

## WG, Max Reinhardt and The Bodley Head

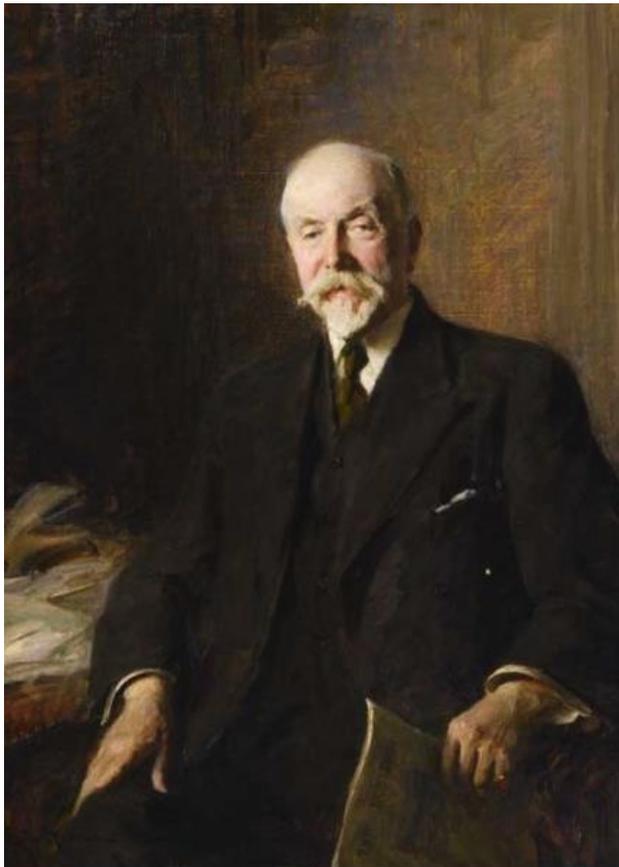
In July 1887 John Lane was scouting around central London looking for suitable premises to open a bookshop. Whilst visiting an exhibition in Vigo Street in a gallery called The Rembrandt Head, he asked the proprietor, Mr Dunthorne, if he knew of any "fit setting; any cosy corner." Dunthorne replied that his former premises just along the street were vacant. The two went off to see them; Lane knew at once his search was over. But

*"It should have a sign," I mused. The inspiration waited on the wish: it should be **The Bodley Head**. Bodley, the most pious of founders! Who could so fittingly be enshrined as patron?"<sup>1</sup>*

Lane and his prospective partner, Elkin Matthews, were both Devon-born, as was Sir Thomas Bodley (1545-1613), founder of Oxford's prestigious Bodleian Library. Whether by coincidence or not, Bodley's oval medallion portrait on the sign duly produced looked very much like Lane himself.



The shop opened in September but what began as an antiquarian book dealership within eighteen months ventured into publishing, with *Volumes in Folio* by Richard Le Gallienne (1889) the first of ninety titles produced by The Bodley Head before irreconcilable differences of temperament, ambition and business practice led to the dissolution in September 1894 of the seven-year Lane / Matthews partnership. The house in this period had established a reputation for quality design and production standards, with words like *handsome*, *tasteful*, *elegant* and *exquisite* frequently used to describe their product. The attribute most often credited to Lane (though not perhaps by Matthews) was *flair*. Taking sign, business and most of the firm's authors with him, Lane decamped across the road from 6B Vigo Street into the Albany, leaving his ex-partner to slip quietly from sight.



John Lane (1854-1925)



Oscar Wilde (1854-1900)

Having initially published poetry and *belles lettres*, the firm soon branched into drama, fiction, periodicals (most famously with *The Yellow Book*, an

illustrated quarterly of prose, poetry, criticism, fiction and art) and latterly biography, memoirs, history, travel, fine art, children's literature, natural history and even gardening: in all, the typically eclectic range of a general publisher. Always on the look-out for new talent and not afraid to take on the louche or risqué (and worse: they published Joyce's *Ulysses* when no other British publisher would, and knew what the inside of a courtroom looked like)<sup>2</sup>, an early if "difficult" acquisition was Oscar Wilde – not that the difficulty was all one way, since Lane's business and particularly accounting methods were alarmingly lax, as his former partner and most Bodley authors eventually learned to their cost. In early drafts of *The Importance of Being Earnest*, Wilde's manservant and butler were called Lane and Matthews (subsequently revised to Merriman) in mild protest at the then fraught state of publisher / author relations. When Wilde was arrested in 1895 for gross indecency it was reported, perhaps wrongly but nonetheless damagingly that he carried a copy of *The Yellow Book* under his arm. Further, at his subsequent trial, which scandalised middle Britain, it was disclosed that he had illicit relations with, among several others, Edward Shelley, a junior employee at The Bodley Head. For all his success turned notoriety, Wilde's association with the house finally did it few favours.

But The Bodley Head's recurring problem (perhaps par for most publishers' courses) was cash-flow. Under-capitalised, working on narrow margins and inefficiently run from ill-suited premises, it struggled on from year to year whilst remaining ever optimistic that sooner or later a corner would be turned. The opening in November 1896 of a New York office might have helped but, due largely to ineffectual management, did not. Things improved in 1898 when Lane married (allegedly *not* merely for her net worth) a monied American widow, Anna Eichberg.

Through the first decade of the twentieth century Herbert Jenkins (who went on to publish, under his own imprint, P G Wodehouse) kept the firm on an intermittently rocky but ultimately even keel, as it entrenched its reputation for turning out "the best-looking books in England and America". It survived the Great War and beyond, judiciously publishing titles to fit the mood of the times, but precarious finances ever threatened to sink the ship and after

further flirting with insolvency, in 1921 John Lane's Bodley Head bowed to the inevitable, accepted outside investment and became a private limited company based solely in London, its New York office sold. After Lane's death in 1925, the board ran the company's affairs under the chairmanship of Basil Willett, though junior director Allen Lane (né Williams), a Bristol-born nephew of John's, determined to wrest back control of the firm into the family name, which, by 1932, with the help of younger brothers Dick and John, he did.

The house published but could not keep a number of popular, mainstream authors such as H G Wells, Arnold Bennett and, most notably Agatha Christie, who came to them as a promising unknown, gave them, under contract, her first five books, then, thoroughly disenchanted by typically shabby treatment, flew off to lay her clutch of golden eggs elsewhere. Little wonder, then, that through the interwar years and more especially in the hard-bitten, Depression-era thirties, the firm's financial troubles deepened until, early in 1936, in preference to bankruptcy and extinction, it went into voluntary liquidation and receivership.

Yet things might have been so different, for Allen Lane was one of the first to appreciate the vast untapped potential of mass-market paperback selling. Most publishers vehemently opposed the idea, seeing in it only the certain ruin of the trade as they knew and understood it. Allen tried his business model nonetheless, but managed to lose £9000 the struggling Bodley Head could ill afford by offering an injudicious selection of titles culled from a largely outmoded backlist. Worse (for The Bodley Head), when he tried again he did so, probably to protect the parent company from further loss, under his own new Penguin Books imprint. Ten far more carefully chosen titles, including a classic from Hemingway, mysteries from D. L. Sayers and Agatha Christie and a stirring romance from Compton Mackenzie, were sold in smart but simple livery priced at just sixpence a go (compared to a hardcover's seven or eight shillings) in newsagents, the Woolworths chain, railway stations and so on, as well as traditional bookshops, and this time Lane made no mistake. In its first year of business, Penguin shifted three million units, to the benefit of Allen Lane, his authors, the reading public and the book trade in general, though *not* the languishing derelict Bodley Head.

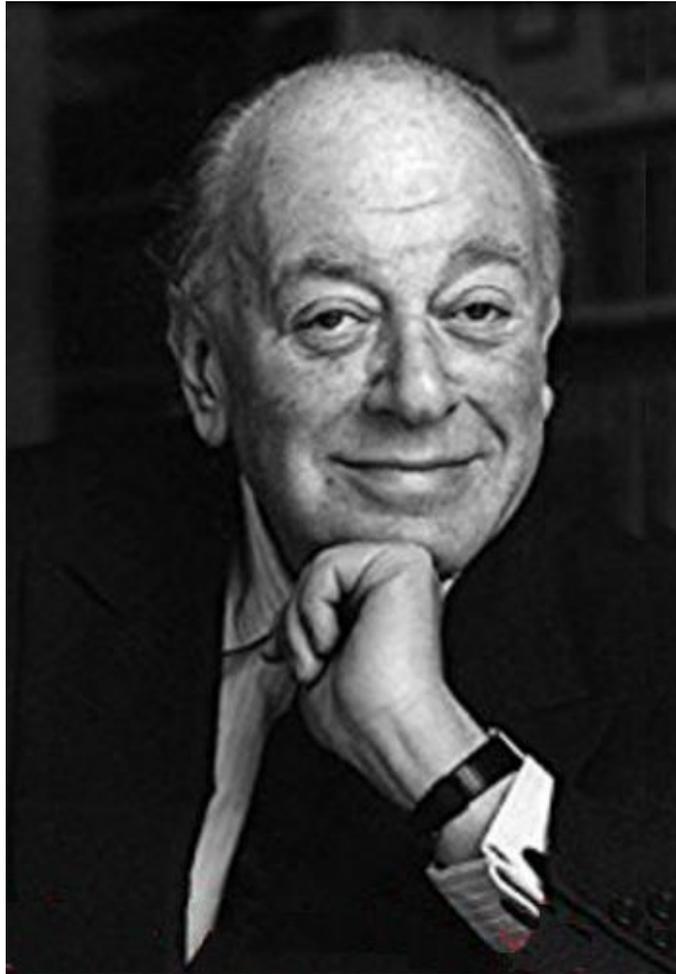
Still a buyer was found and 1937 saw The Bodley Head sold to a strange publishing consortium led by George Allen & Unwin Ltd supported by ostensible rivals Jonathan Cape and J. M. Dent. During his next twenty years at the helm, Sir Stanley Unwin<sup>3</sup> placed five successive chairmen in charge of the firm, but none were able to alleviate its financial difficulties. Exasperated, in the mid-fifties he agreed its sale to Max Reinhardt who had already proven himself in the trade, launching Max Reinhardt Limited in 1948 and publishing respected authors such as S. J. Perelman and George Bernard Shaw. After protracted negotiations, Reinhardt, underwritten by merchant bank Ansbacher's to the tune of £72,000, eventually took control of The Bodley Head in January 1957.

