

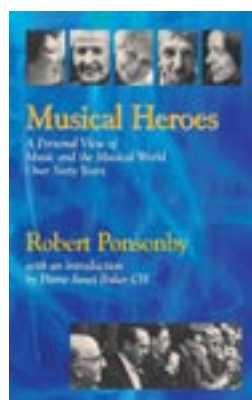
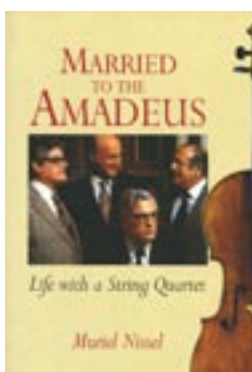
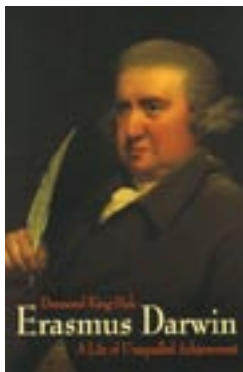
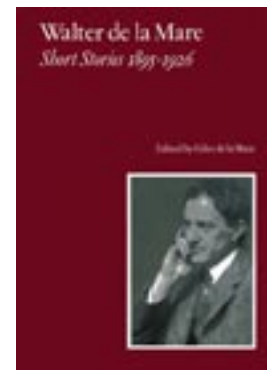
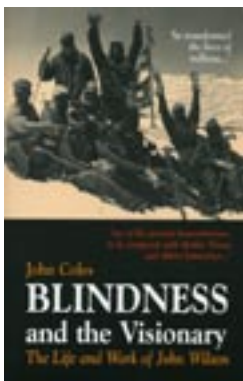
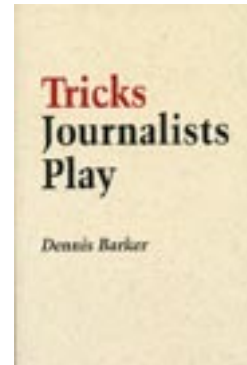
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(1)

***Becoming an Orchestral Musician:***

*A Guide for Aspiring Musicians*

by Richard Davis

(eISBN 9781900357326

ISBN 9781900357234)



*Becoming an Orchestral Musician* takes you on a journey into the musical profession. It is the first comprehensive guide for professional musicians on how to succeed in joining an orchestra or ensemble, and how to survive as an orchestral musician.

Such crucial topics as how to obtain the right tuition, music college versus university, auditioning, nerves, the secrets of ensemble playing and intonation, conductors, the mechanics of the orchestra, performing philosophies and strategies for survival are covered in separate sections. The matter of how to explore and adapt one's musical psyche, the pitfalls of a career in music and the highs and lows of performing are also discussed. The history, mythology and science of music-making and numerous anecdotes provide a vivid background.

It is essential reading for all orchestral musicians, including players of every instrument, whether at college or university or during their career, whether full-time or part-time, and whether professional or amateur, and also for the parents of budding instrumentalists. There are probably more orchestras and ensembles in the length and the breadth of Britain today than ever before.

With the renewed recognition in schools of the importance of music, the competition among younger musicians has become intense. Schools and colleges need to be well informed about career guidance for their students. Richard Davis's book will give the answers to many of the questions those students will be asking.

It has been warmly welcomed by his colleagues in the BBC Philharmonic, and by other musicians, too. Twenty of them have been interviewed by him specially for it on their experiences and on advice they would like to give to younger musicians on many different themes. They include principals and rank and file players, soloists, academics, music critics, fixers, chamber musicians and people involved in management.

Richard Davis is himself principal flute of the BBC Philharmonic, and also Senior Lecturer and an orchestral coach in the Royal Northern College of Music. He has played in virtually all the major orchestras in Britain in his time.

◊ John Clare in *Daily Telegraph*: recommended, in 'Any Questions?'

◊ Sir Edward Downes: 'Thanks so much for your marvellous book... You should be very proud of it – and [Joan and I] both feel it ought to be a "set book" at Music Colleges for all prospective orchestral players.'

◊ *Classical Music*: '...[his] practical guide invites systematic reading from cover to cover... Experienced players will nod in agreement with something on every page... newcomers will be profoundly grateful for page after page of advice just not obtainable from normal conservatoire training... the many tips on relationships with colleagues often overlooked by full-time performers... Beautifully laid out on good-quality opaque paper... Davis's book is an unbeatable-value master-class.'

◊ *Classic FM, The Magazine* (four stars): '...[his] invaluable... book. It certainly fills a gap in the market: no one previously has thought to spell out what it takes to become (and survive) as an orchestral musician. Davis, principal flute of the BBC Philharmonic and a senior lecturer at the Royal Northern College of Music, is better qualified than most to tackle the subject. He has a pragmatic, detached view of the business... This should be required reading for all music students.'

◊ Maggie Cotton, percussionist with City of Birmingham Symphony Orchestra for forty years:

‘Richard Davis’s most excellent book...a gem of unvarnished, thoughtful advice...it should be required that every music teacher in the land should have a copy, digest it thoroughly and pass on the messages to their young...[it] is worth its weight in gold.’

◊ *Musician* (Musicians’ Union Magazine): ‘Essential reading.’

◊ *Glasgow Herald*: ‘...it will undoubtedly prove helpful to anyone considering a career in music... for any concert goer who has ever wondered how the orchestra onstage functions...it also offers an illuminating glimpse into [its] workings and dynamics...’

◊ *Pan, Journal of the British Flute Society*: ‘Almost everything you’ve always wanted to know, but didn’t dare ask, is tackled: counting, nerves, trials, politeness, high finance, Pythagorean tuning... it’s all in there...I must express nothing but admiration for the genial style and content of [his] book.’

◊ *Education*: ‘...a unique insight into the world of professional performers...I would strongly recommend this book to everyone studying or teaching music at a more advanced level, and... essential reading for anyone associated with children who aspire to be professional musicians.’

◊ *Clarinet & Saxophone Society Magazine* (editor’s choice): ‘No aspiring musician can afford to be without this comprehensive guide to entering the music profession...It [should be] kept within easy reach on the bookshelf at home and in the music and career libraries of all schools and colleges... All the practical advice and information is as essential... as a map and guide book is to the discerning traveller.’

◊ Jennifer Cluff, principal flute of Vancouver Island Symphony Orchestra, in reply to a college first-year student’s question on her website, ‘What is the best advice for becoming a professional soloist or symphonic flautist...[and] on the process of auditioning/joining a symphony and/or becoming a professional soloist?’ she wrote: ‘See *Becoming an Orchestral Musician*...this is a phenomenal book! Read it cover to cover!!...[it] is the best book ever written on the subject... and I have read hundreds. I loved it and read it cover to cover in one day.’

◊ Reviewer (Chris Downing) on *Amazon.co.uk* (five stars), from UK: ‘I love these books that relate careers as they really are rather than how a journalist or a professional writer sees them from the outside. This book covers all aspects of being a working musician and can be related to any instruments easily...reading this book will help you avoid the pitfalls, enjoy the successes and understand what you’ll need to be doing every day to earn a crust.’

◊ Rachel Brown, distinguished flautist, lecturer and author, London: ‘Just finished reading your wonderful book. It only arrived two days ago. I’ve read it from cover to cover as I couldn’t put it down. It’s so eloquent and so readable. Time after time I heard a voice in my head saying “Yes! Exactly!” Now I’m completely behind with the work I should have been doing but I feel like working...I’m sure the book will be an inspiration to so many.’

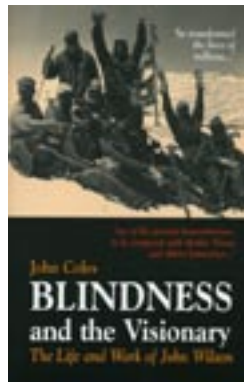
◊ Reviewer on *Amazon.co.uk* (five stars), from Moscow: ‘[It] transported me from the audience, my normal vantage point, to behind the scenes of an orchestra...I read this book from cover to cover in one day, never losing interest -- and I’m not a musician! Strongly recommended for any serious music fan, and an absolute must for any music student (and his or her parents).’

