.

- C.1560 TAILORING: Military dandies. *London Magazine*, n.s. 26, 11, February 1987, pp. 87-89.
 Review of: *Army Uniforms of World War I : European and United States Armies and Aviation Services*, by Andrew Mollo; *Uniforms of the French Foreign Legion, 1831-1981*, by Michael Chappell.
- C.1561 Cold-blooded portrait of a little exotic. *DT*, 6 February 1987, p. 9.
 Review of *Truman Capote: a Memoir*, by John Malcolm Brinnin.
- C.1562 Diccon – rider on the high wind. *DT*, 13 February 1987, p. 9.
 Review of *Richard Hughes: Novelist*, by Richard Poole.
- C.1563 Too matey to be good. *DT*, 20 February 1987, p. 10.
 Review of *Nina Hamnett: Queen of Bohemia*, by Denise Hooker.
- C.1564 Fellow travellers' golden age. *DT*, 27 February 1987, p. 16.
 Review of *Prodigal Sons: the New York Intellectuals and Their World*, by Alexander Bloom.
- C.1565 An essential Irishness. *DT*, 13 March 1987, p. 13.
 Review of *Four Dubliners: Oscar Wilde; W.B. Yeats; James Joyce; Samuel Beckett*, by Richard Ellmann.
- C.1566 When knights were bold. *DT*, 27 March 1987, p. 9.
 Review of *Tudor and Jacobean Tournaments*, by Alan Young.
- C.1567 Dostoevsky resurgent. *DT*, 10 April 1987, p. 12.
 Review of *Dostoevsky: the Stir of Liberation, 1860-1865*, by Joseph Frank.
- C.1568 Mouthpiece of the sad. *DT*, 1 May 1987, p. 12.
 Review of *Chekhov*, by Henri Troyat, translated by Michael Henry Heim. A letter in the *Daily Telegraph* for 8 May, 1987 (p. 14), points out a dating error in Powell's review.
- C.1569 How Henry James dug out his plots. *DT*, 15 May 1987, p. 12.
 Review of *The Complete Notebooks of Henry James*; edited by Leon Edel and Lyall H. Powers.
- C.1570 A talent dispersed. *DT*, 22 May 1987, p. 14.
 Review of *Compton Mackenzie: a Life*, by Andro Linklater.

- C.1571 D.H. Lawrence at war with the world by post. *DT*, 5 June 1987, p. 11.
 Review of *The Letters of D.H. Lawrence. Vol 4: 1921-1924*, edited by Warren Roberts, James T. Boulton and Elizabeth Mansfield; *Women in Love*, by D.H. Lawrence, edited by David Farmer, Lindeth Vasey and John Worthen.
- C.1572 The best in Victorianism. *DT*, 19 June 1987, p. 13.
 Review of *The Letters of Alfred Lord Tennyson. Vol. II : 1851-1870*; edited by Cecil Y. Lang and Edgar F. Shannon, Jr.
- C.1573 Virtues in verse. *DT*, 4 July 1987, *Weekend* p. IX.
 Review of *The New Oxford Book of Victorian Verse*; edited by Christopher Ricks.
- C.1574 Out of Africa. *DT*, 18 July 1987, *Weekend* p. IX.
 Review of *Straight on till Morning: the Biography of Beryl Markham*, by Mary S. Lovell.
- C.1575 Cranks' paradise. *DT*, 1 August 1987, *Weekend* p. IX.
 Review of *The Neo-Pagans: Friendship and Love in the Rupert Brooke Circle*, by Paul Delany.
- C.1576 A pioneer impresario. *DT*, 15 August 1987, *Weekend* p. IX.
 Review of *Rare Sir William Davenant*, by Mary Edmond.
- C.1577 [available]
- C.1578 A literary tease. *DT*, 29 August 1987.
 Review of *Cynthia Asquith*, by Nicola Beauman.
- C.1579 This hectic nightcap. *DT*, 19 September 1987, *Weekend* p. XI.
 Review of *Tears Before Bedtime*, by Barbara Skelton.
- C.1580 Over ici [sic]. *DT*, 26 September 1987, *Weekend* p. XI.
 Review of *Geniuses Together: American Writers in Paris in the 1920s*, by Humphrey Carpenter.
- C.1581 Oscar to the life. *DT*, 3 October 1987, *Weekend* p. XI.
 Review of *Oscar Wilde*, by Richard Ellmann.

C.1582 The Terror's tools. *DT*, 24 October 1987, *Weekend* p. II.

Review of *The People's Armies: Instrument of the Terror in the Departments, April 1793 to Floréal Year II*, by Richard Cobb.

C.1583 Digging up words. *DT*, 14 November 1987, *Weekend* p. VIII.

Review of *Archaeology and Language: the Puzzle of Indo-European Origins*, by Colin Renfrew.

C.1584 Poetic hard case. *DT*, 21 November 1987, *Weekend* p. IX.

Review of *Ezra Pound: the Solitary Volcano*, by John Tytell.

C.1585 Holy mess. *DT*, 5 December 1987, *Weekend* p. IV.

Review of *Dangerous Precincts: The Mystery of the Wakeford Case*, by John Treherne.

C.1586 Many mansions. *DT*, 19 December 1987, *Weekend* p. XI.

Review of *The Literary Guide to The Bible*; edited by Robert Alter and Frank Kermode.

1988

C.1587 Magic and myth. *DT*, 9 January 1988, *Weekend* p. X.

Review of *J.G. Frazer: His Life and Work*, by Robert Ackerman.

C.1588 Stones' standing. *DT*, 23 January 1988, *Weekend* p. X.

Review of *Dolmens for the Dead: Megalith Building throughout the World*, by Roger Joussaume.

C.1589 Patron's palette. *DT*, 13 February 1988, *Weekend* p. X.

Review of *Collector of Genius: a Life of Sir George Beaumont*, by Felicity Owen and David Blayney Brown.

C.1590 Out, damned drugges! *DT*, 20 February 1988, *Weekend* p. VIII.

Review of *William Shakespeare: a Textual Companion*, by Stanley Wells and Gary Taylor, with John Jowett and William Montgomery.

C.1591 Fish-gazing. *DT*, 12 March 1988, *Weekend* p. XI.

Review of *The Short Story: Henry James to Elizabeth Bowen*, by John Bayley.