**Max Reinhardt**, an only child, was born on 30 November 1915 in Constantinople (now Istanbul), Turkey to an Austrian father and Turkish mother of Austrian and, more distantly, Ukrainian extraction. His father spoke German to him, his nannies Greek, his mother's family French (the language of international Constantinople), he spoke Turkish in the street and attended the city's English High School. After business studies in Paris and work experience in Istanbul and Paris, from 1938, aged 22, he ran the London office of the family's insurance and shipping business ("importing nuts and exporting bicycles," he said drily; but a grounding, too, in the practical realities of commerce that would later prove invaluable). In 1940, because he carried an Italian passport and was therefore technically "an enemy alien", he was interned for three and a half months on the Isle of Man. On his release, after declining a War Office invitation to return to Turkey as a secret agent, he was assigned a menial desk job in the Operations Room of RAF Northern Ireland in Belfast. With no prospect of advancement, he stuck it for a year, before, invalided out of the service, heading for Cambridge, then temporary home of the LSE. There he took courses in International Relations and economics but, more importantly

*under Harold Laski and Bertrand Russell ... was fired with an enthusiasm for literature. He became a British citizen in 1946.*

*His education continued at the Savile Club, to which he was proposed by Ralph Richardson. The two men had met during*

*the war when the actor was looking for a squash partner in the Kensington mansion block where both had small flats. They subsequently became lifelong friends. Over a game of bridge at the club, Reinhardt met A S Frère, a highly respected publisher at Heinemann.*



[Max Reinhardt \(2015-2002\)](#)

*Inspired by Frère, Reinhardt adapted his import / export business into a publishing house by acquiring from his accountants a small firm, HFL Publishers, they were too busy to supervise properly. Demand for accountancy books with titles such as The Rights and Duties of Trustees, Tax Inspectors and Receivers was sufficiently strong for Reinhardt to increase the firm's turnover sevenfold in just two years.*

*Although Reinhardt kept on the accountancy titles, he soon branched out. In 1947, he had married the actress Margaret Leighton, a notorious gadabout. Although the marriage soon broke down, it brought him a circle of friends in the theatre.*

*His first author was Bernard Shaw, who allowed Reinhardt to reissue his correspondence with the actress Ellen Terry. When Reinhardt asked him to write a new introduction, however, Shaw replied: "My dear boy, I don't remember a thing about her."*

*Reinhardt went on, in partnership with Sir Francis Meynell of the Nonesuch Press, to issue an edition of Shakespeare to celebrate the Coronation. Though not cheap, it was a great success, as was a line of humorous books from his own imprint, Max Reinhardt Ltd.*

*Max Reinhardt Ltd [[directors Reinhardt, Ralph Richardson and Anthony Quayle](#)] specialised in books about the theatre, which was not surprising; Max had been fascinated by the theatre since, as a young boy visiting Vienna with his mother and grandparents in the early twenties, he had seen the name Max Reinhardt [[referring to the Austrian-born American theatre and film director](#)] on tram advertisements. Even when he became a prestigious London publisher with a list of famous writers that included Graham Greene, Alexander Solzhenitsyn, Georgette Heyer and William Trevor, he would occasionally say after meeting someone, "they must have expected the other Max Reinhardt."*

*In 1957, Richardson encouraged him, in partnership with merchant banker L A Hart, to buy The Bodley Head. Whatever qualms the firm's authors might have felt at being sold to a bunch of relative unknowns were soon assuaged by Reinhardt's insistence they be paid on time. He quickly built a team of*

*highly skilled editors, including Judy Taylor, in charge of the children's list, and John Ryder. He also gained an influential director in Graham Greene, who soon brought his own work to The Bodley Head.*

*Greene was later joined by his brother, Sir Hugh, after his retirement as Director General of the BBC, and the brothers' interest in early detective fiction bore fruit in a collection [followed by three sequels] entitled The Rivals of Sherlock Holmes. Perhaps the novelist's most notable contribution, however, was to persuade Charlie Chaplin to write an autobiography. Though long in its gestation, the book's success enabled Reinhardt to pay off his bankers.*

*Through the 1960s, the firm acquired an eclectic range of authors. Solzhenitsyn gave it world publishing rights to Cancer Ward and in addition to such writers as Alistair Cooke, Maurice Sendak, William Trevor, Georgette Heyer, Eric Ambler and Lord Harewood, it published Robert M Pirsig's Zen and the Art of Motorcycle Maintenance and Alvin Toffler's Future Shock.*

*Reinhardt always enjoyed the company of authors more than that of agents, and regarded some of the changes in publishing that took place during the 1970s and 1980s with suspicion. In 1973, to guard ... against possible takeover, The Bodley Head made a misguided alliance with Chatto and Windus and Jonathan Cape for sales and warehousing, an arrangement that saddled the firm with punitive overheads and led to a series of bad-tempered rows. In 1987 Graham Greene wrote a brief letter to The Times in which he gave vent to his displeasure, hinting that he might take his custom elsewhere.*

*In the event, the group was taken over by American conglomerate Random House in 1987 [Bodley Head's centenary year, though the imprint remains in use] and, along with Greene, Alistair Cooke and Maurice Sendak, Reinhardt resigned.*

*[With Greene's help] Reinhardt ... made [The Bodley Head] one of the world's top publishers. Perhaps because he loved the feel of books more than he liked to read them, his were consistently among the most elegant in bookshops. And perhaps because the magazines and pictures he bought as a child had helped him become the man he was, he championed children's books when few in publishing took them seriously, creating with Judy Taylor and her team the finest children's list in Britain.*

Still publishing had not seen the last of him. With Reinhardt Books, formerly HFL, rebranded in 1985 and activated in 1988, he continued to champion the cause of the small, independent publisher, surviving under the raking beam of the multinational conglomerates' radar "to publish Graham Greene, Alistair Cooke and his other favourite writers for another decade".<sup>4, 5</sup>

In *Memoirs*, **Winston Graham** writes very warmly of Max Reinhardt, his "closest friend ... a true cosmopolitan ... a man with a tremendous warmth of personality (and) supreme gift of friendship". WG was one of the godfathers of Max's younger daughter Veronica (the other was Charlie Chaplin, whom WG came to know through this association). When between *After the Act* and *The Walking Stick* WG determined to change publishers, he relates that all his family wished him to go to The Bodley Head (then prospering under Max's tutelage). Eventually, having sought unbiased professional opinion, he signed, despite domestic dismay, with William Collins. But, by then The Bodley Head had already published eight WG titles with several more to come – wherein lies a tale.

## **THE WERNER LAURIE MUDDLE**

**Thomas Werner Laurie** (1866-1944) was a London-based entrepreneur of Scottish and German descent who, in 1904, after learning his trade at T. Fisher Unwin, founded publishing house T. Werner Laurie Ltd.