◊ *Winds*: ‘...it will have balanced suggestions for any query you might have about the music business...[it] should be in every school library and on the bookshelf of every music teacher and professional player.’

◊ All Flutes Plus bookshop: ‘Congratulations on an excellent book. We are certainly very pleased to recommend it as a “must have” to all aspiring young professional musicians and their parents. A much needed publication, I’m sure it will be deservedly successful.’

(2)

***Blindness and the Visionary:***  
*The Life and Work of John Wilson*  
by John Coles  
(eISBN 9781900357333  
ISBN 9781900357258)



John Wilson did more than anyone else to prevent and cure blindness, and help blind people, throughout the world between the 1940s and his death in 1999. In addition, he made a significant contribution to the cause of disabled people in general. His achievements deserve comparison with those of other charismatic figures such as Helen Keller and Albert Schweitzer.

A man of action and unflagging energy, with exceptional determination, imagination and compassion, and analytical and organizational ability, he changed millions of people's lives for the better by developing systems and techniques for preventing and curing blindness, and by spurring on the process by which blind people have come to be able to play a full, active and creative role in society.

His story is a moving one. Blinded himself in a school experiment in 1931 at the age of twelve, he went on to read law at Oxford. After joining the National Institute for the Blind as an administrator, he took part in 1946-7 in an epic government-sponsored tour of the African and Middle Eastern territories in what was then the British Empire that lasted nine months, studying the intractable problems of blindness there. It led to the formation of what was to become the Royal Commonwealth Society for the Blind, now known as Sight Savers International.

In the wake of his sustained campaigns for the cure and prevention of blindness, above all in Africa and the Indian sub-continent, underpinned by the indomitable support of his wife Jean, John Wilson became a leading activist and mentor for blind and disabled people both at the UN and world-wide; and he was to found further important institutions such as the International Agency for the Prevention of Blindness and Impact, which focusses on the universal challenge of avoidable disability. He was an enthusiastic globe-trotter, a powerful orator, a much-loved member of his family and a highly respected friend and colleague of large numbers of people with whom he worked across the continents.

This inspiring tale of how one remarkable man travelled the world and transformed countless lives will have a strong appeal to the general public. It will also be of direct interest to people involved in charities and other institutions, particularly those concerned with blindness and disability. Meticulously researched, it is primarily based on John Wilson's Braille diaries and his other papers, the records at Sight Savers and interviews in many different countries with people who knew him.

Sir John Coles, who has been non-executive chairman of Sight Savers International, has had a distinguished diplomatic career. Among other things, he was Permanent Under-Secretary at the Foreign Office and Head of the Diplomatic Service for three years from 1994.

◊ Lord Colin Low, chairman, Royal National Institute of the Blind: 'I have just finished reading *Blindness and the Visionary* and felt I must write and tell you how enthralling I found it...[it is] an absolutely splendid addition to the literature on blindness, in every way worthy of its subject.'

◊ Ramachanda Pararajasegaram, consultant to World Health Organization, in *International Agency for the Prevention of Blindness Review*: '...the story, related with sensitivity and objectivity, of a unique personality destined...to become a globally renowned voice, rendering a clarion call to action, against avoidable disablement...I have had immense enjoyment reading this book, which has deepened my understanding even better of the humanity behind John Wilson. I feel re-inspired, re-enthused and

re-energized to help carry out what we have collaboratively pledged to do...No reader would fail to be inspired by this book on [his] life and work, so expertly put together by John Coles...'

◊ *New Beacon*: 'John Wilson was once described on a Desert Island Discs interview as 'one of life's doers'. He was a towering figure on the international scene, whose inspiring leadership of the Royal Commonwealth Society for the Blind, the International Agency for the Prevention of Blindness and the Impact Foundation affected the lives of millions...This comprehensive new biography by the non-executive chairman of Sight Savers International...sheds a wealth of new light on his remarkable life.'

◊ Barbara Duncan in *Disability World* review: '...an insightful, respectful and colourful biography... Coles does a good job of portraying Wilson's personality, outlook and style of work and captures how important his partnership was with his wife...[It] is hard to put down; I intended to skim it and ended reading the whole book in one sitting.'

◊ *The Tablet*: '...an inspiring story of one man's contribution to human welfare, and also of how good administrative skills, which he had in abundance, complement inspirational leadership.'

◊ *Commonwealth Broadcaster*: 'One of the Commonwealth's greatest visionaries was a man who could not see...Since the organization [the future Sight Savers] began in 1950, its efforts resulted in treatment for potentially blinding conditions for over 65 million people, and the restoration of sight to over 5 million people...an excellent biography. It shows the true potential of Commonwealth Associations as a force for good in the world...'

◊ Professor Andrew Elkington, chairman, British Council for Prevention of Blindness, in *Journal of Community Eye Health*: '[My father] was a doctor in General Practice and had heard of a 12-year-old boy losing the sight of both eyes in an explosion at school...That boy was John Wilson. He grew up to be a man who conquered his own disability and transformed the lives of literally millions of people in a similar predicament. This book is a fascinating account of how this was done...I met Sir John only once. He spoke in the Royal Albert Hall to an audience of over 3000. We were all riveted. You could have heard a pin drop. At the reception afterwards he was the life and soul of the party...Then I was introduced: a privilege I shall never forget.'

◊ *Mid Sussex Times*: 'His was a familiar face in Haywards Heath: serious and determined...Wilson developed systems and techniques for preventing and curing blindness, and spurred the process that has enabled blind people to play an active, full and creative role in today's society...a very factual account of a great man's achievement.'

◊ *Disability Now*, under 'audio books': 'Those wishing to hear more about somebody who has made a major contribution to the lives of disabled people worldwide will be fascinated by the well-researched biography of Sir John Wilson. During the second half of the 20th century he – arguably – did more than anyone to prevent and cure blindness...'

(3)

**Erasmus Darwin:**

*A Life of Unequalled Achievement*

by Desmond King-Hele

(eISBN 9781900357340

ISBN 9781900357081)



It has been said of Erasmus Darwin (1731-1802) that no one from his day to ours has ever rivalled him in his achievements in such a wide range of fields. He was a far-sighted scientific genius, fertile in theory and invention, and one of the foremost physicians of his time. His gift for friendship enabled him to recruit the members of the Lunar Society of Birmingham which is often seen as the main intellectual powerhouse of the Industrial Revolution in England. He was especially close to Franklin, Wedgwood, Boulton and Watt. Towards the end of his life he gained recognition as the leading English poet in the country, and he deeply influenced Blake, Wordsworth, Coleridge and Shelley.

The most striking of Darwin's many talents was his extraordinary scientific insight in physics, chemistry, geology, meteorology and all aspects of biology -- his deepest insight being his evolutionary theory of life. Two of his books, the *Zoonomia*, which made him famous as the leading medical mind of the 1790s, and *The Temple of Nature*, a long poem, show that he believed life developed from microscopic specks in primeval seas through fishes and amphibians to 'humankind'. But he failed to convince the world about biological evolution: that was left to his grandson Charles. Erasmus was the first person to give a full description of how clouds form and of photosynthesis in plants. He was also an obsessive inventor of mechanical devices, among them a speaking machine, a copying machine and the steering technique used in modern cars.

Substantial donations of Darwin family papers recently to the Cambridge University Library, including over 170 letters written by Erasmus Darwin himself, have made it possible for the author to tell much of the enthralling story of his life in Erasmus' own words.

Desmond King-Hele, who is the leading authority on Erasmus Darwin having studied his life and work for three decades, is a mathematician and physicist who is an expert on space research by satellite, in particular on the Earth's gravity field and the upper atmosphere.

◁W.F. Bynum in *Nature*: 'To most people who have heard of him, Erasmus Darwin was a successful doctor, bad poet and, most significantly, the grandfather of Charles Darwin. In this astonishing book, Desmond King-Hele seeks to reverse the judgement and argue that Charles should rather be remembered as Erasmus's grandson...[that] Erasmus was much the brighter spark, a genius of rare qualities... Few scientific lives have ever been so carefully and thoughtfully examined. There are no final words in history, but this is a biography for which the word definitive can be aptly applied.'