- C.1592 Dressing up as monks. *DT*, 26 March 1988, *Weekend* p. XI.
Review of *Eros Revived: Erotica of the Enlightenment in England and America*, by Peter Wagner.
- C.1593 Missing... for 150 years. Who should stand on Trafalgar Square's empty plinth? *Sunday Telegraph*, 3 April 1988, p. 17.
Powell recommends Rudyard Kipling. Powell's is one of a number of contributions from well-known writers and political and public figures.
- C.1594 Q for a character. *DT*, 9 April 1988, *Weekend* p. X.
Review of *Quiller Couch: a Portrait of 'Q'*, by A.L. Rowse.
- C.1595 Nice polonies. *DT*, 23 April 1988, *Weekend* p. XI.
Review of *The Faber Book of English History in Verse*; edited by Kenneth Baker.
- C.1596 Anthony Powell on the astonishing life of a man with seven aliases. *DT*, 30 April 1988, *Weekend* p. XI.
Review of *The Secret Lives of Trebitsch Lincoln*, by Bernard Wasserstein.
- C.1597 Paradise and paradox. *DT*, 14 May 1988, *Weekend* p. XI.
Review of *The Politics of Paradise: a Vindication of Byron*, by Michael Foot; *Byron's Travels*, by Allan Massie.
- C.1598 An unrestrained ego. *DT*, 21 May 1988, *Weekend* p. X.
Review of *Tolstoy*, by A.N. Wilson.
- C.1599 Headaches, BC. *DT*, 11 June 1988, *Weekend* p. IX.
Review of *Who Wrote the Bible?*, by Richard Elliott.
- C.1600 The Chamber of Miseries. *DT*, 2 July 1988, *Weekend* p. IX.
Review of *The School of Genius*, by Anthony Storr.
- C.1601 Stupor mundi. *DT*, 16 July 1988, *Weekend* p. XI.
Review of *Frederick II: a Medieval Emperor*, by David Abulafia.
- C.1602 Top-class tuft-hunter. *DT*, 23 July 1988, *Weekend* p. IX.
Review of *Young Betjeman*, by Bevis Hillier.

- C.1603 All the Presidents' women. *DT*, 6 August 1988, *Weekend* p. VIII.
Review of *Presidential Wives: an Anecdotal History*, by Paul F. Boller Jr.
- C.1604 Signature tunes. *DT*, 20 August 1988, *Weekend* p. VIII.
Review of *The Secret Self: a Comprehensive Guide to Handwriting Analysis*, by Anna Koren; translated by Edward Levin and Deborah Harell.
- C.1605 Foible-minded. *DT*, 3 September 1988, *Weekend* p. VIII.
Review of *Darling Ma : Letters to Her Mother, 1932-1944*, by Joyce Grenfell; edited by James Roose-Evans.
- C.1606 Ghastly sense of guilt. *DT*, 24 September 1988, *Weekend* p. X.
Review of *The Letters of T.S. Eliot: Vol. 1, 1898-1922*, edited by Valerie Eliot; *Eliot's New Life*, by Lyndall Gordon.
- C.1607 Thwacking times. *DT*, 1 October 1988, *Weekend* p. XI.
Review of *Something to Hold Onto: Autobiographical Sketches*, by Richard Cobb; *A Local Habitation – Life and Times, Vol. I: 1918-1940*, by Richard Hoggart.
- C.1608 Adrian Daintrey. *DT*, 13 October 1988, p. 15.
Obituary notice. Powell's contribution begins : "Anthony Powell writes:" and consists of 10 paragraphs (approximately 500 words).
- C.1609 Cowboys and madams. *DT*, 15 October 1988, *Weekend* p. X.
Review of *A Ring of Conspirators: Henry James and his Literary Circle, 1895–1915*, by Miranda Seymour.
- C.1610 Enter Will, upwardly mobile bard. *DT*, 29 October 1988, *Weekend* p. X.
Review of *The Life and Times of William Shakespeare*, by Peter Levi.
- C.1611 Blind to a revolution. *DT*, 12 November 1988, *Weekend* p. X.
Review of *Jack: C.S. Lewis and His Times*, by George Sayer; *C.S. Lewis: the Authentic Voice*, by William Griffin; *C.S. Lewis: a Biography*, by Roger Lancelyn Green and Walter Hooper.
- C.1612 Bradford brushwork. *DT*, 26 November 1988, *Weekend* p. IX.
Review of *Portrait of David Hockney*, by Peter Webb.

C.1613 With the wind in his face. *DT*, 10 December 1988, *Weekend* p. VIII.

Review of *The Collected Novels of R.S. Surtees*.

C.1614 Ruritanian delights. *DT*, 24 December 1988, *Weekend* p. VI.

Review of *The Essential Osbert Lancaster: an Anthology in Brush and Pen*, selected and introduced by Edward Lucie-Smith.

C.1615 The Clanvowes. *Transactions of the Radnorshire Society*, LVIII pp. 21-24, 1988.

1989

C.1616 Endless knights. *DT*, 7 January 1989, *Weekend* p. XII.

Review of *The Arthurian Encyclopedia*, by Norris J. Lacy.

C.1617 The ditching of Fruity [Metcalf: i.e. Capt. Edward Metcalfe, ADC to Edward Prince of Wales]. *DT*, 28 January 1989, *Weekend* p. X.

Review of *In Royal Service: The Letters and Journals of Sir Alan Lascelles, 1920-1936, Vol 11*; edited by Duff Hart-Davis.

C.1618 Boy-meets-pig. *DT*, 4 February 1989, *Weekend* p. XII.

Review of *Sunset at Blandings*, by P.G. Wodehouse; with Notes and Appendices by Richard Usborne.

C.1619 Volatile Toad of Vanity Hall. *DT*, 11 February 1989, *Weekend* p. XV.

Review of *Friends of Promise: Cyril Connolly and the World of Horizon*, by Michael Shelden.

C.1620 You don't bring me flowers. *DT*, 18 February 1989, *Weekend* p. XII.

Review of *Félix Fénéon: Aesthete & Anarchist in Fin-de-Siècle Paris*, by Joan Ungersma Halperin.

C.1621 Pure, unmixed passion. *DT*, 18 March 1989, *Weekend* p. XIII.