*When Heinemann rejected Upton Sinclair's *The Jungle on the grounds that it was too alien for British tastes and the author**

*was a strident socialist, Laurie jumped in and had an enormous and continuing success with the book, which was rarely out of print for the next fifty years. Laurie had also been the first British publisher to issue a collected edition of Colette in the English language and a new translation of Guy de Maupassant's major works. But in his last ten or fifteen years his list became far less distinguished. He made a good deal of money out of "frilly knicker" books, novels that were not openly sexual ... but which hinted at "delicious depravity" ... As the boom in book sales continued briskly after the war, Werner Laurie ran on largely through its own momentum. It still published several worthy writers, such as Upton Sinclair, but (its) general reputation was poor.<sup>6</sup>*

So poor, in fact, that when Max Reinhardt took control of The Bodley Head early in 1957, the publishing house of T. Werner Laurie came as makeweight in the deal – along with, according to Judith Adamson, an interesting backlist:

*There was the possibility of adding to the Bodley Head package T. Werner Laurie Ltd which Sir Stanley's uncle, Fisher Unwin, had managed before making his own imprint. **With the exception of Winston Graham's Poldark novels**, Max thought the backlist not worth much but "there was the possibility of making a profit on selling some of their books without responsibility for us," he told Richard Pegler.<sup>7</sup>*

Copyright of the first four Poldark novels did indeed pass from Ward, Lock to The Bodley Head at about this time, but was this via T. Werner Laurie? Not according to WG. Late in 1957, he states,

*[Max] came to stay with us in Cornwall, and walking on the beach one day he said: "The Bodley Head has a fine backlist but I would like to add to it. Do you have any of your earlier novels which have gone out of print [that you] would like to see republished?"*

*It happened that Ward, Lock had become discouraged by the falling sales of the four Poldark novels and had written to tell me they felt these books had reached the end of the road and they were allowing them to go out of print. The rights had therefore reverted. I hesitantly told Max of these books and invited him to have a look at them ... When he returned to London and read the books he said he would be happy to publish.<sup>8</sup>*

But if Werner Laurie had nothing to do with the transfer, why does another apparently reputable source support the allegation of their involvement? J. W. Lambert writes:

*Hardly had Reinhardt surveyed the unexciting premises and exciting prospects of The Bodley Head before he was offered, by a curious irony, the business of Werner Laurie: the very firm which, in the 1890s, had been The Bodley Head's principal rival as publishers of poetry ... Now, sixty years on, things had much changed, but it was with The Bodley Head that the crumbling firm found shelter. **Its backlist was not without plums – chief among them, as it turned out, Winston Graham's Poldark novels.** Graham was to become a great personal friend [\[of Reinhardt's\]](#) and transferred all those of his books originally published by Hodder to The Bodley Head.<sup>9</sup>*

If you look at any of the Poldark I-IV titles published by Pan Macmillan in 2008, you'll find this publishing history data:



First published 1946 by Werner Laurie Ltd

This edition published 2008 by Pan Books  
an imprint of Pan Macmillan Ltd  
Pan Macmillan, 20 New Wharf Road, London N1 9RR  
Basingstoke and Oxford

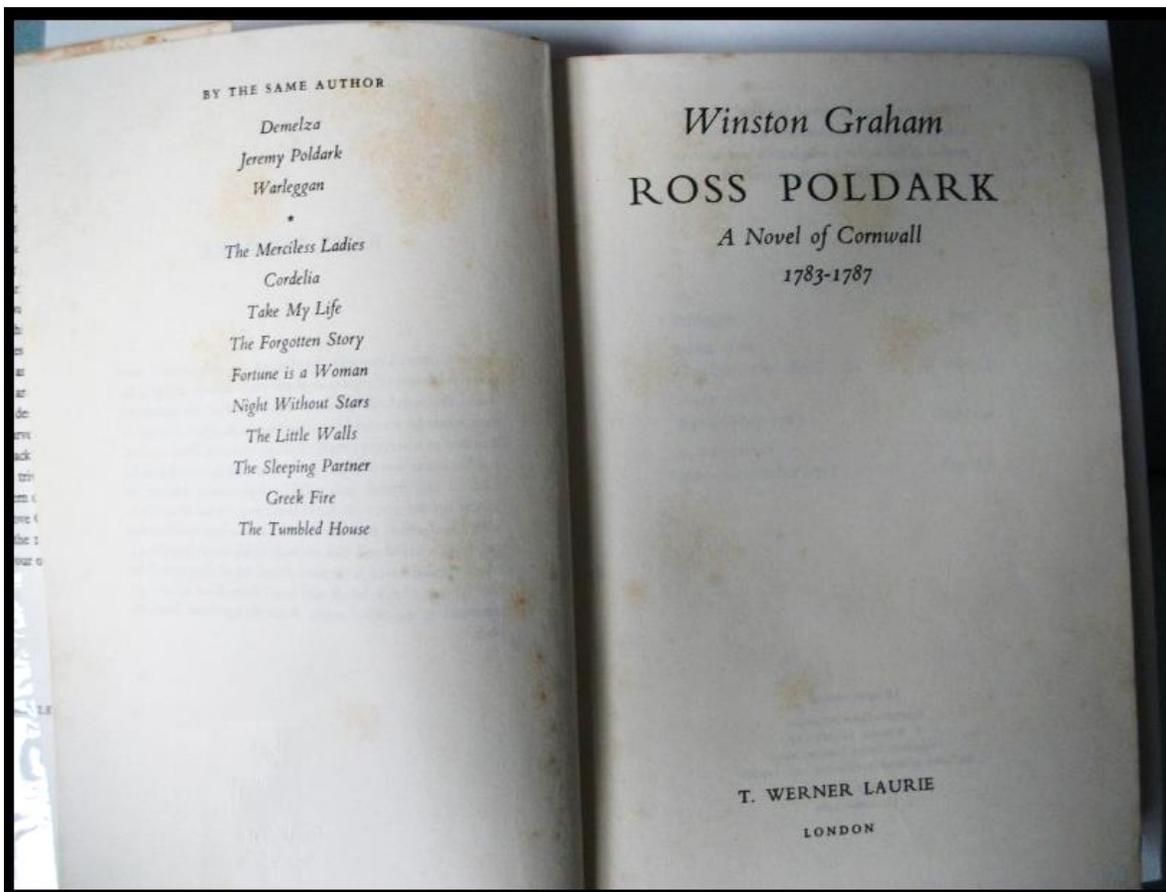
The above is from *Demelza*, but the claim was repeated in all four books in 2008 and still appearing in e-book versions (see excerpt below from *Jeremy Poldark*) eight years later. So that makes two authors and a major publishing house all claiming that WG told it wrong.



First published 1950 by Werner Laurie Ltd

This edition published 2016 by Pan Books  
an imprint of Pan Macmillan  
20 New Wharf Road, London N1 9RR

Then, to confound matters further, note that T. Werner Laurie editions of Poldarks I-IV can indeed be found, as per the example below:



So what's going on? Since Werner Laurie editions of WG works from the 1940s and 1950s do not exist, we can surely agree first that the Pan Macmillan claim is a simple error, probably predicated on the coincidence that Ward, Lock and Werner Laurie can both be abbreviated to WL – thus somewhere along the line some hapless copywriter saw a WL and took it to mean Werner Laurie rather than Ward, Lock. What is more surprising than the basic error (for we all make mistakes) is the fact that a major publisher has blithely allowed it to stand uncorrected for twelve years (and counting).

Next, the extant Werner Laurie copies of Poldarks I-IV (such as the example shown above) were put out in the years 1960-61 **by The Bodley Head, in limited numbers (to judge by their scarcity), under a separate imprint (T. Werner Laurie) which they had owned for the past three years and in editions identical in every respect to the Bodley Head ones being produced alongside them at the very same time.** Why would a publisher do this? Perhaps for tax reasons, to stream profits into two accounts rather than one and so reduce tax liability. Perhaps the small Werner Laurie editions were used as presentation and review copies, or to supply some niche export market, or maybe to feed the library trade. Maybe it was simply a means of keeping the Werner Laurie imprint "alive". We'll probably never know.<sup>10</sup> But it was this strange publishing decision, I believe, which led to the Adamson / Lambert author confusion noted above. I contacted Ms Adamson to ask her about her quote and she replied:

*You are right that the reference is loose.*

*I haven't a copy of the letter I quoted from Max to Pegler (8 December 1956) but I found my note that MR was "interested in Werner Laurie's from a tax angle possibility of making a profit on selling some of their books without responsibility for us" – then – "the backlist is not worth much". My quote is accurate, but there is nothing in my note about Winston Graham; on page 307 of Lambert's The Bodley Head he says (in relation to the sale to Max): "Its backlist was not without plums – chief among them, as it turned out, Winston Graham's*

*Poldark novels". I took that as it stood and conflated the two.*<sup>11</sup>

She acknowledges, in other words, that her source for the suggestion that Werner Laurie's backlist included WG titles was not Max Reinhardt but J. W. Lambert. So now we're down to one author only whose version of events challenges that of WG.



The BH – and Werner Laurie – Poldarks I-IV all have this jacket designed by Charles Mozley. Only the font colours differ, with *Ross Roldark* etc in red, *Demelza* ... in orange, *Jeremy Poldark* ... in green and *Warleggan* ... in blue.

J. W. Lambert was writing a hundred year (1887-1987) history of The Bodley Head and had reached "1957 in detail and 1973 in outline notes" when he died, aged 69.<sup>12</sup> The book was finished on his behalf by a colleague, Michael

Ratcliffe and I suggest that one or other of these men either knew of or came across, in the course of their research, the Werner Laurie Poldarks and assumed that the titles came to The Bodley Head with the acquisition of the imprint in 1957 rather than in the more informal and less conventional manner (as described by WG) that they did. And so another simple error, transcribed into a book, makes a muddle that extends through decades.

So, to sum up, was WG right? Yes. Was he published by Werner Laurie? Also yes, *though when the imprint was already owned by The Bodley Head, but never otherwise*. And can those two literary references and the Pan Macmillan misinformation be safely ignored? Yes. The global second-hand book market tells the tale. Copies of Werner Laurie WG Poldarks can be found dating from 1960 and 1961, but not otherwise; not because other editions are very rare, but because they don't exist.