◁Patricia Fara in *Times Higher Educational Supplement*: 'Instead of being dismissed as the whimsical creator of 'a bizarre tale of gaudily dressed characters engrossed in various forms of polygamy', [he] is now recognized as an influential author and an important man of science who made vital contributions to the early stages of English industrialization...A moving and amply researched narrative of a man who for [the author] has acquired a heroic stature...'

◁*Choice*: '...King-Hele's splendid biography of Charles Darwin's grandfather...'

◁Brian J. Ford in *Notes and Records of the Royal Society*: '...a book that is required reading for any historian of science, and which should be digested by present-day researchers if they wish to keep a hold on reality. It tells the tale of a full and productive life, rich in learning and good works, filled with experiences and overflowing with insights and wide-ranging innovation...[It is] set to become the standard work on a pioneering scientist about whom we all need to know more...As the polymath doctor reminds us, and as this book fittingly testifies, it is the individual enthusiast who embraces

science to the fullest extent and helps create the future. It is when disciplines meld into a great overview of science that we see the greatest conceptual steps. Erasmus Darwin was a fine example and [the author], who has transgressed boundaries of his own to bring us this enthralling story, reminds us of the salient fact that great minds are not inhibited by disciplinary constraints. Rather, they are stimulated by overcoming them. There are lessons in this admirable book for the most futuristic young bioscientist, and timely instruction for the most recalcitrant of conformists.’

◊ *Library Journal*: ‘...what may be the definitive biography...[it] will appeal to both scholars and general readers. Highly recommended.’

◊ Roy Porter in *Literary Review*: ‘...for the past forty years, this distinguished physicist has devoted his spare time to rediscovering and rehabilitating one of the greatest intellectual all-rounders this country has ever produced...Is he truly a neglected genius? Does he live up to Coleridge’s judgement of 1796: ‘I think he is the first literary character in Europe, and the most original-minded man’? The short answer is yes...The non-stop bustling life of this giant is recounted here in a racy, chatty, relaxed style, just right for the subject. All praise to Desmond King-Hele for resurrecting one of the most appealing Englishmen.’

◊ *The Scotsman*, Book Reviews: ‘Charles Darwin’s grandfather was just as brilliant a scientist, but he was also an inventor of genius, an outstanding poet and an acclaimed doctor. [This] biography does full justice to a man who emerges as one of the founding fathers of the modern age...On any definition, this is an amazing life...’

◊ *Amazon.co.uk*: ‘...highly readable, terrific on the scientific background to the Industrial Revolution and guaranteed to make even the most hyperactive over-achiever feel inadequate.’

◊ *Publishers Weekly*: ‘...This engaging, totally unstuffy biography of the prolific inventor, physician, poet and naturalist brings him out from the shadow of his more famous grandson, Charles Darwin, and should force a reappraisal of his place in history...This brilliant biography plunges us deep into the scientific, medical and industrial revolutions and the birth of the modern age.’

◊ *Scotland on Sunday*: ‘A deist, a stutterer and conversationalist of such accomplishment that even Coleridge was impressed, Erasmus Darwin also came up with a theory of evolution some 70 years before his grandson Charles turned his mind to it...[His] other inventions, discoveries and contributions to the history of science are so numerous that a list of them comprises a 19-line footnote at the end...Artesian wells, copying machines, photosynthesis, electrotherapy? Rocket motors, submarines, telescopes, water as H<sub>2</sub>O? King-Hele admits to being astounded by the range, inventiveness and productivity of the Darwinian brain.’



(4)

***Handsworth Revolution:***

*The Odyssey of a School*

by David Winkley

(eISBN 9781900357357

ISBN 9781900357210)



*Handsworth Revolution* has been widely acclaimed as an important book. It charts the progress of an inner-city primary school over twenty three years, describing and analysing its evolution in the context of a local community at a time of rapid change. It is addictively readable, with a strong narrative drive which takes us on a personal, historical and philosophical journey that is enlivened by a vivid sense of the texture of real school life. It is much more than entertaining. It pauses from time to time to engage in profound and penetrating analysis of issues such as school leadership, the role of teaching and learning, the shifting political influences on education, the problems of social disadvantage, the experience of ethnic minority communities.

It also celebrates the powerful impact of teachers and schools on children's lives, and has been enthusiastically received by young teachers and students in training, as well as by headteachers looking for reassurance and support on the question of the value of primary education. It is already being extensively used on teacher-education and leadership and management courses, both within and outside the world of education, sometimes as a set text. It will be of great interest in addition to sociologists, political analysts and local historians.

This is a book not to miss. Its exceptionally positive reception from commentators in various fields suggests that it will come to be regarded as a classic of its kind, one of the few portraits of the actual life of teaching that has both become an important text for the academy and at the same time attracted a substantial general readership.

Sir David Winkley was head of Grove School, Handsworth, from 1974 to 1997, and was founder of the National Primary Trust in 1987. Since 1999 he has been an honorary professor at the University of Birmingham. He has written several other books and over sixty articles on various learned subjects.

◇ Professor Tim Brighouse, now commissioner for schools in London, said at the launch of the book in Birmingham, where he was in charge of education, that he would recommend it to everyone in the field of education at every opportunity.

◇ John Clare in *Telegraph*: '...inspirational...' Highly recommended.

◇ Archbishop of Canterbury: '...Sir David Winkley's vivid and exciting book on the regeneration of a Birmingham primary school...'

◇ Professor Richard Hoggart: 'I've read *Handsworth Revolution* with the greatest pleasure.

A marvellous read -- highly intelligent, charitable and brave as well as honest.'

◇ Frank Robinson, Director, Headstart in the Midlands, Head and Deputy Headteachers Training Programme: 'I'm writing particularly to say how splendid *Handsworth Revolution* is -- every page peppered with good sound advice for future heads. That's why I've made it one of the set books for our new heads' course. As an account of a remarkable school, I think it's unique.'

◇ Professor A.H. Halsey, Professor Emeritus in Social Sciences, University of Oxford: 'I am delighted with *Handsworth Revolution* and I shall continue to think about it at bedtime for a long time to come... What I like is the way you convey the atmosphere of a school, the problems of children, parents, colleagues. And you give fresh insight to PGCE candidates as to what they have in store...'

◇ Dr Ranjit Sondhi, Governor of the BBC, in charge of Education and the English Regions: 'An acutely perceptive, hugely entertaining and deeply humane book. Withering spirits in the world of

teaching will be greatly inspired by *Handsworth Revolution*. Parents everywhere will be reassured; the future of all our children is secure in the hands of philosopher-practitioners like David Winkley.’

◊ Professor John MacBeath, Department of Education, University of Cambridge: ‘I hesitate to retread the “unputdownable” cliché but this is one of the few books which I can say, with hand on heart, I had to pursue to the final page. David is a master storyteller but always surprising us with a deep undercurrent of ideas, challenging conventional wisdom about the way it is “spoed to be”. I think I now have a much firmer grip too on that other overworked term “leadership”, which, in David Winkley’s account, fits none of the neat prescriptions that characterize so many tedious texts.’

◊ Professor Zoe-Jane Playdon, Kings College, London: ‘I liked this book hugely. It’s really rare to find someone who can give such a sustained account of one school, from a broadly humanistic viewpoint. It’s a real achievement, and a richly textured practitioner account which is as much about national change as about David Winkley’s own life.’

◊ Professor Roger Woods, Dean of the School of Education, University of Central England: ‘I keep dipping into it when I’m supposed to be writing business plans! It’s fantastic. Reading about the school, the characters and the accounts of ex-pupils, how schools really work, what the place of schooling is in the long term in people’s lives.’

◊ Professor Ted Wragg in *Times Education Supplement*: ‘Well written...engaging...a pleasure to read. It shows what miracles can be wrought...a powerful example of someone who refused to bow the knee, and won.’

◊ Hilary Wilce in *Independent*: ‘Hurry...and order [this book], that most unlikely thing, an adventure story about education. In fact, order it for anyone -- parent, teacher, student -- interested in children and what helps them grow.’ And in her book, *How to Help Your Child Succeed at School*: ‘David Winkley, a wise and gifted former Birmingham school head, whose ground-breaking ideas about children’s potential now influence primary schools across the country...’