Review of *William Wordsworth: a Life*, by Stephen Gill.

C.1622 Absinthe friends. *DT*, 1 April 1989, *Weekend* p. XV.

Review of *Arthur Symons: Selected Letters, 1880-1935*; edited by Karl Beckson and John M. Munro.

- C.1623 I wish I were a catfish. *DT*, 15 April 1989, *Weekend* p. XIV.
Review of *A Turn in the South*, by V.S. Naipaul.
- C.1624 The bitch goddess. *DT*, 29 April 1989, *Weekend* p. XV.
Review of *Inside Joan Collins*, by Jay David.
- C.1625 Returning to the magic spring that feeds an evergreen talent; Anthony Powell writes on the life and works of Jocelyn Brooke. *Washington Times*, 5 June 1989, p. D9.
- C.1626 A summa holiday. *TLS*, 30 June 1989, p. 716.
Review of *Kilvert's Cornish diary : Journal no. 4, 1870, from July 19th to August 6th*; edited by Richard Maber and Angela Tregoning.
- C.1627 Liberated life of a literary priestess. *DT*, 1 July 1989, *Weekend* p. XII.
Review of *George Eliot: Woman of Contradictions*, by Ina Taylor.
- C.1628 Shunning the wealthy darlings. *Sunday Telegraph*, 16 July 1989, p. 43.
Review of *Churchill's Black Dog and Other Phenomena of the Human Mind*, by Anthony Storr.
- C.1629 Out of darkness. *DT*, 29 July 1989, *Weekend* p. X.
Review of *The Image of the Black in Western Art: Vol 4, Parts I and II*, by Hugh Honour.
- C.1630 The pioneer of the pocket cartoon. *DT*, 5 August 1989, *Weekend* p. IX.
Review of *Osbert: a Portrait of Osbert Lancaster*, by Richard Boston.
- C.1631 Mulligrub doses. *DT*, 12 August 1989, *Weekend* p. VIII.
Review of *Health for Sale: Quackery in England, 1660-1850*, by Roy Porter.
- C.1632 How to sack the footman. *DT*, 2 September 1989, *Weekend* p. XIV.
Review of *Albertine Gone*, by Marcel Proust, edited and translated by Terence Kilmartin; *The Book of Proust*, by Philippe Michel-Thiriet; *Marcel Proust: a Biography*, by George D. Painter.
- C.1633 Yanks go Rome. *DT*, 23 September 1989, *Weekend* p. XV.
Review of *America's Rome: Vol. I – Classical Rome; Vol. II – Catholic and Contemporary Rome*, by William L. Vance.

C.1634 Stoned. *DT*, 30 September 1989, *Weekend* p. XIII.

Review of *London's Immortals: the Complete Outdoor Commemorative Statues*, by John Blackwood.

C.1635 Banality and the Beast. *Sunday Telegraph*, 8 October 1989, p. 47.

Review of *The King of the Shadow Realm: Aleister Crowley, His Life and Magic*, by John Symonds; *The Confessions of Aleister Crowley: an Autohagiography*, edited by John Symonds and Kenneth Grant; *Crowley's Apprentice: the Life and Ideas of Israel Regardie, the Magical Psychologist*, by Gerald Suster.

C.1636 A private view. *Balliol College Annual Record*, 1989, pp. 78-81.

Review of *The Life of Graham Greene. Volume One, 1904-1939*, by Norman Sherry.

C.1637 The way they warred. *DT*, 4 November 1989, *Weekend* p. XIII.

Review of *War Like a Wasp: the Lost Decade of the Forties*, by Andrew Sinclair; *The War Decade: an Anthology of the 1940s*, compiled by Andrew Sinclair.

C.1638 Never mind the coffee. *DT*, 11 November 1989, *Weekend* p. XII.

Review of *Harem: the World Behind the Veil*, by Alev Lytle Croutier.

C.1639 Read a good list lately? *DT*, 18 November 1989, *Weekend* p. XIV.

Review of *The Chatto Book of Cabbages and Kings*; edited with Introduction by Francis Spufford.

C.1640 As the year – and the decade – ends, we ask ten of the world's leading authors to discuss the books they have recently enjoyed reading. *Sunday Telegraph*, 19 November 1989, p. 50. Anthony Powell is the first contributor.

C.1641 An incisive malignity. *DT*, 2 December 1989, *Weekend* p. XIV.

Review of *Weep No More*, by Barbara Skelton.

C.1642 Stirring stuff for Christmas. *Sunday Telegraph*, 24 December 1989, p. 35.

Review of *A Dictionary of Superstitions*, edited by Iona Opie and Moira Tatem.

1990

C.1643 Bloody relations. *DT*, 13 January 1990, *Weekend* p. XVI.

Review of *Mary Tudor: a Life*, by David Loades; *The Rise and Fall of Anne Boleyn: Family Politics at the Court of Henry VIII*, by Retha M. Warnicke.

C.1644 The wanderer's tale. *DT*, 20 January 1990, *Weekend* p. XVII.

Review of *The Pilgrim: the Travels of Pietro Della Valle*; translated, abridged and introduced by George Bull.

C.1645 Acting much against our Will. *Sunday Telegraph*, 28 January 1990, p. 52.

Review of *Reinventing Shakespeare: a Cultural History from the Restoration to the Present*, by Gary Taylor.

C.1646 Change in the art of thinking. *DT*, 17 February 1990, *Weekend* p. XIX.

Review of *Art Nouveau in Fin-de-Siècle France: Politics, Psychology, and Style*, by Debora L. Silverman.

C.1647 In the second-hand bookshops. Continuing our weekly series, Anthony Powell is invited to spend up to £25 on three old books. *DT*, 28 February 1990.

C.1648 Painters and sitters. *Modern Painters* 3, 1 pp. 44-5, 47, March 1990.

Reprinted with minor changes in *British Eminencies*, 1990 (A.32) pp. 10-13.

C.1649 A loyal friend on the Wilde side. *Sunday Telegraph*, 4 March 1990, p. 52.

Review of *Wilde's Devoted Friend: a Life of Robert Ross, 1869-1918*, by Maureen Borland.

C.1650 Cracked arias in emptiness. *DT*, 17 March 1990, *Weekend* p. XV.

Review of *Where I Fell to Earth: a Life in Four Places*, by Peter Conrad.