\* \* \* \* \*

So, going back now to The Bodley Head. When Reinhardt acquired the firm in 1957, WG was under contract to Hodder & Stoughton such that any new book he wrote (his next would be *Greek Fire*) would automatically go to them. But his Ward, Lock backlist of nineteen previously published titles was a different matter. Reinhardt started in 1960/61 with Poldarks I-IV followed by *Cordelia* in 1963, *The Forgotten Story* in 1964 and *Take My Life* in 1965. This left only the first twelve forsworn novels that WG always said he would not allow to be republished because he considered them no more than apprentice work, written while he was learning his craft. And though he remained true to his word, such that none ever have been republished in their original form, someone – perhaps Reinhardt – persuaded him to revise and thereby "improve" one of them – 1941's *Night Journey* – to give the imprint an eighth Graham title to publish, which they did in 1966. Matters then lapsed until 1969, by which time WG had moved to Collins, allowing The Bodley Head to start in on his Hodder back catalogue. This yielded eight more titles (of nine, with *The Grove of Eagles* not revisited): *Fortune is a Woman*, *The Sleeping Partner* and *Marnie* all published in 1969, *The Tumbled House*, *Night Without Stars* and *Greek Fire* in 1970, *After the Act* in 1971 and *The Little Walls* in 1972.

After that, two more of the forsworn dozen were revised for republication: first *The Giant's Chair* (1938) was substantially reworked as *Woman in the Mirror* (1975) and then *The Merciless Ladies* (1944) was much less radically modified before reissue under its original title in 1979. (A fourth and last, *My Turn Next*, would be reconfigured as *Cameo* with publication by Collins in 1988.) In 1983 The Bodley Head co-published with Exeter-based Webb & Bower Ltd the handsome, part-autobiographical *Poldark's Cornwall* (text by WG, photos by Simon McBride) and, four years after Random House's takeover of and Reinhardt's departure from the company, The Bodley Head produced its final Graham title *The Poldark Omnibus* (i.e. Poldarks I-IV in a single volume) in 1991.

\* \* \* \* \*

## **THE BODLEY HEAD ARCHIVES**

The Archives of The Bodley Head Ltd, held by the University of Reading comprise

*a large collection consisting mainly of material relating to Bodley Head publications from 1964 to 1989, including correspondence, publicity material, financial records, contracts, royalty statements and reader's reports ... There are few or no records from the years 1936 to 1960 when the company was run by a consortium of publishers.*<sup>13</sup>

An online search returns 28 files containing WG-related materials (27 in the BH Archives and one – see page 39 – in the J. C. Trewin Papers), so what will a visit reveal? Not so fast. Visitor access requires prior permission from the publisher (Penguin Random House now owns the Bodley Head imprint) and, in the event that any copyrighted material is requested, from the copyright holder also (i.e. Andrew Graham, to whom WG's copyrights all passed on his father's death in 2003).

Here's what I found when I visited the University of Reading Archives:

## **FILE REFERENCE: BH2 13/8**

Correspondence relating to the publication of *Schoonerman* by Richard England

Book published as: *Schoonerman* / Richard England, with a foreword by Winston Graham (London: Hollis & Carter, 1981)

Includes one letter from WG and more

Access denied due to lack of copyright holder consent (which was requested but refused)

## **BH2 17/1**

Correspondence relating to *The Poldark Cookery Book* by Jean M. Graham

Book published as: *The Poldark Cookery Book* / Jean M. Graham, with a foreword by Winston Graham (St Albans: Triad, 1981)

Contents: editorial and other correspondence etc. Includes three letters from WG ... and other papers concerning general WG publishing matters, including (a) the *Poldark* television series and (b) reprinting other titles by WG.

Access denied as above.

## **BH2 17/2**

Correspondence relating to rights in *The Forgotten Story* by Winston Graham

Book published as: *The Forgotten Story* / Winston Graham (London: Ward Lock, 1945) and as *The Wreck of the Grey Cat* (New York: Doubleday, 1948)

Contents: rights correspondence etc. including three letters from WG and other papers

Access denied a/a.

### **BH2 17/3**

Correspondence relating to the publication of *The Merciless Ladies* by Winston Graham

Book published as: *The Merciless Ladies* / Winston Graham (London: Ward Lock, 1944) and, in a revised edition, (London: Bodley Head, 1979)

Contents: editorial and other correspondence etc. including a post card from WG and other papers

Access denied a/a.

### **BH2 17/4**

Correspondence relating to the co-publication of *Poldark's Cornwall* by Winston Graham

Book published as: *Poldark's Cornwall* / Winston Graham; with photographs by Simon McBride (London and Exeter: Bodley Head and Webb & Bower, 1983)

Contents: editorial and other correspondence etc. including ... six letters from WG ... proofs of the dust jacket ... a folder of page proofs with corrections, and other papers

Access denied a/a.

### **BH2 17/5**

Correspondence relating to the publication of *Woman in the Mirror* by Winston Graham

Book published as: *Woman in the Mirror* / Winston Graham (London: Bodley Head, 1975). Note: "Some of this book is based on an earlier novel by the author, *The Giant's Chair*, published in 1938 by Ward Lock, London"

Contents: editorial and other correspondence etc. including five letters from WG ... three from Book Club Associates concerning their edition, and other papers

Access denied a/a.

**BH1/ 56**

The Bodley Head Ltd miscellaneous correspondence 1963: "Go to Gz"

Includes one letter from WG, two letters from Graham Greene and other papers

Access denied a/a.

**BH1/634**

1970, Miscellaneous: "G"

Includes two letters from WG and other papers

Access denied a/a.

**BH1/827**

The Bodley Head Ltd miscellaneous correspondence 1972: "T"

Includes correspondence from F. A. Thorpe Ltd [[the Leicester-based publisher responsible for Large Print editions of selected WG titles](#)] with attached photocopy of a letter from WG, and other papers

Access denied a/a.

### **BH1/996**

The Bodley Head Ltd miscellaneous correspondence 1977: "C"

Includes correspondence from Cedric Chivers Ltd [[the Bath-based publisher responsible for selected editions of WG titles in both Large Print and Audio Book formats](#)] with attached letter from WG, and other papers

Access denied a/a.

### **BH1/1047**

The Bodley Head Ltd miscellaneous correspondence 1979: "C"

Includes one letter from WG attached to correspondence with Collins Publishers; also one letter from [[former Labour Party leader](#)] Michael Foot attached to correspondence with Arthur Crook, and other papers

Access denied a/a.

### **BH1 RR1/1497 + BH1 RR1/1498**

Reader's reports by Brian L. Glanville for *Demelza* (1497) and *The Renegade* (1498) by Winston Graham

One item, undated, in each file

Access to both of these files was denied, which is a shame, for these two items are of interest, first because the reader, then a struggling author, would become better known in years to come as a leading sports journalist and second because they help illuminate WG's comments above about Reinhardt agreeing to publish the Poldark novels after taking them back to London to read. In view of these reports, what seems more likely is that Reinhardt was given the first two novels, after which, rather than read them himself, he farmed them out for a reader's opinion and based his decision on their positive feedback. It's also worth noting that the editions WG gave Reinhardt were the heavily edited texts first published by Doubleday rather than the longer, flabbier Ward, Lock originals, which suggests that it was the revised texts he came to prefer – which would make sense, or why bother to make the revisions in the first place?

### **BH1 RR2/496**

Reader's report by DS for *Cordelia* by Winston Graham, 1961

One item

Access denied a/a.

### **BH1 BPU/283**

Publicity file for *Woman in the Mirror* by Winston Graham, 1975; one folder.

This folder includes carbon copies of four letters produced by the Bodley Head publicity department. The first, sent internally, dated 18 February 1974 and unsigned, reveals that when WG first presented his typescript at this time the book had not yet acquired its new title but was still called THE GIANT'S CHAIR. It also notes that WG "doesn't like writing blurbs himself ... and suggests ... we use a quote from the book as we have done once or twice before. He suggests the attached ..." (which was indeed the blurb subsequently used). "If we ... need something more definite to put in the catalogue then he suggests we have a shot at it ourselves."

The other three letters are all from Euan Cameron to WG: on 15 April 1975 he wrote to inform the author that his book was to be reviewed on BBC Radio Four's *Kaleidoscope* on 24 April and that "there has also been strong interest from *The Book Programme* which is on BBC2 every Tuesday night." On 29 April 1975 he passed on a request from the Literary Editor of *The Birmingham Post* for WG to give a talk – "although I seem to remember you said you didn't care for public speaking" – to approximately 700 people on 5 June. Although it won't coincide with a new book publication date, notes Cameron, it will "mean a sale of fifty to one hundred copies in one evening." The third letter, dated 10 June 1975, was sent with the transcript of a "very useful review of WOMAN IN THE MIRROR on *Woman's Hour* recently as well as copies of some recent reviews." (The transcript is not in this file but can be found in file BH1 RPU/806 – see page 34 below.) Cameron also notes that "the BBC have bought radio serial rights (to the novel) and it will be read in ten 25-minute episodes on a programme called *Storytime* during October."