◊ Dr Simon Szreter, Reader in History and Public Policy, University of Cambridge: ‘*Handsworth Revolution* is about the place where reality and dreams meet. Long-term educational success in one of the country’s most persistently underprivileged communities really is a story and a half; and one for us all to reflect on.’

◊ Chris Arnott in *Guardian*: ‘Sir David Winkley, an Oxford don who became a headteacher...tells in *Handsworth Revolution* how he took over an inner-city school in that Birmingham suburb in the 1970s and transformed it into one of the most lavishly praised educational institutions in the country...’

◊ Robin Strafe in *Newbury Weekly News*: ‘A compelling personal memoir...an abundance of energy, enthusiasm and remarkable vision...’

◊ Samantha Welling, Bristol, in *Amazon.co.uk*: ‘As a teacher myself I was hugely impressed by David Winkley’s book. The story of his time as a head of an inner-city primary school is by turns moving, comic and tragic. Almost entirely anecdotal and written in a light, engaging style, this book is an essential read for anyone who has been involved in education and will even appeal to those who have not. Highly recommended.’

◊ *Handsworth Revolution* is a set book for the Tavistock Clinic, Oxford Brookes University, University of Central England, and Headstart in the Midlands (Head and Deputy Headteachers Training Programme); and recommended reading for Warwick Business School and University of the West of England, Bristol.

(5)

***History at War:***

*The Campaigns of an Historian*

by Noble Frankland

(eISBN 9781900357364

ISBN 9781900357104)



*History at War* is a unique book. It throws light on important unexplored aspects of the pursuit of historical truth. It tells how, alone among historians, Noble Frankland fought in the bomber offensive during the Second World War and then, together with Sir Charles Webster, wrote its official history; how he transformed the Imperial War Museum from a dying institution into one of the world's leading historical centres for the study of the conflicts of the twentieth century; how he played a major part in television documentary productions, including in particular *The World at War*; and how he wrote a series of original, rigorously researched historical works.

In *History at War* he describes the battles he had to fight against the mandarins and media merchants who sought to impose a spin on history to suit their own ends, and were ruthless and unscrupulous in their methods. Its meticulous documentation gives a guarantee of authenticity to his staggering account of how those in high places tried to distort history, which might otherwise seem scarcely credible. The revelations about 'Bomber' Harris' relations with his superior, Lord Portal, during the war and their joint opposition to the two authors' account of the strategic air offensive, still a highly topical issue, will set alight a new debate among military and other historians.

Unlike most books on the theory and practice of history, it does not confine itself to what can be written on the page. It also covers Dr Frankland's experience of demonstrating history in museum galleries, on the television screen, on sites such as Duxford Airfield near Cambridge, and on board HMS Belfast in the Pool of London. The problem for historians of publishing a full and unbiased account and analysis of controversial events and episodes in politics and international affairs is as acute in the 1990s as it ever has been. All readers with a concern for the truth will learn much about such issues from this unflinching and penetrating book.

Noble Frankland, CBE, CB, served in the RAF from 1941 to 1945, and was a navigator in Bomber Command. He was awarded the DFC in 1944. He became Official Military Historian to the Cabinet Office in 1951-8 and co-author with Sir Charles Webster of the official history of the strategic air offensive, published in four volumes in 1961. He was Director of the Imperial War Museum from 1960 to 1982.

◇Robert Crawford, Director-General, Imperial War Museum: '...it is brilliant, rivetingly trenchant, and should be required reading for all aspirant historians.'

◇Professor R.B. Wernham, former Professor of Modern History, Oxford: 'It really is a splendid and fascinating story, and a sharp warning to historians to beware of mandarins and great commanders. In Francis Bacon's categorization: "Some books are to be tasted, some to be swallowed, and a few to be chewed and digested." It certainly rates among the few.'

◇Professor Geoffrey Best in *TLS*: 'The subtitle is exactly right for a book by Noble Frankland, a tough character who views the successive phases of his post-war life as battles to bring truths and lessons plainly before the public, and who can happily conclude that he has been generally successful. In at least two fields -- the history of the most painfully controversial of Allied campaigns in the Second World War, and the rescue and make-over of the least well-known of London's great museums -- his achievements have been of great national value and importance...this astringently truth-telling professional autobiography... required reading for historians of the British Establishment from Attlee to Macmillan...'

- ◊ Piers Mackesey, Fellow of British Academy and former Fellow of Pembroke College, Oxford: ‘...I admired *History at War* on many levels -- characterizations of Webster, Bradley, Willis, etc, the balance between Museum Trustees and the chief executive, functioning of Civil Service, Bomber Command, the picture of [Noble Frankland’s] developing career and the qualities it called for, etc. I often laughed aloud at the wit and the penetrating observations of functioning individuals. Also much enjoyed final reflections on history by a practitioner. Haven’t enjoyed a book so much for ages.’
- ◊ Professor Brian Bond, Department of Military History, King’s College, London, in *Notes and Queries*: ‘What makes this book unusual, perhaps even unique, among historians’ memoirs is that Dr Frankland has meticulously preserved the evidence of all the controversies in which he has been involved.’ From a speech: ‘...my historical book of the year.’
- ◊ Judge Derek Hill-Smith: ‘As a piece of investigative writing -- superbly phrased -- it surely has no equal as a recollective exercise; exquisitely presented, it outstands anything I have read elsewhere.’
- ◊ Robert S. Redmond in *Contemporary Review*: ‘It leaves us in no doubt that, contrary to the ideas of his detractors, he really did know what it was like at the sharp end of the war in the RAF.’
- ◊ Christina de Bellaigue, Lecturer, Paris III University: ‘Having just finished reading *History at War*, I wanted to write and express my appreciation of the book which I found fascinating, moving and reassuring...I must admit that I thought it unlikely that I would read more than a few pages. However, I was very quickly drawn in.’
- ◊ Professor Hugh Kearney, historian: ‘I enjoyed all of it but particularly your character sketch of Admiral Algernon Willis. Your book restores my sometimes faltering faith in the value of history.’
- ◊ Sir Oliver Millar, former Director of the Royal Collection: ‘I feel compelled to write to say how enormously I have enjoyed reading *History at War*. I have found it entirely fascinating and memorably well put together and written, if I may say so. You have written something of great value on a series of topics which have not been so authoritatively handled before.’
- ◊ Robert Miller, a Volunteer Guide to the Imperial War Museum: ‘...it is a stunning work. I have recommended it to friends interested in history to show what the work of a first-class historian is really like.’
- ◊ Edward Hearn, DFC and Bar: ‘It was captivating in that whilst delving into the motivation of a true historian, it also covered a wide range of people and events (and is so well documented!).’
- ◊ Geoffrey McComas, formerly of the Sudan Political Service: ‘May I say how much I enjoyed the book. It was so well documented and so clearly argued that I found it an enthralling read.’

(6)

***Inherit the Truth 1939-1945:***  
*The Documented Experiences of a  
Survivor of Auschwitz and Belsen*  
by Anita Lasker-Wallfisch  
(eISBN 9781900357371  
ISBN 9781900357012)



This is the story of the destruction of a talented Jewish family, and of the survival against all the odds of two young sisters. It is one of the most moving stories to emerge from the Second World War. Anita and her elder sister Renate defied death at the hands of the Gestapo and the SS over a period of two and a half years when they were sucked into the whirlpool of Nazi mass extermination, being first imprisoned as ‘criminals’ and then being transferred, separately, to Auschwitz, and finally to Belsen when the Russians approached. They were saved by their exceptional courage, determination and ingenuity, and by several improbable strokes of luck. At Auschwitz, Anita escaped annihilation through her talents as a cellist when she was co-opted into the camp orchestra directed by Alma Rosé, niece of Gustav Mahler.

Her book is especially remarkable because of the many documents she has managed to preserve, most of them now lodged in the archives of the Imperial War Museum in London. In a sequence of family letters to her sister Marianne, who was marooned in England, from just before the war to 1942 when her parents were deported and liquidated, an atmosphere of happy normality gradually gives way to latent terror and foreboding. The appalling predicament of the Lasker family, and of Anita and Renate in particular when the rest of their relations had been deported and they were left totally alone in Breslau, could not be more poignantly conveyed. They were caught by the Gestapo trying to flee to Paris, and sent to prison: another piece of ‘luck’, as it turned out, since they were spared the worse horrors of Auschwitz for a crucial year.