C.1651 Tom Jones' creator tried many fields, never did the expected. *Washington Times*, 26 March 1990, p. E5.

Review of *Henry Fielding : a Life*, by Martin C. Battestin and Ruth Battestin.

C.1652 Telling it like it was about 'Books' Bagshaw. *Observer*, 28 March 1990.

A letter.

C.1653 Romancing the Don. *DT*, 7 April 1990, *Weekend* p. XV.

Review of *Don Juan: Variations on a Theme*, by J.W. Smeed.

C.1654 Discreet ads of a personal kind. *DT*, 14 April 1990, *Weekend* p. XIV.

Review of *The House the Berrys Built*, by Duff Hart-Davis.

C.1655 Peccadillos at the Round Table. *Sunday Telegraph*, 15 April 1990, *Review* p. XII.

Review of *Camelot Regained: the Arthurian Revival and Tennyson, 1800-1849*, by Roger Simpson.

C.1656 Plugging the old patriarch. *DT*, 21 April 1990, *Weekend* p. XIV.

Review of *Woolley of Ur: the Life of Sir Leonard Woolley*, by H.V.F. Winstone.

C.1657 Cardinal virtues. *DT*, 5 May 1990, *Weekend* p. XIV.

Review of *The King's Cardinal: the Rise and Fall of Thomas Wolsey*, by Peter Gwyn.

C.1658 Peering into time. *DT*, 26 May 1990, *Weekend* p. XV.

Review of *Debrett's Peerage & Baronetage, 1990* edited by Charles Kidd and David Williamson; *Debrett's Etiquette & Modern Manners*, edited by Elsie Burch Donald; *Debrett's Correct Form*, edited by Patrick Montague-Smith.

C.1659 Neurotic in the top class. *DT*, 2 June 1990, *Weekend* p. XII.

Review of *Kafka*, by Pietro Citati.

This was the last of Powell's regular book reviews to be published in the *Daily Telegraph* or the *Sunday Telegraph*. According to Lady Violet Powell (private communication) he resigned as a regular reviewer for these newspapers on learning that his *Miscellaneous Verdicts* was to be reviewed by Auberon Waugh, and before seeing the review. See A.31(a), *Reviews*.

C.1660 Arms and the man. *Spectator*, 30 June 1990, p. 38.

Review of *The Oxford Guide to Heraldry*, by Thomas Woodcock and John Martin Robinson.

C.1661 Wodehouse the inscrutable. *Spectator*, 1 September 1990, p. 26-7.

Review of *Yours, Plum : the letters of P.G. Wodehouse*; edited with an introduction by Frances Donaldson.

C.1662 The Partridge family. *Sunday Times*, 2 September 1990, *Books* p. 8.

Review of *Hanging On : Diaries December 1960-August 1963*. by Frances Partridge.

C.1663 You're in the Army now. *Spectator*, 8 September 1990, pp. 30-31.

Review of *Inside the British Army*, by Antony Beevor.

C.1664 The jewel in his crown. *Spectator*, 20 October 1990, pp. 38-9.

Review of *Paul Scott : a Life*, by Hilary Spurling; *Paul Scott's Raj*, by Robin Moore.

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C.1665 Not so much lucky, more vulnerable. *Spectator*, 9 March 1991, pp. 27-8.

Review of *Memoirs*, by Kingsley Amis.

C.1666 Yonder peasant, who is he? *Spectator*, 11 May 1991, p. 37.

Review of *People of Today*; edited by Patricia Ellis, Juliet Hine and David Williamson.

C.1667 Mr Hunt in the Library with a gun. *Spectator*, 7 September 1991, pp. 31-2.

Review of *Rude Words: a Discursive History of the London Library*, by John Wells.

C.1668 A veteran membership. *Genealogists' Magazine*, 23, 11, September 1991, p. 419.

C.1669 Laughter and the love of friends. *Spectator*, 21 September 1991, pp. 33-4.

Review of *Maurice Baring: a Citizen of Europe*, by Emma Letley.

C.1670 Thou shalt not covet thy neighbour's life. *Spectator*, 21/28 December 1991, p. 66.

Review of *John Aubrey : a Life*, by David Tylden-Wright.

1992

C.1671 Classics of our time. *Sunday Telegraph*, 2 January 1992, *Review* p. 8.

"... we asked eight distinguished writers and thinkers to name the five or six works which they believe to have been the greatest and most influential over the last half century". – Headnote.

C.1672 The enemy and the TLS. *TLS*, 17 January 1992, p. 18.

One of a number of articles by various authors marking the 90th anniversary of the first issue of the *Times Literary Supplement*.

C.1673 A Principality and its pedigrees. *TLS*, 31 January 1992, p. 15.

Review of *The Development of Welsh Heraldry*, Vol. 1, by Michael Powell Siddons.

C.1674 Let sons delight. *DT*, 5 February 1992, p. 18.

A letter. Reprinted in *The Daily Telegraph Book of Letters*, edited by David Twiston Davies (London: Robinson Publishing, 1998) p. 302.

C.1675 The narrow road to Hull. *Spectator*, 24 October 1992, p. 39.

Review of *The Selected Letters of Philip Larkin*; edited by Anthony Thwaite.

1994

C.1676 Sir Harold Acton. *DT*, 28 February 1994, p. 21.

Obituary notice. Powell's contribution begins "Anthony Powell writes" and consists of six paragraphs (approx. 400 words) following the main notice.

1995

C.1677 At Lady Maggie's. *The Independent*, 21 January 1995, *Magazine* pp. 16-19, 21-22.

A series of extracts from *Journals, 1982-1986* (A.35).

C.1678 Books: Favourite Lines. *Sunday Telegraph*, 22 January 1995, *Review* p.9.

"Continuing our series in which well-known people choose a short poem they particularly admire... ANTHONY POWELL [selects] "Bacchanalia" by Matthew Arnold..." – Note.

Adjacent to this item is Hugh Massingberd's review of *Journals 1982-1986* (see A.35, *Reviews*).

1996

C.1679 Magnetic Powell. *DT*, 30 March 1996, *arts and books* pp. 1, 3.

A pre-publication extract from *Journals, 1987-1989*, (A.36): 10, 17 January 1987; 31 January, 6 July 1988; 15 February, 19 March 1989.