### **BH1 BPU/172**

Publicity file for *The Merciless Ladies* by Winston Graham, 1979; one folder, which includes a postcard from the author.

(1) The postcard, sent by WG on 25.10.79 to Euan Cameron and offering thanks for his assistance, shows a panoramic view of Niagara Falls. In the file, it is attached to an account to WG from Cameron, dated 8.10.79, that advises the author which publishing executive he should contact when he arrives in Toronto and thanking him for "giving LBC [[a London-based commercial radio station](#)] that interview last week".

(2) Four others letters (none to WG) concerned with the serialisation of, excerpts from, reviews of or interviews concerning the book, which was published on 4 October 1979.

### **BH1 RPU/15**

Review file for *After the Act* by Winston Graham, 1971-72; one folder.

Contains a review (excerpted below) from *The Evening Standard*, a tiny letter from the same paper and an inconsequential notice from February 1972's *Good Housekeeping*.

*... How can he live with his knowledge? ... Mr. Graham's ... question is rather more interesting than his answer ... In posing it he has bitten off rather more than he can chew. (Richard Lister, The Evening Standard, 2 November 1971)*

### **BH1 RPU/193**

Review file for *Cordelia* by Winston Graham, 1963; one folder.

Contains eight reviews:

*Mr. Graham really cares about his characters and although his major ones may come from stock he can be brilliant with the minor ones. (The Times Literary Supplement, 15 February 1963)*

*As always, Winston Graham tells a powerful story in masterly style. (Books and Bookmen, June 1963)*

*The drily desperate conclusion is splendidly managed. (Michael Ratcliffe, The Sunday Times, 3 March 1963)*

*This novel has shrewd humour and some excellent characterisation ... (Margaret Willy, The Birmingham Post, 26 February 1963)*

*Strange and moving ... A book just right to lose oneself in during these winter evenings. (The Yorkshire Evening News, 16 February 1963)*

*Enthralling from start to finish. (Marion Lochhead, The Scotsman, 16 February 1963)*

*Mr Graham is a most careful artist, both in the construction and the writing of his stories ... This period piece will add to the consideration that now begins to be given to (his) work.*  
(Richard Church, *Country Life*, 14 March 1963)

*... a thoughtful, rather slow-moving study of a woman finding her way painfully through a tangle of loves and jealousies. The dialogue is over-modern, but the poverty and prosperity of newly-developing industrial life, the intellectual fireworks of Darwinism, spiritualism [and] free will set the period well.*  
(Celia Dale, *Homes and Gardens*, June 1963)

## **BH1 RPU/216**

Review file for *Demelza* by Winston Graham, 1953-1961; one folder. (Note: although the file is labelled "Demelza", it contains four clippings concerning *The Renegade* (i.e. *Ross Poldark* retitled for the American market and published there in 1951), two concerning *Demelza* (USA, 1953), two concerning the joint BH 1960 publication of *Ross Poldark* and *Demelza*, one concerning *Demelza* (BH, 1960) only and four concerning the joint BH 1961 publication of *Jeremy Poldark* and *Warleggan*.)

Thirteen reviews / notices:

[Ref *Demelza*] *Although ... not a masterpiece of historical fiction ... it makes us participate in movements which control the destinies of the character. It offers realistic and somber descriptions of Cornish farmers, fishermen and miners pushed to the verge of revolution by unjust laws. Two scenes, one of an illegal raid on a prison ... and another of the looting of two wrecked ships ... are convincing pictures of misery and violence.*  
(W. A. S. Dollard, *The New York Times Book Review*, 7 March 1953)

[Ref *RP* + *Demelza*] *The great appeal of these novels derives from the fact that human life in a normal setting provides the*

*most profound subject of any. A deep understanding of it vitalises the least incident. Thomas Hardy and Anthony Trollope had the secret, and used it in their telling ways. These two works of Graham are of a like order. ... (Their) republication is a service to lasting literature. (The Western Morning News, 12 August 1960)*

*[Ref The Renegade] The story gives the feeling of being part of a longer novel ... Certainly a sequel, covering the rest of (Ross's) life would be a pleasure to read. (C.H.T., The Norfolk, Virginia Pilot, 2 December 1951)*

*[Ref Demelza] Winston Graham has caught a time and a place and a people and has made them live and love and know tragedy ... (Rebecca L. Tumlinson, The Houston Post, 15 March 1953)*

*[Ref The Renegade] Every now and then a novel is given to a reviewer which compensates for the many hours he spends in reviewing a lot of insipid writing. Such a compensating novel is The Renegade ... Truly, this is a story that will offer the adult reader several hours of reading pleasure. (Catholic Review Service, undated)*

*[Ref The Renegade] Make no mistake about it, Winston Graham's new novel ... is among the best of this year ... written by a master of craft and a student of human nature and history. (The Los Angeles Times, undated)*

*[Ref The Renegade] Dash, fast pace, subtle beauty and suspense. (The Philadelphia Inquirer, undated)*

## **BH1 RPU/317**

Review file for *Night Without Stars*, *Greek Fire* and *The Tumbled House* by Winston Graham, 1970; one folder. (Note: these three novels were published

together and reviewed sometimes singly, sometimes as a group of three and in one case as a pair, with *Greek Fire* mysteriously ignored.)

Five reviews:

*Night Without Stars, Greek Fire and The Tumbled House make less agreeable reading than [Spring Snow and Algy by Peter de Polnay, reviewed in the same column]. All three are concerned with power and violence and Graham treats these themes with slick superficiality. (Sheila Savill, Eastern Daily Press, 18 September 1970)*

*Night Without Stars (is) a first-class adventure story, its intricacies of plot skilfully manipulated, (but) The Tumbled House (is) over-elaborately plotted and implausible in its coincidences. Mr. Graham's main purpose, however, is entertainment and in this he succeeds admirably. (Ken Gray, The Irish Times, 18 September 1970)*

*Writing as a reader one of my cardinal principles is that professionalism in novelists is a lovable thing. So I welcome the Bodley Head uniform edition of ... Night Without Stars, Greek Fire and The Tumbled House, a nice parcel of "reads". Mr Graham's basic ideas are "novel", his characters alive and real, his situations ensnare curiosity; his dialogue conveys meaning ... (His) words are nicely weighed. (The Tablet, 17 October 1970)*

*[Ref Greek Fire] As biting relevant now as it was ... in 1957, but the characters and the story are lacking in depth. (The Manchester Evening News, 15 October 1970)*

*[Ref Night Without Stars] An unusual plot with a remarkable lack of "stock" characters makes this a tense and highly readable novel. (As previous, 16 November 1970)*

## **BH1 RPU/435**

Review file for *The Little Walls* by Winston Graham, 1972; one folder.

One review only:

*A well-constructed story ... Characterisation is sufficiently convincing for us to care about the answer which, when it comes, isn't what I had expected – or could quite believe in. But the novel is good reading. (Celia Dale, Homes and Gardens, October 1972)*

## **BH1 RPU/457**

Review file for *Marnie* by Winston Graham, 1977; one folder.

This folder contains nothing but clippings from listings magazines, all confirming that from 18 July to 5 August 1977 BBC Radio Four's *Book at Bedtime* was *Marnie* (but see also file BH1 RPU/669).

## **BH1 RPU/476**

Review file for *The Merciless Ladies* by Winston Graham, 1979-1980; one folder.

Twenty print reviews sourced from the British Isles, South Africa, Australia and New Zealand plus transcripts of two reviews broadcast on South African radio:

*... There is something about (The Merciless Ladies) that reminds me vaguely of [\[Somerset Maugham's 1919 novel\]](#) The Moon and Sixpence. But the narrator's calm, understated, even laconic tone, as he relates a story of obsessive love and hatred, jealousy, revenge and loyalty, not only keeps the novel from floundering in melodrama, but creates a deftly meshed*

*combination of personalities and motivations. (Janet Madden Simpson, Weekly Hibernia (Dublin), 13 December 1979)*

*Winston Graham's The Merciless Ladies is a reissue, restyled by the author to provide, as he puts it, "the perspective of today". Need he have bothered? If anything dates this book, it is its extreme readability. Wherever it belongs in time, the events of the novel are original and unique. (Norman Shrapnel, The Guardian, 4 October 1979)*

*The publishers of Who's Who ask authors to list all their books as a matter of bibliographical interest. But Winston Graham begins with "some early novels designedly not in print"; presumably because since the TV triumph of Poldark, he has been pestered to re-publish works he would wish forgotten. This explains his foreword to THE MERCILESS LADIES:*

I have resisted suggestions that this novel should be reissued because there were one or two scenes in it that did not seem to me quite right, and I was waiting to find time and the mood to do something about them. These, I hope, have now been improved. Although the book was not contemporary when written, I have taken the opportunity of this revision to double-distance the events by giving them the perspective of today.