After the liberation of Belsen in April 1945, the correspondence with Marianne in England resumed. Anita was seconded to the British Army, and she quotes first-hand material about the early days of the occupation, including a transcript of part of the Lüneburg trial in late 1945 when she gave evidence about Nazi atrocities at Auschwitz and Belsen, and was confronted in court by her tormentors.

In 1946 she and Renate were both finally permitted to emigrate to England. Three years later, Anita became a founder member of the English Chamber Orchestra, in which she continued to play the cello until recently. Anita’s book featured in BBC Radio 4’s ‘Desert Island Discs’ programme on 25th August 1996. She had also told her story in a series of five BBC Radio 4 programmes in 1994; and a BBC 2 TV film about her experiences, *Playing to Survive*, was screened in October 1996.

◇Walter Laqueur, Center for Strategic and International Studies, Washington, in *Holocaust and Genocide Studies*: ‘It is my job...to read most of the current literature on the Holocaust, and if someone had the time and inclination to read only one book published recently, I would...choose without hesitation a small book [*Inherit the Truth*] which appeared last month in England...it is precisely as a historian that I recommend this account...’

◇Sir Martin Gilbert in his Preface: ‘Like so much in this book, the story of liberation brings a chill to the spine and the realization of the miracle of survival. Anita Lasker-Wallfisch has given an account which, in its personal immediacy, conveys many elements of the almost unconveyable.’

◇Peter Lennon in the *Guardian*: ‘There are the baleful routines of war, which we persuade ourselves we can just about cope with mentally, and then the obscene recesses of war featuring particularly perverse human behaviour which baffles us almost more than it appals. The Ladies’ Orchestra, formed

of Auschwitz inmates, set up by the Nazis to provide stirring music daily at the extermination camp, is one of those aberrations. When you meet someone who played in that orchestra, greedy curiosity prompts you to ask: “What was it like?” Then you panic in case they might actually be able to convey the experience to you. If anyone could, it would be Anita Lasker-Wallfisch...’

◊ In December 2002, the German Ambassador, Thomas Matussek, presented Anita Lasker-Wallfisch with the Cross of the Order of Merit of the Federal Republic of Germany, and said this in his address, referring to her plea for understanding and tolerance between Britain and Germany, especially among young people: ‘You overcame this natural hatred, this natural bitterness. In an extraordinary achievement, you have devoted your life to turning the most terrifying and traumatic personal experience into a universal message. It is a timeless appeal, to which we must listen and remind ourselves of over and over again.’

◊ *Classical Music*: ‘...a harrowing account of how a sixteen-year-old had survived enormous atrocities...due largely to her ability to play the cello.’

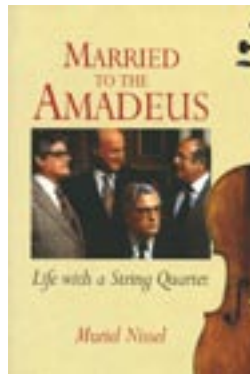
◊ Interview with Anita Lasker-Wallfisch in *Independent on Sunday*: ‘There was never any doubt about the alternative to playing in the orchestra. “I was once asked on Newsnight, ‘How did you know that there were gas chambers at Auschwitz?’ ” She gestures to a building ten yards away. “They weren’t exactly hidden. We saw the people going in and coming out as smoke”... “[The book] started with watching a TV documentary in 1985. My son said to me: ‘Actually, you’ve never told us anything.’ I decide to write down something strictly for my children.” This narrative was shared with a wider audience when she was persuaded to give a series of radio talks and in turn led to her book.’

◊ Michael Kennedy in *Sunday Telegraph*: ‘Books about the Holocaust have a numbing effect. How can anyone who was not there begin to comprehend the unspeakable horror of it all?...What is almost unbelievable is the resilience of the human spirit as exemplified by those who experienced Auschwitz and other camps. Two recent books, one by a victim, the other by a survivor [Anita Lasker-Wallfisch], add valuably to the documentation of a ghastly period in history.’

◊ Raphael Wallfisch, interviewed in the *Sunday Times*: ‘The first time I noticed the number, 69388, on my mother’s arm, I asked, as any young child would, what it was for. Her answer was that she had once been in prison, but she never invited any further comment...The history came out in bits and pieces...I knew that she played the cello in the Auschwitz orchestra, but never the fine details, until she wrote the book.’

(7)

***Married to the Amadeus:***  
*Life with a String Quartet*  
by Muriel Nissel  
(eISBN 9781900357388  
ISBN 9781900357128)



The Amadeus Quartet, which was active from 1948 until 1987 when its viola player Peter Schidlöf died, is probably the most famous and distinguished string quartet of the 20th century. It played to a wide variety of audiences on innumerable occasions in all the major countries of the world, and produced a galaxy of recordings, many of which are still available. The intensity of its music-making was breathtaking.

Muriel Nissel, the author of *Married to the Amadeus*, is the wife of Siegmund Nissel, the second violinist. Her book tells the extraordinary and moving story of the Quartet, with its many triumphs and its periodic setbacks and traumas, from the inside for the forty years from its inception during the time after the Second World War up to the 1980s. She reveals how it moulded the lives of the four players and their wives and families in unexpected ways, and how they all became inextricably involved in this unique joint enterprise. The fashion in which work and family life interacted was crucial to the Quartet's survival. She returned to her professional life as a statistician when the children went to school and describes how difficult it was in the 1960s for a married woman with children to achieve equal status with men at work; and she tells of the problems she also had to face at home finding satisfactory ways of caring for her family.

Remarkably, the four members of the Quartet remained unchanged throughout. They each of them had exceptional qualities. Norbert Brainin, the first violin, Siegmund Nissel and Peter Schidlöf, all refugees from Vienna, had first met in internment camps in Britain in 1940. Martin Lovett, the cellist, joined them not long after the war, at a moment when the musical climate was sympathetic to chamber music and the record industry was booming. They never looked back.

Nobody who has read Muriel Nissel's absorbing book will ever be able to listen to a string quartet again without being aware of the immense commitment such a group demands of the players and of their families too, and of the longstanding emotional, aesthetic and organizational complexities it entails.

Muriel Nissel worked in the Civil Service until she married Siegmund Nissel in 1957. Later she joined the Central Statistical Office and was the first editor of *Social Trends*. She was a member of the Gulbenkian Enquiry into the Training of Musicians in the 1970s.

◇ Andrew Green in *Classical Music*: '...a thoroughly absorbing, well-written account of the Amadeus Quartet story observed from the inside...[It] has the benefit of many penetrating insights – not simply into how wives and families are affected by the lifestyle adopted of necessity by the members of a top-notch ensemble, but into the true nature of that lifestyle itself...It is a book, in truth, about an octet, with all the characters utterly believable, aided by an excellent photographic record, plus an appendix containing not just a complete discography but a list of all the quartets who have benefited from the Amadeus' International Summer Course. Very revealing.'

◇ Patrick Carnegy in *TLS*: 'There are memorable sketches of musician colleagues – Cecil Aronowitz...Alfred Brendel...David Oistrakh... and of the Amadeus playing Britten's Third Quartet privately to the composer only months before his death. The legacy of the Amadeus lives on in their recordings and in the many fine ensembles they have coached. Looking back on the forty years of their pre-eminence in the classic string quartet repertory, it is amazing how much of their reputation was won by the sheer quality of their performances, unaided by the marketing and image-making that is par for the

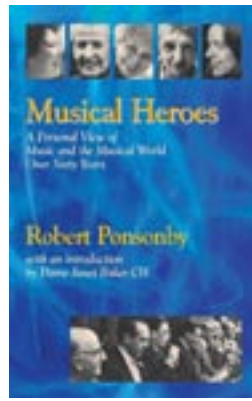
course today...the story of the invisible life of the Wolf Gang is never less than candidly and engagingly told.'