C.1680 As the Queen said to the Duke. *Sunday Telegraph*, 31 March 1996, *Review* pp. 1-2.

A edited pre-publication extract from *Journals, 1987-1989* (A.36): 13 November, 31 December 1987; 20, 21 January, 17 February 1988.

1997

C.1681 Book of the century. 9. Anthony Powell makes his choice : *The Great Gatsby* [by F. Scott Fitzgerald]. *DT*, 7 March 1997, *Arts and Books* p. 3.

C.1682 A singular view. *DT*, 3 May 1997, *Arts and Books* p. 1.

A series of excerpts from the entries for 1990 in *Journals 1990-1992* (A.37).

C.1683 How friends went awry. *DT*, 10 May 1997, *Arts and Books* p. 6.

A series of excerpts from the entries for 1991 and 1992 in *Journals 1990-1992* (A.37).

1998

C.1684 10 years ago this week: Anthony Powell writing in his journal, January 19, 1988. *Sunday Times*, 18 January 1998, *Books* p. 7.

An excerpt from *Journals, 1987-1989* (A.36).

2000

C.1685 Though for the day. *The Independent*, 19 October 2000, *Thursday Review* p. 3.

Also published in *A Writer's Notebook* (A.38), p. 130.

2001

C.1686 'You don't have to pay women to sleep with them, only to stop'. *Evening Standard*, 15 January 2001, p. 53.

A pre-publication series of excerpts from *A Writer's Notebook* (A.38).

D. A DANCE TO THE MUSIC OF TIME ON TELEVISION

A partial listing of radio and television programmes in which Powell took part is included in the published version of this bibliography (B.29). Although the present version is concerned primarily with the printed texts of Powell's works, it is appropriate to give some details of the project to film *Dance* for Channel Four television because of its apparent impact on Powell publishing. As we have seen, the television led to a reissue of *Dance* with re-designed covers, and appears to have boosted sales (see A.15(a), "Subsequent History", pp.130-2). In addition, over the period 1998-99, ISIS Publishing brought out large-print editions of each of the *Dance* novels with photographs of characters in the Channel Four films as front-cover illustrations.

Production Company

Table Top Productions Ltd – later Dance Time Ltd.

Timescale of Project

According to David Higham Associates' records, Table Top Productions Ltd paid an option fee in February 1994. The shooting scripts, of which I have copies, appear to have been completed at various dates from July 1996 to January 1997. The four films were first transmitted 9, 16, 23, 30 October 1997.

Adaptation and Direction

The film scripts were written by Hugh Whitemore; director was Alvin Rakoff.

Selective Cast List:

Alfred Tolland	Robin Bailey
Uncle Giles	Edward Fox
St John Clarke	John Gielgud
Sillery	Alan Bennett
Donners	Richard Pasco
Ted Jeavons	Michael Williams
Nicholas Jenkins	James Purefoy
Widmerpool	Simon Russell Beale
Stringham	Paul Rhys

Templer	Jonathan Cake
Moreland	James Fleet
Audrey Maclintick	Zoë Wanamaker
Pamela Flitton	Miranda Richardson
Isobel	Emma Fielding

Some of the parts were played by more than one actor, to reflect the characters at different ages. A feature was the casting of senior and distinguished theatrical figures in smaller roles, for example, the novelist St John Clarke, while the larger roles were played by actors younger, and less well-known at the time of transmission.

Press Coverage (pre-transmission) (select listing)

Malcolm Bradbury, 'All of human life is here', *Sunday Times*, 5 October 1997, *Culture* pp. 4-5.

Hugo Davenport, '“A Dance” and not before time', *Daily Telegraph*, 5 April 1997, *Arts and Books* p. 7.

Stephen Gilbert, 'Dancing with a history man', *Times*, 3 October 1997, p. 16.

An interview with Hugh Whitmore.

Hugh Massingberd, 'A dance to the music of prime time', *Sunday Telegraph*, 28 September 1997, *Magazine* pp. 19-22.

David Thomas, 'Times of their lives', *Radio Times*, 4 – 10 October 1997.

Reviews (select listing)

'40 years of decadence', *Daily Mail*, 9 October 1997, p. 52. Martin Gayford, 'A Dance to a different beat', *DT*, 9 October 1997, p. 27.

Christopher Hitchens, 'Desparately seeking Widmerpool', *Evening Standard*, 21 October 1997, p. 26.

Mark Lawson, 'Second thoughts: out of step, out of time', *Guardian*, 16 October 1997, p. 10.

Minette Marrin, 'A dance to the music of shabby snobbery', *Sunday Telegraph*, 19 October 1997, p. 38.

John Spurling, 'Dancing partners', *Guardian*, 19 October 1997, p. 10.

D.J. Taylor, 'Powells apart', *Independent*, 7 October 1997, p. 2.

Subsequent History

The four films were made available for sale as videos on 23 March 1998 and are still available at the time of writing (December 2002).

The films have been shown on television in 25 countries to date. In the non-English-speaking countries it is thought that they were subtitled, except in Portugal and Mexico, where they were dubbed (information from Channel Four International).

Bibliographical Note

One of the props created for the fourth film was a dummy issue of a fictitious magazine entitled *Fission : a Literary Review*, a copy of which I have seen. The front cover mentions contributions by the *Dance* characters Kenneth Widmerpool and Odo Stevens. See Hilary Spurling, *Handbook to Anthony Powell's Music of Time* (London: Heinemann, 1977), pp. 223-4.