*Since the publisher gives no date for the original publication, I've had to guess in what the revision consisted. My hunch is that Graham has put in bits to make the narrator appear to be writing in 1979 instead of 1939 and that he has rewritten the several legal scenes with a skill and knowledge that he has acquired over the years. They are certainly the best in the book.*

*What seems to me the original story is a Maughamish account of Paul Stafford, a poor boy who rises to fame and*

*fortune by using his gift as a portraitist and his appeal to beautiful women and who sinks into penury in his attempt to realise his true genius by retirement to the Lake District in the company of his second wife, who compensates with brains and goodness what she lacks in beauty.*

*The narrator, a journalist, has known many of the characters since childhood and encounters the rest at moments of crisis or confidence.*

*Unlike Maugham's narrator he takes an active role especially in the surprise denouement and unlike Maugham's characters, who are complex creatures of good and evil, Graham's are simplistic, goodies, baddies, eccentric or conventional. The style, like Maugham's, is deliberately undistinguished, no striking phrase being allowed to shatter the reader's concentration on the good yarn.*

*And The Merciless Ladies is a good yarn, once one comes to accept the characters not as the sort of people one meets in real life but as puppets in a drama where suspense, surprise and reversal of situation are of prime importance.*

*I had imagined that "The Merciless Ladies" were intended to be Diana, the Hon. Mrs Brian Marnsett, the professional society beauty, and Olive Crayam, Stafford's envious wife.*

*Their hatreds were in their separate ways implacable enough to justify the title. But according to the blurb, "The Merciless Ladies of the title are the goddesses of Success and Failure," a proposition which I find non-proven, either in fact or in this fiction.*

*I do not think that Winston Graham himself will rank this book high in the canon of his work: rather, a trifle rescued from oblivion for the satisfaction of his enthusiastic publishers and hungry readers. But I enjoyed it thoroughly. The perfect place to read it would be at Gatwick Airport during a French or Spanish Air Control go-slow. (Arthur Calder-Marshall, *The Evening Standard*, 20 November 1979)*

*The main character seems to be surrounded by shadowy stereotype characters and even Graham's masterly narration cannot quite sustain our interest. (Paul Dickens, The Liverpool Daily Post, 8 November 1979)*

*Told in a relaxed, easy style so that the drama, when it comes, explodes like a bombshell amid chapters of tranquillity. Undoubtedly another Graham winner. (The Swindon Evening Advertiser, 18 October 1979)*

*Very convincing because the details do not seem to be overdone. (Rupert Maund, The Birmingham Post, 18 October 1979)*

*Thought-provoking and interesting (B. A. Bente, The South Wales Argus, 4 February 1980)*

*As with all Winston Graham's novels, the writing is excellent and the characters well-drawn. (The Lady, 22 November 1979)*

*Entirely satisfactory (Janet Robertson, The Adelaide (Aust.) Advertiser, 29 March 1980)*

*A strong story (Paperback and Hardback Book Buyer, September 1979)*

*Some long, drawn-out court scenes ... are generally undramatic, but the author gives a convincing picture of the London of the period and adds real names to produce interest. This novel is not quite one of Mr. Graham's best, but he succeeds in gripping the reader's curiosity from beginning to end. (The Geelong (Aust.) Advertiser, 11 March 1980)*

*Though Graham is clever in the way he uses words, I found the book lacking in pace and ... easy to put to one side for a while. It seems a pity to have to wait till the last few chapters to find*

*some exciting reading. (P.M., The Bay of Plenty (NZ) Times, 8 December 1979)*

*A mature novel which once you take it up will hold your interest through to the end. (D.T.W.K., The Bay of Plenty (NZ) Times, 9 February 1980)*

*Parts of Paul (Stafford)'s life-story bear an uncanny resemblance to that of Augustus John in his heyday of high living, majestic disregard of accusations of prostituting his art for commercial purposes and his notorious pursuit of women. A description of Paul's second wife's mother exactly describes John's sister-in-law. Coincidence? Perhaps ... Graham's readers will not be disappointed by this skilful recreation of a transitional period in British art. (M.L.G., The Nelson (NZ) Evening Mail, undated)*

*Captivating (A.L.M., The Otago (NZ) Daily Times, 7 May 1980)*

*Winston Graham is one of those low-profile, best-selling authors. He is probably best known in South Africa for his historical novels with a Cornish background which were adapted into the radio serial "Poldark" ... (He) captures a fascinating period superbly (and) manages, with a couple of clever counter-plots, to sustain interest throughout the novel. My main criticism is that he fails to give any sort of real dimension to his hero. Somehow, I found myself more interested in [the narrator] Grant. (VP, The South African Sunday Times, 2 November 1979)*

*More professional, more relaxed – yet more compelling – than Scott Fitzgerald. (HWT, The Stars (SA), 24 January 1980)*

*Winston Graham has many fans, and this well-written and neatly constructed novel will doubtless appeal to them, although, except in its unexpected ending, it seemed to me to*

*lack a little sparkle.* (MvK, *The Natal (SA) Witness*, 24 January 1980)

*A good, light read.* (RJB, *Fair Lady (SA)*, 24 April 1980)

*... I found two of the principal ladies in the book pretty merciless in their own right. The story is set between the two wars in England, opening with childhood memories of Bill Grant (journalist) who is the teller of the tale ... His brushes with Olive are purely sexual, but lead to a strange twist at the end of this most readable novel. A good story – well above the average, showing what a good storyteller is Winston Graham.* (Transcript from "Talking of Books", broadcast by the South African Broadcasting Corporation on 17 April 1980 and repeated three days later. Reviewer: Simon Swindell)

*... A carefully calibrated study of artists and models, fame and fortune and the stranglehold of the clasp of those "Merciless Ladies" ...* (Transcript from South African radio programme "Woman's Forum", broadcast date 16 April 1980, reviewer Ziona Bonell)

## **BH1 RPU/510**

Review file for *Night Journey* by Winston Graham, 1966-67; one folder.

Nine reviews / notices:

*Night Journey, published in 1941 ... has now been reissued ... with a modest note from the author expressing the hope that (readers may) find "some small interest and some entertainment value" in his tale, which he has revised slightly. His diffidence is misplaced. (The book) ... has all the freshness of a new story in the current idiom, with one of those rattling international train climaxes.* (*Sussex Life*, March 1967)

*Strictly pre-Bond – 006 rather than 007 – and this is a decided advantage in both credibility and morals. (R. C. Churchill, The Birmingham Post, 29 October 1966)*

*Up to but not above snuff, with a good train journey through the St. Gotthard Tunnel. (The Times Literary Supplement, 8 December 1966)*

*Powerful and authentic (I.H., The Liverpool Daily Post, 7 Dec. 1966)*

*First published in 1941 this affecting narrative shows how the new wave of spy stories is but leading us back to pre-war standards. (Leo Harris, Punch, 28 December 1966)*

*First-class (Dark Horse, November 1966)*

*How does the book stand up to republication (after 25 years)? On the whole, very well indeed. In my view, Graham could not write a bad book if he tried. (Books and Bookmen, February 1967)*

## **BH1 RPU/669**

Review file for *The Sleeping Partner*, *Fortune is a Woman* and *Marnie* by Winston Graham, 1969; one folder. (Note: the three titles were published and sent out for review together.)

Just two reviews:

*Three novels by the incomparable Winston Graham, who has everything that anyone else has and then a whole lot more. (Francis Iles, The Guardian, 11 September 1969. NB: these words would find their way onto a good many WG book jackets to come.)*

*Reprints of three very genteel crime novels of the fifties and early sixties ... Re-reading them, one is struck by how right one's first impressions were and that they fall between two schools, being not good novels and far from superior thrillers. (John Welcome, The Irish Times, 13 September 1969)*

### **BH1 RPU/718**

Review file for *Take My Life* by Winston Graham, 1965; one folder.

Three reviews:

*Better than average (Times Literary Supplement, 2 September 1965)*

*In Take My Life by Winston Graham, the long arm of coincidence is almost wrenched from its socket ... but there's a neat twist. Good holiday reading. (William Crawford, The Newcastle (Aust.) Sun, 30 December 1965)*

*A new Winston Graham is sure of a good sale, and I don't think you will go wrong by stocking his latest ... (James Dillon White, Smith's Trade News, 21 August 1965)*

### **BH1 RPU/806**

Review file for *Woman in the Mirror* by Winston Graham, 1975; one folder.