◊Martin Boyd in the *Strad*: '...the eloquent and cerebral wife of second violinist Siegmund presents us with an engaging account of the Amadeus' rise to pre-eminence...she successfully conveys a sense of how important a stable family life was to her husband and the other members of the jet-setting Amadeus...This book is about the vicissitudes of personal and professional relationships. Muriel Nissel's close proximity to the Amadeus Quartet enables her to give a privileged insight into the workings and group dynamics of this remarkable and long-lasting ensemble.'



(8)

***Musical Heroes:***  
*A Personal View of  
Music and the Musical World  
Over Sixty Years*  
by Robert Ponsonby  
(eISBN 9781900357395  
ISBN 9781900357296)



Robert Ponsonby has been at the centre of the music world both in Britain and elsewhere for some sixty years, and *Musical Heroes* is a distillation of his experiences, achievements and friendships in that world, where, among other things, he was Controller, Music, at the BBC from 1972 to 1985. With its deft touch and its empathy, it is both captivating and inspiring, and it is often full of humour. It paints portraits in many formats of the fifty or so figures he knew best, including conductors, composers, performers and administrators: Boult, Beecham, Giulini, Pritchard, Kubelik, Boulez, Walton, Tippett, Berio, Ligeti, Henze, Menuhin, Sena Jurinac, Rostropovich, Jacqueline du Pré, John Ogdon, William Glock, John Drummond, Thomas Armstrong and Robert Mayer are some of those featured.

There has been a widespread renaissance in the appreciation of classical music in the past few years, above all among talented young musicians and composers and in schools, where music is now taught systematically. *Musical Heroes* will therefore have a wide appeal not only among established lovers of classical music but also among people who have discovered it for themselves more recently. There is probably more active music-making in Britain today than there has ever been, and concerts in all parts of the country are often packed out.

Dame Janet Baker in her Introduction: ‘One of the truly great privileges is to spend one’s working life among charismatic, interesting and gifted people. It has clearly been the experience of Robert Ponsonby during his many years of artistic administration and he writes about it with obvious delight...How refreshing...to read [his] collection of portraits which steer such a well-judged course between the light and darker sides of the human condition and give us a balanced picture of his subjects. He has a delightful turn of phrase and describes aspects of character which I found immediately recognizable and true. It is all done with wit, perception, kindness, honesty, affection and humour, leaving this reader wanting more.’

◇Bryce Morrison in the *Gramophone*: ‘This delightful book by one of music’s most admired administrators is perfectly summarised by Dame Janet Baker...in her characteristically warm-hearted introduction... Throughout [the book] there is an often moving wish to share a lifetime of involvement and dedication to the arts; to celebrate true greatness and to disparage many more recent attitudes and events. Ponsonby takes a sharp sword to the ever-threatening forces of philistinism...There is a superb chapter on Boulez’s approach to the whole nature of conducting...[His] warmth and candour shine through at every point...’

◇Kenneth Walton in the *Scotsman*: ‘Robert Ponsonby’s newly published memoirs, *Musical Heroes*, are not so much a self-promotional nostalgia trip as a generous testament to the many classical music celebrities he has encountered over half a century as one of the UK’s leading arts supremos. At the core of this book are generous personal reflections on family friend Sir Adrian Boult, the irascible Sir William Walton, such legendary performers and composers as Jacqueline du Pré (photographed informally in his Glasgow flat with Daniel Barenboim and former SNO leader Sam Bor playing piano trios), Yehudi Menuhin, John Ogden, Pierre Boulez, Michael Tippett and many more.’

◇Andrew Clark in *FT* critics’ ‘hottest holiday reading’: ‘Ponsonby’s essays sum up a golden era of music-making. He gives us fly-on-the-wall portraits of the great musicians he knew in the course of a

postwar career that took him from directing the Edinburgh Festival to the BBC Proms.’

◊ Michael Church in *Classical Music* (four stars): ‘...His obituary of Kent Opera – killed by the Arts Council because it didn’t fit its popularising plans – is a fitting homage to that groundbreaking institution, and his article for *The Times* on running the Proms is a more cogent apologia than we have ever had from his successors...along the way we get a lovely gallery of portraits, from Walton to Henze and Berio, sweet Sidonie Goossens and mysterious Clara Haskil to magisterial William Glock, and a most accurately drawn John Drummond. The coda is a long interview with Pierre Boulez about conducting: this alone is a commendation for the book.’

◊ Caroline Gray (London), five-star review on *Amazon.co.uk*: ‘This is a delightful book. It’s perfect to dip into to find out more about the musical giants of the twentieth century, and all described through first-hand experience. The interview with Pierre Boulez is a treat. Witty, entertaining and beautifully written, the book makes perfect holiday and/or bedside reading, and is ideal as a birthday or Christmas present for a musical friend.’

◊ David Gutman in *International Record Review*: ‘...Ponsonby’s mixture of informed enthusiasm and polite scepticism is a refreshing change from the commercially driven posturing so often passing for cultural commentary these days. His prose is lucid...The book concludes with [this] rallying cry: “Music, and of course I mean ‘classical music’, because it is both the most mysterious, the most moving and the most difficult of the arts, is without doubt the greatest of them, and musicians therefore have a specially honourable responsibility. They are, by and large, an extraordinarily nice lot, intelligent, interesting, companionable, and I am unshakeably on their side. They have my profound respect, my wholehearted good wishes – and my affection.” Does it matter that he is preaching to the converted?...Readers of this magazine will be with him all the way.’

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***Tricks Journalists Play:***

*How the Truth is*

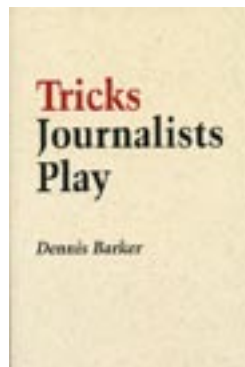
*Massaged, Distorted,*

*Glamorized and Glossed Over*

by Dennis Barker

(eISBN 9781900357432

ISBN 9781900357272)



Dennis Barker has written a hard-hitting expose of the erosion of standards and values in the media world of newspapers, TV and radio over the past twenty years, in particular those of integrity, independence of thought and accuracy.

He was prompted to start work on his book by the low standing of journalists -- at the bottom near estate-agents and politicians -- in recent opinion polls on the esteem in which the public holds those in different professions. He takes the reader through a whole gamut of journalistic 'tricks', which pinpoint the failings of the media, in over fifty short chapters, including 'the death of the reporter', 'prejudicial words', 'shovel it all in', 'the sub's role', 'my beautiful career', 'same old celebrities', 'money worship' and 'headlines and fib-lines'. In 'snubbing', we see how a colourfully dramatic conflict or a cauldron of ill-will can be created where possibly none exists.

The general public is becoming increasingly aware of the unsatisfactory state of affairs in media journalism, which is highlighted by the periodic distortions caused by the political ambitions of chief executives and tycoons, misleading headlines, and its extraordinary obsession with celebrity culture.

*Tricks Journalists Play* is essential reading for the majority of us who care about the pernicious effects of spin, misrepresentation and deception and social and international prejudice, the purveying of half-truths in relation to crucial issues that affect our future, and the failure to report fully and accurately on matters that have a bearing on freedom and democracy in this country.

An experienced journalist himself, Dennis Barker has worked for the *Guardian* since the 1960s in many roles, from feature writer and media correspondent to general columnist, and he has been a contributor of obituaries, mainly in the media and entertainment spheres.

◇ Sarah Birke in *New Statesman*: 'Journalists are seen as a cynical bunch -- not just by politicians, but by the general public as well. Noble ideas of honesty, accuracy and a bit of hard graft seem to have been abandoned in favour of networking and re-spun press releases...[Barker] does well to call for more investigative journalism and a public campaign to rethink within the profession.'

◇ Tom Easton in *Lobster*, no.55: Apropos of *Flat Earth News*, he writes: 'Other reporters, including, for example, a *Guardian* writer of a slightly earlier vintage than [Nick] Davies, Dennis Barker, have given insider insight on what goes on. Barker's low-key [book] deserves a wide audience for its breadth and witty clarity.'