E. PUBLISHED INTERVIEWS

- E.1 'An interview with Anthony Powell', *Writing Today*, no. 6, pp. 6-7, May 1959.
An unsigned narrative account of an interview by Alan Brownjohn and Shirley Toulson [information from the authors].
- E.2 'Talk with the author', *Newsweek*, 22 January 1962, p. 82.
- E.3 Robert Gutwillig, 'A walk around London with Anthony Powell', *New York Times Book Review*, 30 September 1962, pp. 5, 30.
- E.4 Douglas M. Davis, 'An interview with Anthony Powell, Frome, England, June 1962', *College English* 24, pp. 533-6, April 1963.
- E.5 'Music of time', *New Yorker*, 3 July 1965, pp. 17-18.
Part of "The Talk of the Town" feature: an account of an interview with Powell at the New York home of his friend Ivan Morris (see *Strangers*, pp. 127-8, 130). The interview includes an account of the conception of *A Dance to the Music of Time*: "I got the idea... in '37 or '38. I knew we would have a war... and I was sure things would change, so I wanted to write about characters I still knew...".
- E.6 Richard Boston, 'A talk with Anthony Powell', *New York Times Book Review*, 9 March 1969, pp. 2, 36.
- E.7 'Anthony Powell: a *Summary* interview; The Chantry, nr. Frome, Somerset, 9 July 1970', *Summary* 2, no. 1, pp. 129-139, Autumn 1970.
This issue includes "Anthony Powell: a symposium" (pp. 34-128) and its cover illustration is a sketch of Anthony Powell by Osbert Lancaster. *Summary* was edited by Andrew Mylett, and is described on the title/contents page of this issue as "Published quarterly by AMS Press, Inc. 17 Conduit Street, London, W.1."
- E.8 Wilfred De'Ath, 'Episodes in time', *illustrated London News*, June 1973, pp. 51-2.
- E.9 'Anthony Powell's dreams – an interview with Julian Jebb', *Listener*, 11 September 1975, pp. 347-8. At end of article: 'BBC2'.

- E.10 'PW Interviews: Anthony Powell', *Publishers World*, 5 April 1976, pp. 6-7.
An interview with Rachel Billington, to mark the American publication of *Hearing Secret Harmonies*.
- E.11 'Anthony Powell (The art of fiction LXVIII)', *Paris Review*, no. 73, pp. 45-79, 1978.
An interview; signed Michael Barber. Preceded by a reproduction of a page of corrected typescript which appears to be a draft for *The Acceptance World* (A.11(a)), p. 167.
An excerpt taken from pp. 75-6 was reprinted in Krementz, Jill, *The Writer's Desk*: Introduction by John Updike (New York: Random House, 1996) p. 46. A photograph of Powell at work at his typewriter appears, facing the printed extract, on p. 47.
- E.12 'Stephen Glover meets Anthony Powell: Writing to the music of time', *Daily Telegraph*, 22 March 1980, p. 18.
An interview on the occasion of the publication of *Faces in My Time*.
- E.13 'No creed', *Listener*, 4 September 1980, p. 303.
Begins "Anthony Powell, the novelist, was questioned in the BBC World Service by Humphrey Carpenter."
- E.14 Alan Franks, 'Widmerpool and friends, dancing down the years', *The Times*, 8 May 1982, p. 8.
Narrative account of an interview: published to mark the forthcoming appearance of *Strangers*.
- E.15 'Still giving a chance to the Muse at Frome', *Sunday Telegraph*, 5 June 1983, p. 10.
Under the heading "Mandrake". An account of an interview, on the occasion of the publication of *O How the Wheel Becomes It!*.
- E.16 Max Hastings, 'Beating a path to Powell's door', *The Standard*, 20 June 1983, p. 7. An interview on the occasion of the publication of *O How the Wheel Becomes It!*.
- E.17 'A room of my own: Anthony Powell interviewed by Ena Kendall', *Observer*, 1 April 1984, *Magazine* pp. 76-7.
- E.18 'Master of the dance', *New Society*, 13 December 1985, pp. 468-9.
Narrative account of an interview, by Tony Gould. With a photograph.

- E.19 'The musician of time', *Observer*, 15 December 1985, *Review* p. 15.
"Miriam Gross interviews the novelist Anthony Powell, who will be 80 on Saturday [21 December 1985]" – note.
- E.20 'Powell: the dancing years: an interview by Kingsley Amis', *Sunday Times*, 15 December 1985.
- E.21 Edward Whitley, *The graduates* (London: Hamish Hamilton, 1986).
A collection of interviews, and articles based on interviews, with well-known Oxford graduates in approximately chronological order from Sir Harold Acton (1922-26) to William Boyd (1980-83). Anthony Powell is pp. 35-45.
- E.22 Nicholas Shakespeare, 'The character of invention', *Times*, 3 April 1986, p. 15.
An interview to mark the publication of *The Fisher King*.
- E.23 Kathy Stephen, 'High priest Anthony Powell and legend of 'Fisher King'', *International Herald Tribune*, 8 May 1986.
- E.24 'On answering an invitation to the dance: Hugh Massingberd meets Anthony Powell, concealer of life by art', *Sunday Telegraph*, 13 May 1990, *Review* p. XI.
- E.25 'Books do furnish a room', *Tatler*, September 1990, pp. 146-153, 157.
An interview with Anthony and Lady Violet Powell, with photographs of The Chantry (exterior and interior).
- E.26 'The Lord of the Dance', *Sunday Times*, 16 December 1990, *Books* p. 4.
A narrative account of an interview by Penny Perrick.
- E.27 'A question of upbringing: D.J. Taylor talks to Anthony Powell', *Sunday Times*, 29 January 1995, *Books* p. 8.
- E.28 Brigitte Mitchell, 'Anthony Powell ou l'après-midi d'un faune : entretien avec Anthony Powell', in *Oxford, 1919-1939* [subtitle on cover] *un creuset intellectuel, ou les métamorphoses d'une génération*, dirigé par Françoise du Sorbier (Paris: Editions Autrement, 1991) pp. 40-46.
- E.29 'Romance to the music of time', *Daily Mail*, 24 February 2001, *Weekend* pp. 23-24.
'Lady Violet Powell... tells WENDY LEIGH about life with the last grand old man of English letters [Anthony Powell], the literary stars they mingled with, and her controversial brother, Lord Longford' – note at head of article.

F. MISCELLANEA AND SOME OUT-OF-THE-WAY POWELL CRITICISM

For fuller coverage of the considerable body of critical and scholarly writing about Anthony Powell, the reader is referred to the following:

Stanton, R.J., *A Bibliography of Modern British Novelists*. (Troy, N.Y.: Whitston, 1978). Vol. II, pp. 707-19.

The New Cambridge Bibliography of English Literature. Vol. 4:1900-1950 (London: Cambridge University Press, 1972).

Annual Bibliography of English Language and Literature

Year's Work in English Studies

MLA Bibliography 1969-1980. Previously published as part of *Proceedings of the Modern Language Association of America*.

MLA International Bibliography 1981-.