Containing circa 30 mixed media reviews / notices from the British Isles, South Africa, Rhodesia, Australia, New Zealand and Canada:

*In Woman in the Mirror, Winston Graham creates a promisingly spooky situation which he then exploits to the full ... The only reason my hair did not stand up higher on my head was because I found the whole thing rather contrived and the*

*characters somewhat sketchily drawn in. And I have seldom read a book with such a resounding lack of humour. But it is a terse, competently written, exciting tale. (Mirabel Cecil, The Yorkshire Post, 29 May 1975)*

*A romantic novel with sinister overtones: a combination which marries well, but you have to take a lot of mushy dialogue. (The Times Literary Supplement, 11 July 1975)*

*Strong on atmosphere and repressed sexual menace. (Matthew Coady, The Guardian, 24 April 1975)*

*A splendidly Gothic tale. (The Woman's Journal, July 1975)*

*A distinctly superior atmospheric suspense story. (Maurice Richardson, The Observer, 4 May 1975)*

*This new book fails to supplant (Graham's) suspense-filled The Walking Stick in my affections, but it's a well-told tale, even if the final twist is not the most inventive he has produced. (Valerie Flatley, The Southend Evening Echo, 30 May 1975)*

*There is a strong plot here in which deceit, suspicion of murder and a haunting presence from the past underlie the surface normality ... The novel is hard to leave before the last page is reached. (Blackwoods Magazine, June 1975)*

*One of Winston Graham's most gripping novels. (Hatchards Guide to Summer Reading, July 1975)*

*Mr. Graham has given us a novel that is subtle, atmospheric and restrained in its handling of a situation that could have descended into melodrama: that fails, paradoxically, to make a lasting impression because of these virtues – one feels that the grotesque possibilities inherent in both the plot and setting*

*needed a treatment in bold oils, not a delicate pencil sketch. (Terry Cross, The Coventry Evening Telegraph, 24 April 1975)*

*Winston Graham takes a superficially ordinary situation and gradually pervades it with enigma and domestic menace ... It is a spooky book, fit for Hitchcock's direction: not to be read late at night, and even in broad daylight its climaxes make the hair on the nape of the neck ripple. (Philip Howard, The Times, 17 April 1975)*

*... has all the qualities of a Daphne du Maurier novel ... A butler as efficient as ... Jeeves is enjoyably helpful in assisting the action along. Graham's self-imposed task of rewriting will be well rewarded by grateful and enthralled readers. (Whitefriars Books of the Month, January 1975)*

*Graham is a master of suspense, and if you want to guess the outcome of this chilling story you are advised to read it very carefully, paying attention to every word. (R. C. Churchill, The Birmingham Post, 17 May 1975)*

*Essentially a romantic novel and as such quite workmanlike, with a tremendous amount about the weather. (Edmund Crispin, The Sunday Times, 11 May 1975)*

*Despite the obvious clichés, Graham has produced an amiable little piece of escapism with some spooky touches of Welsh Gothick. Having once spent a dire night in a Snowdonia village, I could almost believe it. (John Fitzgerald, The Irish Independent, 14 June 1975)*

*Winston Graham, as should any good writer of pot boilers, keeps the denouement for the last paragraph ... but, alas, has to burn the house down to do so! (GM, Fair Lady (SA), 17 September 1975)*

*Winston Graham writes novels of pace and invention that throw in an exploration of the female psyche for good measure. But they leave me with a feeling of insubstantiality. It is so with the latest work. (J.D., The Rhodesia Herald, 5 May 1975)*

*... because it's Winston Graham, one is obliged to wade through layers of dreadful dialogue and red herrings almost stacked sardine-like in a literary obstacle race with few prizes. Is this really the same author who gave us Marnie, The Walking Stick, Angell, Pearl and Little God and a host of others? Graham fans will be disappointed. (J.H., The Durban (SA) Sunday Tribute, 25 May 1975)*

*Winston Graham gives double value in his latest novel. Not only does Woman in the Mirror have intensity as a thriller; it is also a carefully controlled parody of "Jane Eyre" ... Mr Graham ... is well up to standard in this one. (The Melbourne (Aust.) Herald, 13 August 1975)*

*Winston Graham has written better books than Woman in the Mirror but his gentle, perceptive style and insight into abnormal psychology make this one pleasantly readable. (The Sun Herald (Aust.), 26 October 1975)*

*Yet another unusual and gripping novel by this master writer ... will keep you enthralled throughout. (Weekly Courier (Aust.), 17 September 1975)*

*... grips the reader's attention from the first to last page. (The Geelong (Aust.) Advertiser, 23 August 1975)*

*Woman in the Mirror ... is a thriller with a most ingenious plot. Guessing won't get readers far even if the first few pages seem a likely start to predictable complications ... Surprises spring up*

*daily, even hourly ... So – to a final and quite shattering ending – a revelation the sharpest reader is likely to be quite unprepared for. But, at that, won't feel cheated. (M.W., The Dunedin (NZ) Evening Star, 6 September 1975)*

*... the sort of book many women like to plod through and find great charm in some of the writing. But the ardent Graham fan might be a little disappointed. (D.G., The Christchurch (NZ) Star, 6 September 1975)*

*If mysteries are your thing, Woman in the Mirror will give you a diverting hour or three ... the author provides a satisfying conclusion. (Marjorie Major, The Lunenburg Progress-Enterprise, (Nova Scotia, Canada), 13 August 1975)*

*This novel, (which) sets out to entertain, (is) written with the kind of conviction that makes you share for a time the author's world. That conviction is for me one test of a good novel. (Transcript from Woman's Hour, BBC Radio Four, broadcast on 26 May 1975; the speaker, identified here only as "Sylvia", was probably Sylvia Clayton)*

*... In the end it all seemed a bit pointless and there were a lot of questions left unanswered. I didn't really get involved and I felt he didn't build up to his climax as effectively as he might have done, so that something was missing in the end. It's the first Winston Graham book I've read and for me, anyway, he didn't come up to expectations, but I've no doubt that his many fans will disagree with me. (Transcript from Book Talk, broadcast on BBC Radio Derby on 22 April 1975; the speaker is unnamed.)*

\* \* \* \* \*

## MS 4739: the Collected Papers of J C Trewin

**John Courtenay Trewin OBE** (1908-1990) was a journalist, writer and drama critic (of *The Observer* for more than fifty years, though he wrote for other journals too), born in Plymouth, Devon, of Cornish parents. His Collected Papers are held, like the BH Archives and numerous others, by the University of Reading Special Collections Centre, with access in this case not dependent on prior permission from Penguin Random House.

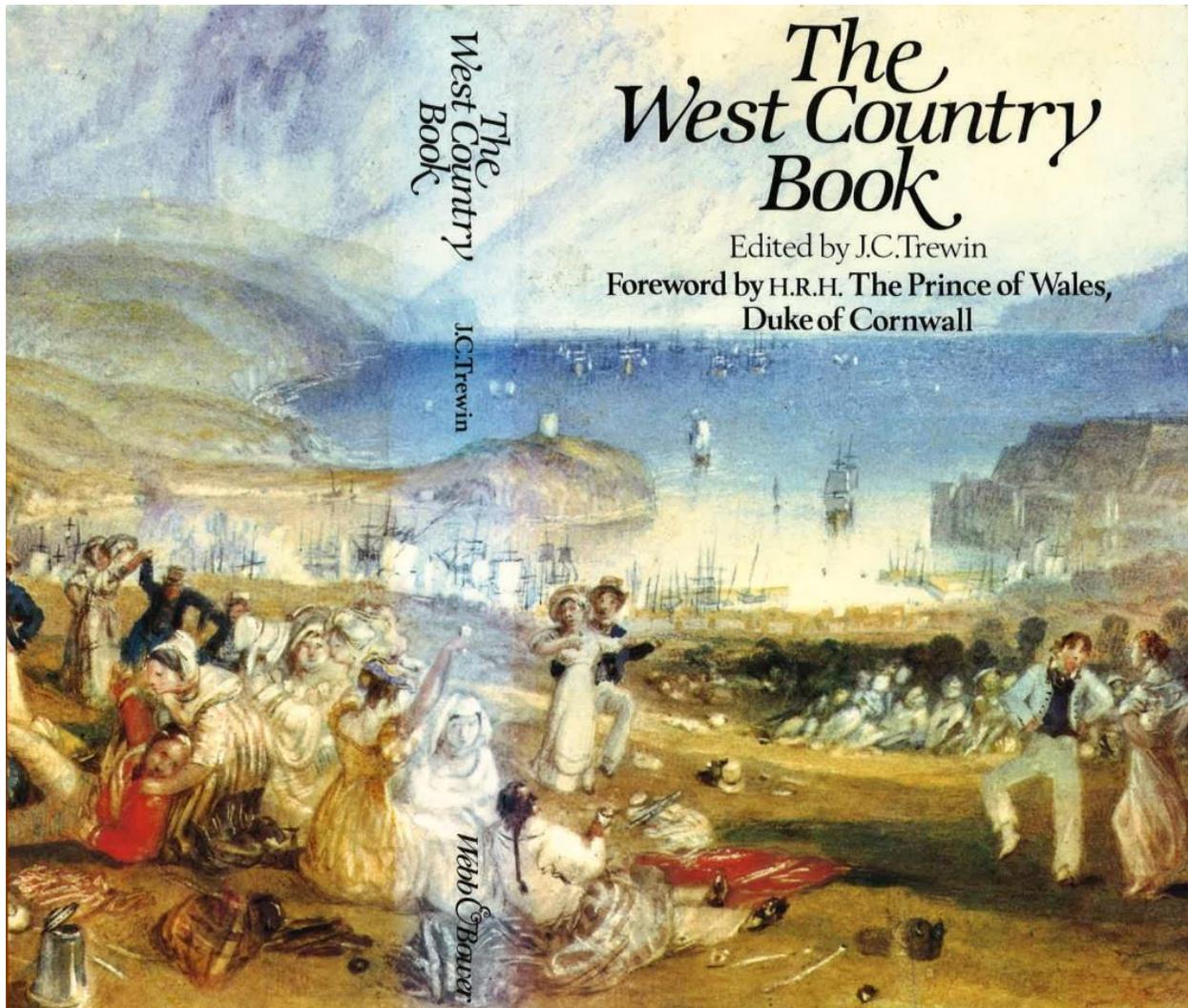
Online information suggests that **file 35 (Winston Graham)** of the Trewin Papers contains three documents – two letters and a postcard – but if there ever was a postcard, it has now gone, leaving just two letters, both written in the spring of 1980 from WG to J. C. Trewin. At the time, Mr Trewin was preparing for publication an anthology called *The West Country Book*, with all proceeds from its sale going to the Exeter Cathedral Preservation Trust. Prince Charles, the Trust's President, provided a foreword for the book in which he describes Exeter's Cathedral of St. Peter as "one of the finest monuments to man's artistry and inspiration in the West Country". WG was one of the writers with a West Country association from whom Mr Trewin solicited a suitable contribution.