◇ Roger Silver on *Amazon.co.uk* (four stars): '...One way of being forearmed would be to read this book and learn from the insights it provides into much journalistic behaviour. Writing as an insider, [he] gives examples of the tricks and sleights of hand used by journalists in a host of different situations...His book is a valuable navigational aid for anyone thrust, willingly or unwillingly, into the potentially treacherous waters of media relations. It is also a disturbing commentary on declining journalistic values which Dennis Barker so demonstrably deploras.'



(10)

***Short Stories 1895-1926***

by Walter de la Mare

(eISBN 9781900357401

ISBN 9781900357036)



For many people Walter de la Mare (1873-1956) is as great a writer of fiction as of poetry. W.H. Auden, who used to read de la Mare stories to his niece as well as compiling a *Choice of de la Mare's Verse*, would have been one of them. But the majority of his short stories, of which there are a hundred, have long been unavailable. *Short Stories* brings them all together in three volumes in the first comprehensive collection to be published. Their publication is a literary event of major significance.

De la Mare's earliest published works were stories, and he continued writing and rewriting stories throughout the rest of his life. There was always a creative counterpoint between the themes and imagery of his prose and his poetry. A full understanding of either is impossible without knowledge of both. The stories also have a special concern with psychology, personal relationships, perception, alienation, the absurd and the supernatural.

He began bringing out collections of stories when he published *The Riddle and Other Stories* in 1923. *Short Stories 1895-1926* starts with this, with its fifteen stories, and continues with two other adult collections, *Ding Dong Bell* of 1924 with four stories and *The Connoisseur and Other Stories* of 1926 with nine; and it also has fourteen uncollected stories published between 1895 and 1920.

*Short Stories 1927-1956* includes *On the Edge* of 1930, with its eight stories, *The Wind Blows Over* of 1936 with eleven and *A Beginning and Other Stories* of 1955 with thirteen; and it also has four uncollected stories and four unpublished stories.

The third and last volume, *Short Stories for Children*, starts with *Broomsticks and Other Tales* of 1925, with its twelve stories, and continues with *The Lord Fish* of 1933 with seven stories.

◇Graham Greene on the list he produced of his seventeen favourite de la Mare short stories in *A Tribute to Walter de la Mare*: 'The Almond Tree', 'Seaton's Aunt', 'The Three Friends', 'The Count's Courtship', 'Miss Duveen', 'A Recluse', 'Willows', 'Crewe', 'An Ideal Craftsman', 'A Froward Child', 'A Revenant', 'The Trumpet', 'Strangers and Pilgrims', 'Mr Kempe', 'Missing', 'Disillusioned', 'All Hallows': '...here is one man's choice of what he could not, under any circumstances, spare. In all these stories, it seems to this admirer that we have a prose unequalled in its richness since the death of James, or dare one, at this date, say Robert Louis Stevenson.'

◇Lord David Cecil: 'Beautiful, enigmatic and disquieting stories.'

◇Peter Parker in *TLS*: 'What strikes one most about [them] is how truly peculiar they are...it is good to see these dark and disquieting stories back in print.' On *Short Stories 1895-1926* and *Short Stories 1927-1956*

◇Matthew Sweeney in the *Observer*: talks about 'Strangers and Pilgrims', 'Disillusioned', 'Miss Duveen', 'Seaton's Aunt', 'The Riddle', 'All Hallows' ('the finest story...the control of the ominous mood is masterful'), 'Mr Kempe', 'Missing', 'The Three Friends', 'The Almond Tree' and 'Kismet' in *Short Stories 1895-1926*

◇William Palmer in *Slightly Foxed*: '...nearly all [the stories] contain some remarkable passage of writing or imagery worth searching out, and most of the [fourteen] titles mentioned above are completely realized and worth reading over and over again...these superbly written and utterly original works by a neglected master.' On *Short Stories 1895-1926* and *Short Stories 1927-1956*

◇Professor Martin Seymour-Smith in *Scotland on Sunday*: '...a consummate modernist...He was

so...‘great’ that, like all the greatest, his greatness functions as an assumption that goes hardly even recognized...the chief emotion is, as it should be, one of immense gratitude.’ On *Short Stories 1895-1926*

◊Malcolm Addison in letter to Walter de la Mare Society: ‘Some of these stories form one of the richest, strangest, and, at the same time, reassuringly assertive parts of the canon of English literature. These are accounts of people and places that we have somehow known always to exist, but they have been just on the edge of vision or, as it were, attached to a dream that stubbornly resists all attempts to draw out its particulars. What [he] does...with extraordinary craft is to bring this mysterious zone into view, populate it, give it shape, form, mood...A particular quality of some [of them] is their being as finely crafted as poetry, yielding up more and more fresh content on successive readings...They are vehicles of transformation, with some operating upon both individual and allegorical planes. They deliver far more than the general reader expects from experience with other writers...I have read ‘The Bird of Travel’ many times. Others to which I regularly go back are ‘All Hallows’, ‘Miss Duveen’, ‘Crewe’, ‘The Wharf’, ‘The Vats’ and ‘Mr Kempe’.’ On *Short Stories 1895-1926* and *Short Stories 1927-1956*

◊*Icarus* (British Mensa): ‘De la Mare... is far and away in a class of his own. His style of writing is an inspiration that has influenced more than a few of the greatest wielders of the pen in this century... That the volumes have rolled from the presses once more is a matter for intense joy and celebration...’ On *Short Stories 1895-1926*

◊*Punch* on the children’s stories: ‘Whether Walter de la Mare is writing of scarecrows or piccaninies, cats, fish, very old ladies, an admiral with a magic jacket or a godmother who could offer three centuries of life, he is enchanted and enchanting. There is a wisdom as well as magic – or perhaps one should say a magical wisdom.’

◊Angela Carter in her Introduction to *Memoirs of a Midget*: ‘De la Mare is a master of mise-en-scene...Prose with the most vivid and unsettling intensity, which resembles some of what the surrealists were producing in France...’

<<>>Contents of *Short Stories 1895-1926* : (1) *The Riddle and Other Stories* (1923): The Almond Tree; The Count’s Courtship; The Looking-Glass; Miss Duveen; Selina’s Parable; Seaton’s Aunt; The Bird of Travel; The Bowl; The Three Friends; Lispet, Lispett and Vaine; The Tree; Out of the Deep; The Creatures; The Riddle; The Vats. (2) *Ding Dong Bell* (1924): Lichen; Benighted; Strangers and Pilgrims; Winter. (3) *The Connoisseur and Other Stories* (1926): Mr Kempe; Missing; The Connoisseur; Disillusioned; The Nap; Pretty Poll; All Hallows; The Wharf; The Lost Track. (4) *Uncollected stories*: Kismet; The Hangman Luck; A Mote; The Village of Old Age; The Moon’s Miracle; The Giant; De Mortuis; The Rejection of the Rector; The Match-Maker; The Budget; The Pear-Tree; Leap Year; Promise at Dusk; Two Days in Town.

(11)

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(eISBN 9781900357418

ISBN 9781900357043)



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so...‘great’ that, like all the greatest, his greatness functions as an assumption that goes hardly even recognized...the chief emotion is, as it should be, one of immense gratitude.’ On *Short Stories 1895-1926*

◊Malcolm Addison in letter to Walter de la Mare Society: ‘Some of these stories form one of the richest, strangest, and, at the same time, reassuringly assertive parts of the canon of English literature. These are accounts of people and places that we have somehow known always to exist, but they have been just on the edge of vision or, as it were, attached to a dream that stubbornly resists all attempts to draw out its particulars. What [he] does...with extraordinary craft is to bring this mysterious zone into view, populate it, give it shape, form, mood...A particular quality of some [of them] is their being as finely crafted as poetry, yielding up more and more fresh content on successive readings...They are vehicles of transformation, with some operating upon both individual and allegorical planes. They deliver far more than the general reader expects from experience with other writers...I have read ‘The Bird of Travel’ many times. Others to which I regularly go back are ‘All Hallows’, ‘Miss Duveen’, ‘Crewe’, ‘The Wharf’, ‘The Vats’ and ‘Mr Kempe’.’ On *Short Stories 1895-1926* and *Short Stories 1927-1956*

◊*Icarus* (British Mensa): ‘De la Mare... is far and away in a class of his own. His style of writing is an inspiration that has influenced more than a few of the greatest wielders of the pen in this century... That the volumes have rolled from the presses once more is a matter for intense joy and celebration...’ On *Short Stories 1895-1926*

◊*Punch* on the children’s stories: ‘Whether Walter de la Mare is writing of scarecrows or piccaninies, cats, fish, very old ladies, an admiral with a magic jacket or a godmother who could offer three centuries of life, he is enchanted and enchanting. There is a wisdom as well as magic – or perhaps one should say a magical wisdom.’