The Anthony Powell Resources Pages website.

F.1 'From a chase to a view', *TLS*, 16 February 1951, p. 100.

A middle-page article reviewing Anthony Powell's output up to *A Question of Upbringing*. By Julian Maclaren-Ross [information from *TLS* Centenary Archive via David Horspool, 2002].

F.2 'Who's Who of the Music of Time', *Time and Tide*, 2 and 9 July 1960.

F.3 *A Who's Who of 'The Music of Time' [?(London: Penguin, 1960)?]*.

A four-page pamphlet, magazine size, printed three columns to the page. Headnote begins: "Heinemann's have just published Casanova's Chinese Restaurant' (16s.), the fifth novel in Anthony Powell's series 'The Music of Time'. Note at end: 'Reprinted by kind permission of TIME AND TIDE'.

From the rest of the headnote this appears to be an enlarged version of an article first published in *Time and Tide* to mark the publication in 1957 of *At Lady Molly's* (A.12 (a)). In September 1990 a copy was held in Heinemann's archives at RHGAL.

- F.4 'Penguins and Powell - a rupture', *Evening Standard*, 8 September 1968, p. 6. Refers to letters between Powell and Tony Godwin, then Chief Editor at Penguin. See Biographical Glossary, p. 12.
- F.5 W.H. Pritchard, 'Anthony Powell's serious comedy', *Massachusetts Review*, 10, 4, pp. 812-19, Autumn 1969. An extended review of *The Military Philosophers*.
- F.6 'Anthony Powell: a symposium', *Summary I*, 1, Autumn 1970, pp. 34-128,.
17 English and American contributors including Naomi Bliven, Jilly Cooper, Roy Fuller, Arthur Schlesinger Jr., Alison Lurie, Roland Gant, Jerome Weidman.
For a note on *Summary* see E.7.
- F.7 Bernard Bergonzi, *Anthony Powell* (London: Longman, for the British Council, 1971) (Writers and their work, 221). A revised and enlarged edition of a study first published 1962 as *Writers and their work*, 144.
- F.8 Richard Walker, 'This man is called Anthony Powell. He has trapped thousands into an obsession which they will never be free from', *Punch*, 6 October 1971, p. 6.
A humorous short story featuring a number of Powell characters.
- F.9 Andrew Mylett, 'The musician of time', *Daily Telegraph*, 15 June 1973, *Magazine* p. 37.
- F.10 Clive James, 'They like it here', *New Review*, 3, 29, pp. 53-5, August 1976.
- F.11 Davin, D.M. *Snow upon fire: A Dance to the Music of Time : Anthony Powell*. The W.D. Thomas memorial lecture, delivered at the [University] College [of Swansea] on 16th November, 1976. University College of Swansea, [1977?].
- F.12 Alan Watkins, *Brief Lives, with some Memoirs* (London: Hamish Hamilton, 1982).
Contains "Anthony Powell, 21 December 1905- ", pp. 140-146, with a cartoon of Powell by Mark Boxer on p. 141.
- F.13 W.H. Pritchard, 'Anthony Powell's gift', *Hudson Review* 27,3, Autumn 1984, pp. 363-70,.
This issue contains announcement that the Bennett Award for 1984 is presented to Anthony Powell. W.H. Pritchard was a member of the Selection Committee.

- F.14 THE BENNETT AWARD, 1984 | *The Hudson Review* is honored to announce that the Bennett Award for | 1984 is presented to | ANTHONY POWELL [...] | Award Ceremony U.S. Embassy, Grosvenor Square | Thursday, October 25, 1984 London [thin rule, thick rule].
A leaflet, 16 x 9 ins. [408 x 230 mm.], folded once. Verso of front contains a biographical note, a photo of Powell and a list of his works. Inside recto has a facsimile of a page of corrected typescript of *O, How the Wheel Becomes It!* Last page has some notes on the Bennett Award with names of the Selection Committee for 1984 and previous recipients.
- F.15 "Mark Members", *Iron Aspidistra* (Oxford: Sycamore Press, 1985).
A poem written by the late Roy Fuller as a tribute to Powell on his 80th birthday. Contains a spoof publisher's permission acknowledgement and a spoof biographical note on Members, a poet, publisher and one-time secretary to the novelist St John Clarke in *Dance*.
400 copies were printed, of which 80 contain the note: "This is one of eighty copies for the use of Anthony Powell." The remaining 320 were priced initially at £1.50, later increased to £3.00 (John Fuller: personal communication).
- F.16 'Anthony Powell at eighty', *Spectator*, 21/28 December 1985, pp. 56-7, 60.
Tributes by Ferdinand Mount, Lord David Cecil and Mark Boxer, and "A quiz to The Music of time" by George Clive.
- F.17 Jay Parini, 'Anthony Powell at eighty', *Boston Globe*, 19 January 1986, pp. 13, 64, 68-73.
- F.18 Allan Massie, 'In celebration: Anthony Powell', *Fiction Magazine*, February 1986, pp. 14-18.
An essay on *A Buyer's Market*.
- F.19 Peter Lewis, 'The Dance goes on forever', *Mail on Sunday*, 13 September 1987, *You* p. 30.
An illustrated article to mark the publication of *The Album ...* (A.30).
- F.20 Derwent May, 'Books do furnish an honour', *Sunday Telegraph*, 3 January 1988, p. 8.
On the award to Powell of the CH in the New Year's Honours.
- F.21 'Animal passions: Anthony Powell's cat', *DT*, 25 November 1989, *Magazine* p. 98.
An interview by Alison Nadel, in a weekly series in which well-known personalities talk about their animals.