◊Angela Carter in her Introduction to *Memoirs of a Midget*: ‘De la Mare is a master of mise-en-scene...Prose with the most vivid and unsettling intensity, which resembles some of what the surrealists were producing in France...’

<<>>Contents of *Short Stories 1927-1956*: (1) *On the Edge: Short Stories* (1930): A Recluse; Willows; Crewe; At First Sight; The Green Room; The Orgy; An Idyll; The Picnic; An Ideal Craftsman. (2) *The Wind Blows Over* (1936): What Dreams May Come; Cape Race; Physic; The Talisman; In The Forest; A Froward Child; Miss Miller; The House; A Revenant; A Nest of Singing-Birds; The Trumpet. (3) *A Beginning and Other Stories* (1955): Odd Shop; Music; The Stranger; Neighbours; The Princess; The Guardian; The Face; The Cartouche; The Picture; The Quincunx; An Anniversary; Bad Company; A Beginning. (4) *Uncollected stories*: The Lynx; A Sort of Interview; The Miller’s Tale; A:B:O. (5) *Unpublished stories*: The Orgy: an Idyll, part II; Late; Pig; Dr Iggatt.



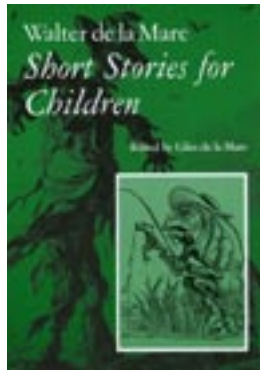
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***Short Stories for Children***

by Walter de la Mare

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For many people Walter de la Mare (1873-1956) is as great a writer of fiction as of poetry. W.H. Auden, who used to read de la Mare stories to his niece as well as compiling a *Choice of de la Mare's Verse*, would have been one of them. But the majority of his short stories, of which there are a hundred, have long been unavailable. *Short Stories* brings them all together in three volumes in the first comprehensive collection to be published. Their publication is a literary event of major significance.

De la Mare's earliest published works were stories, and he continued writing and rewriting stories throughout the rest of his life. There was always a creative counterpoint between the themes and imagery of his prose and his poetry. A full understanding of either is impossible without knowledge of both. The stories also have a special concern with psychology, personal relationships, perception, alienation, the absurd and the supernatural.

He began bringing out collections of stories when he published *The Riddle and Other Stories* in 1923. *Short Stories 1895-1926* starts with this, with its fifteen stories, and continues with two other adult collections, *Ding Dong Bell* of 1924 with four stories and *The Connoisseur and Other Stories* of 1926 with nine; and it also has fourteen uncollected stories published between 1895 and 1920.

*Short Stories 1927-1956* includes *On the Edge* of 1930, with its eight stories, *The Wind Blows Over* of 1936 with eleven and *A Beginning and Other Stories* of 1955 with thirteen; and it also has four uncollected stories and four unpublished stories.

The third and last volume, *Short Stories for Children*, starts with *Broomsticks and Other Tales* of 1925, with its twelve stories, and continues with *The Lord Fish* of 1933 with seven stories. It includes three distinctive stories, 'Pigtails, Ltd', 'The Thief' and 'A Nose', that have never been reprinted since they originally appeared in *Broomsticks*. Quirky, disparate, unpredictable, acutely observed, sometimes frightening, and often preoccupied with states of mind and personal identity, these stories have much in common with the adult stories. Some of them are peopled with giants, witches, kind elves, evil and spiteful fairies, and imprisoned maidens in castles, but most are not. We find ourselves in railway trains, a mansion in the City of London, another Elizabethan one in a mysterious tract of country, a remote farm house near the sea, a waterlogged forest, a drawing-room being watched by a fly; and, among other things, we encounter a wise monkey, a haunted cat, a fish magician, a baron transmogrified into a donkey, a thief desperate to be burgled, a man who believes he has a wax nose, and a godmother celebrating her 350th birthday. As in de la Mare's poems, everyday reality may at any time become undercut by disturbing uncertainty and dark, though not always malign, forces. A full understanding of the poems and stories is impossible without knowledge of both. Vivid and timeless, Bold's original woodcut designs and Rex Whistler's original engravings have been used to illustrate the two parts of the book.

◇ *Punch* on the children's stories: 'Whether Walter de la Mare is writing of scarecrows or piccaninies, cats, fish, very old ladies, an admiral with a magic jacket or a godmother who could offer three centuries of life, he is enchanted and enchanting. There is a wisdom as well as magic – or perhaps one should say a magical wisdom.'

◇ Malcolm Addison on *Short Stories for Children* in *Walter de la Mare Society Magazine*: 'On certain occasions, when the commonplace fabric of the world about us comes apart without warn-

ing, we can find ourselves in the presence of what you might call the numinous in a minor key. The remarkable Walter de la Mare was one of the few writers who could conjure up such subtle enchantments to order. That skill has largely disappeared... Giles de la Mare has done us a great service by publishing this particular volume for without it, I think, some of this material might eventually be lost. And it would not do for these rare and lovely and (be warned) occasionally disturbing tales to fade away. The collection is nicely varied and, being full of surprises, the way a story starts gives little indication of the direction it will finally take. Some are easy-going and delightful, some are delightful and bizarre, some are very quaint and curious, and some are dark and more than a little unsettling, and some are just strange, apparently inconsequential and without much detectable direction at all. But there's always uncommon magic at work, much to enjoy, and a fair bit to reflect upon as well sometimes... I would have no reservation about offering them to any child who has already learnt how certain books, through their ability to unlock the imagination, can captivate us ever so much better than the screen can.'

◊Graham Greene on the list he produced of his seventeen favourite de la Mare short stories in *A Tribute to Walter de la Mare*: 'The Almond Tree', 'Seaton's Aunt', 'The Three Friends', 'The Count's Courtship', 'Miss Duveen', 'A Recluse', 'Willows', 'Crewe', 'An Ideal Craftsman', 'A Froward Child', 'A Revenant', 'The Trumpet', 'Strangers and Pilgrims', 'Mr Kempe', 'Missing', 'Disillusioned', 'All Hallows': '...here is one man's choice of what he could not, under any circumstances, spare. In all these stories, it seems to this admirer that we have a prose unequalled in its richness since the death of James, or dare one, at this date, say Robert Louis Stevenson.'

◊Lord David Cecil: 'Beautiful, enigmatic and disquieting stories.'

◊Peter Parker in *TLS*: 'What strikes one most about [them] is how truly peculiar they are...it is good to see these dark and disquieting stories back in print.' On *Short Stories 1895-1926* and *Short Stories 1927-1956*

◊Matthew Sweeney in the *Observer*: talks about 'Strangers and Pilgrims', 'Disillusioned', 'Miss Duveen', 'Seaton's Aunt', 'The Riddle', 'All Hallows' ('the finest story...the control of the ominous mood is masterful'), 'Mr Kempe', 'Missing', 'The Three Friends', 'The Almond Tree' and 'Kismet' in *Short Stories 1895-1926*

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<<>>Contents of *Short Stories for Children*: (1) *Broomsticks and Other Tales* (1925): Pigtales, Ltd; The Dutch Cheese; Miss Jemima; The Thief; Broomsticks; Lucy; A Nose; The Three Sleeping Boys of Warwickshire; The Lovely Myfanwy; Alice's Godmother; Maria-Fly; Visitors. (2) *The Lord Fish* (1933): The Lord Fish; A Penny a Day; The Magic Jacket; Dick and the Beanstalk; The Scarecrow; The Old Lion; Sambo and the Snow Mountains.