- F.22 Bernard Levin, 'One of the sillier grudges in the music hall of time', *The Times*, 6 December 1990, p. 12.
A comment on the breach in 1964 between Powell and Malcolm Muggeridge, apparently caused by Muggeridge's unfavourable review of *The Valley of Bones* (see A.16 (a), *Reviews*).
- F.23 Susannah Herbert, 'Awful Widmerpool is unmasked at last', *DT*, 30 December 1991.
- F.24 A. Petrini, 'Anthony Powell: rencontre avec le "Proust anglais"', *Globe Hebdo*, 5-11 January 1994, pp. 52-3.
- F.25 'Diary', *Private Eye*, 27 January 1995, p. 23.
A parody of *Journals 1982-1986*. Unsigned.
- F.26 D.J. Taylor, 'A question of upbringing: D.J. Taylor talks to Anthony Powell, one of the great survivors of the Brideshead Generation', *Sunday Times*, 29 January 1995, *Books* pp. 8-9.
Narrative of an interview with Powell on the publication of his *Journals 1982-1986*.
- F.27 D.J. Taylor, 'On the shelf: Anthony Powell's *Venusberg* is the quintessential 1930s novel', *Sunday Times*, 30 August 1995, *Books* p. 7.
- F.28 Jeremy Treglown, 'Class act: Anthony Powell, chronicler of an era, at ninety', *New Yorker*, 18 December 1995, pp. 106-110, 112-3.
- F.29 W.H. Pritchard, 'The never-ending story', *New Republic*, 19 and 26 August 1996, pp. 51-5.
On the publication of *Dance* in four volumes by University of Chicago Press.
- F.30 Violet Powell, *The Departure Platform* (London: Heinemann, 1998).
A volume of autobiography covering the period from the Second World War to the end of the 1950s.
- F.31 Christopher Hitchens, 'Powell's way', *New York Review of Books*, 28 May 1998, pp. 47-48, 50-51.
- F.32 J.K. Gendre, 'City that came in from the cold', *Independent*, 12 December 1998, *Weekend Review* p. 27.
An article about Riga: speculating on whether this was the setting for the main action of Powell's *Venusberg*.

- F.33 Carolyn Djanogly, *Centurions: a photographic tribute to 100 men and women who have changed the face of 20th-century Britain*, with a forward by Asa Briggs (London: André Deutsch, 1999).
P.111 contains a photograph of Powell dated 16 February 1998. P.110 contains a biographical note of approximately 350 words, with reproduction, alongside it, of a photo of Powell aged 12.
- F.34 Hugh Massingberd, *Daydream Believer: Confessions of a Hero-Worshipper* (London: Macmillan, 2000).
Contains "Sage of the Chantry", pp. 180-212.
- F.35 *Contemporary Authors: a Bio-Bibliographical Guide to Current Writers... : New Revision Series*. (Detroit ([etc]: Thomson/Gale). Vol. 107 pp. 325-331 deals with Powell and contains numerous references to books and articles about him. The entry for Powell covering *Cumulative Index to Contemporary Authors* and to *Contemporary Authors New Revision Series* refers the reader to seven other recent literary reference works.
- F.36 Harry Mount, 'Anthony Powell', *London Magazine*, February/March 2001, pp. 90-93.
- F.37 D.J. Taylor, 'The man who was X. Trapnel: Julian Maclaren-Ross's rackets life, and the hostile world of his fiction', *TLS*, 26 July 2002, pp. 13-14.
"The above is D.J. Taylor's introduction to *Of Love and Hunger*, a new edition of which is published in *Penguin Classics* on August 1." – Endnote.

G. OBITUARIES AND POSTHUMOUS TRIBUTES

i) Signed Articles

Simon Barnes, '... "Powell's Dance is as profoundly serious as only a comedy can be"', *Times*, 30 March 2000, p. 22.

'Genius of the dancing master: John Bayley says Anthony Powell's place at the forefront of English literature is secure', *Sunday Times*, 2 April 2000, *News Review* p. 4.

Andrew Buncombe, 'Anthony Powell, chronicler of Time, dies at 94', *The Independent*, 29 March 2000, p. 6.

'The late Anthony Powell', *Transactions of the Radnorshire Society*, LXX, 2000, pp. 12-14. Signed RWDF [i.e. the Revd Dr R.W.D. Fenn, joint editor of the *Transactions*]. Includes a list of articles by Powell published in the *Transactions*.

'Anthony Powell 1905-2000 : Robert McCrum remembers the author of *A Dance to the Music of Time*', *Observer*, 2 April 2000, *Review* p. 13.

Allan Massie, 'The man who wrote the music of his time', *Daily Mail*, 30 March 2000, p. 82.

Derwent May, 'Last dance for a 20th century giant', *The Times*, 29 March 2000, p. 6.

Ferdinand Mount, 'The last of all his kind', *New York Times Book Review*, 2 April 2000, p. 35.

Ferdinand Mount, 'The passing of Powell', *Prospect*, June 2000, pp. 61-62, 64.

Nigel Reynolds, 'Dance of time stops for last literary lion of the 20th century', *Daily Telegraph*, 29 March 2000, p. 3.

Norman Shrapnel, 'Anthony Powell', *Guardian*, 30 March 2000, p. 20.

John Sloan, 'The novelist as gentleman : an appreciation of *A Dance to the Music of Time*', *Balliol College Annual Record*, 2000, pp. 32-5. With a photograph facing p. 32.

Hilary Spurling, 'Anthony Powell', *The Independent*, 29 March 2000, *Wednesday Review*, p. 6.

D.J. Taylor, 'Mockery, menace and unease : the enduring fiction of Anthony Powell, 1905-2000', *TLS*, 7 April 2000, pp. 18-19.

A.N. Wilson, 'Genius of author who gave us *Widmerpool*', *Daily Telegraph*, 29 March 2000, p. 3.

Robin Young and Alex O'Connell, 'Anthony Powell is dead at 94', *The Times*, 29 March 2000, pp. 1, 6.

ii) Unsigned obituaries

'Anthony Powell, Author whose *A Dance to the Music of Time* anatomised England's changing social scene', *Daily Telegraph*, 29 March 2000, p. 31.

'Anthony Powell, Sharp observer of the social whirl who painted a matchless picture of upper-class bohemian life', *The Times*, 30 March 2000, p. 25.

iii) Lady Violet Powell 1919-2002

a) signed

Peter Stanford, 'Lady Violet Powell', *Guardian*, 17 January 2002, p. 20.

Ingrid Sofrin, 'Tribute to Lady Violet Powell', *Somerset Standard*, 17 January 2002, p. 9.

b) unsigned

'Lady Violet Powell: wife of ...Anthony Powell ...and a gifted literary figure in her own right', *Daily Telegraph*, 15 January 2002, p. 23.

'Lady Violet Powell: devoted wife of Anthony Powell and a lively author in her own right', *The Times*, 16 January 2002. By Ferdinand Mount (John Powell: personal communication).

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