The book (see next page) was published by Webb & Bower, Ltd in 1981. In his letter of 8 April 1980, responding to Mr Trewin's request for material, WG wrote:

*Unfortunately, I am a rather unsatisfactory person to approach in this respect. Although, over my lifetime I seem to have produced a lot of books, I can never get my brain to turn out something suitable and small. That is, not to order ... ..*

*I have tried to think of something by way of an excerpt, and am enclosing a chapter [\[2.10\]](#) from JEREMY POLDARK. This may suit, or it may be totally unsuitable. If you think it strikes the wrong note, you're welcome to have one of the short*

stories published in *THE JAPANESE GIRL*, but as I say they're all too long. Of course I wouldn't accept any payment in any case ...



"Jud's Funeral", the *JP* excerpt, was included in the book. So, too, were a number of annotated views, and WG's second letter – more a note, really, hand-written and dated 5 May 1980, was sent with a postcard "of what I believe is my favourite Cornish scene". The idea, supposedly, was that this view, too, might be included in the book. In fact it was not. And how, in the absence of the card, do we know? Because WG added to the bottom of his note (using a different pen) this description: "Chapel Porth, St Agnes – view over beach to west."

This (though not his postcard) is that view:



\* \* \* \* \*

### **Max Reinhardt Papers at the British Library**

Max Reinhardt's Papers (1967-1993) were donated by his widow Joan to the British Library. File "Add MS 88987/4/2, Correspondents C-G" includes ten postcards and six letters from WG to either Max or Max and Joan as well as letters to and from Bodley Head employee Jill Black and an order of service for the funeral of WG's wife Jean.

The postcards are from Udaipur, India ("We had a lovely week in Goa") dated 25 February 1976; from Uckfield, Sussex, giving directions to Abbotswood House, dated 8 July 1981; from Crantock Bay, Cornwall, dated 21 October

1990; from Formentor, Mallorca, dated 1 September 1990; from Vienna, dated 29 April 1992; from Pollenca, Formentor, Mallorca, dated 30 August 1992; from Barbados, dated 25 February 1993; from Tonbridge, post-marked ? May 1993; from Morocco dated 14 October 1993 and from Vienna – written entirely in cod-German – undated.

Of the six letters to Max, one is undated, with the other five all posted in the period February 1991 to March 1993. On 27 May 1991 WG wrote:

*What a super evening – full of good food and old friendships! We did enjoy it. Thank you so very much. We whizzed home very happily: [WG's daughter-in-law] Peggotty and I in the Volkswagen trying desperately to keep in sight of the Jaguar's tail-lights forever disappearing into the distance.*

*One of my reasons long ago for moving to Sussex was so that we could see more of our special friends in London, chiefly you two, but alas it has not turned out that way ...*

and on 21 January 1993 (just four weeks after his wife's death):

*... the ghastliness of the last month is gone, but I rattle around in this house like a lost pea in a pod ...*

On 25 January 1991, Jill Black of The Bodley Head got in touch:

*This letter, after a long silence, is on POLDARK matters again. As you know, ours still have a small steady annual sale in hardback and we've always kept them in print. However, they do look rather old-fashioned now and the sale is not enough to make it possible to update their appearance and still charge the sort of published price that we could hope for in the library market.*

She goes on to suggest, rather, a new omnibus edition of Poldarks I-IV. On 9 February, WG responded:

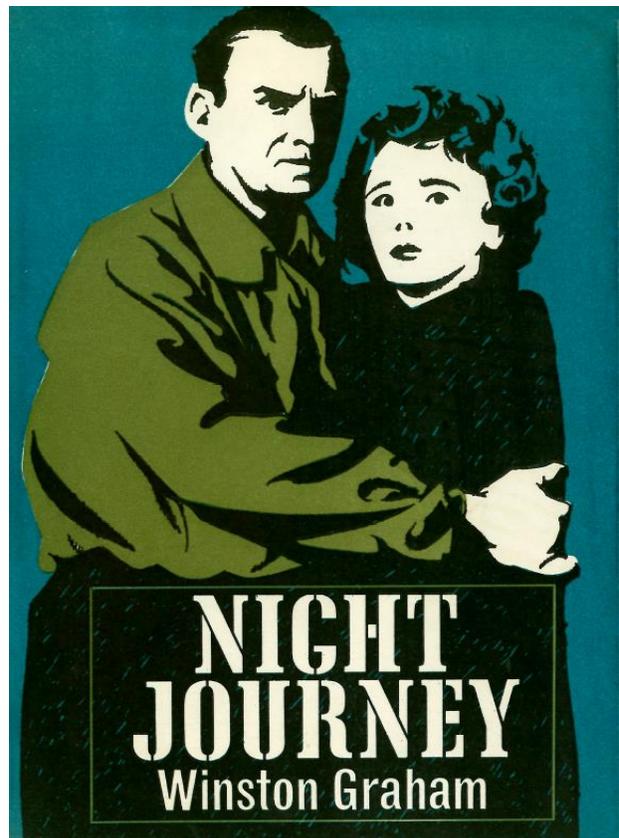
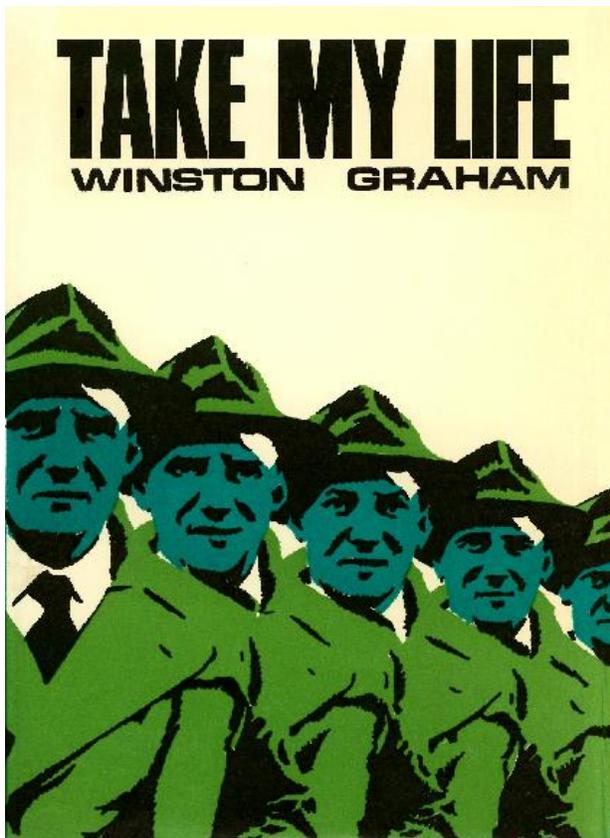
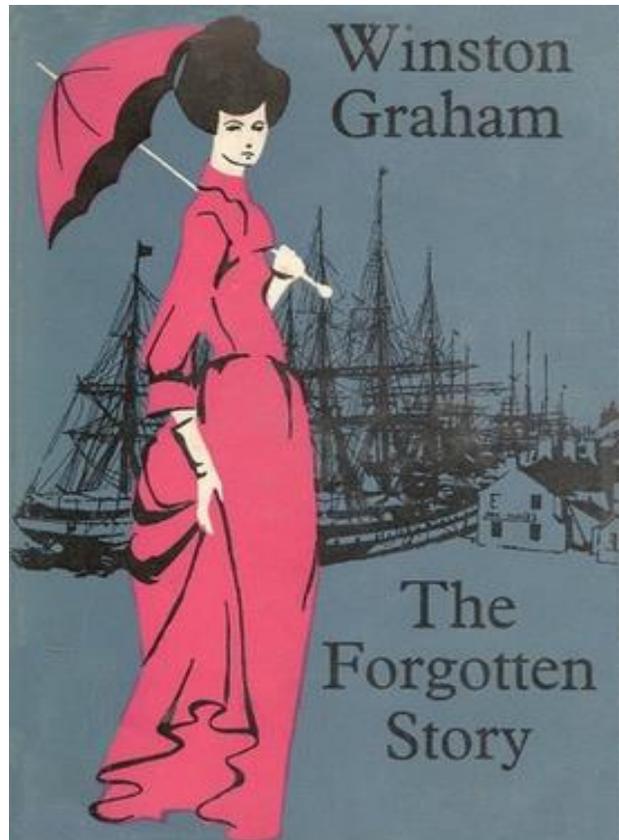
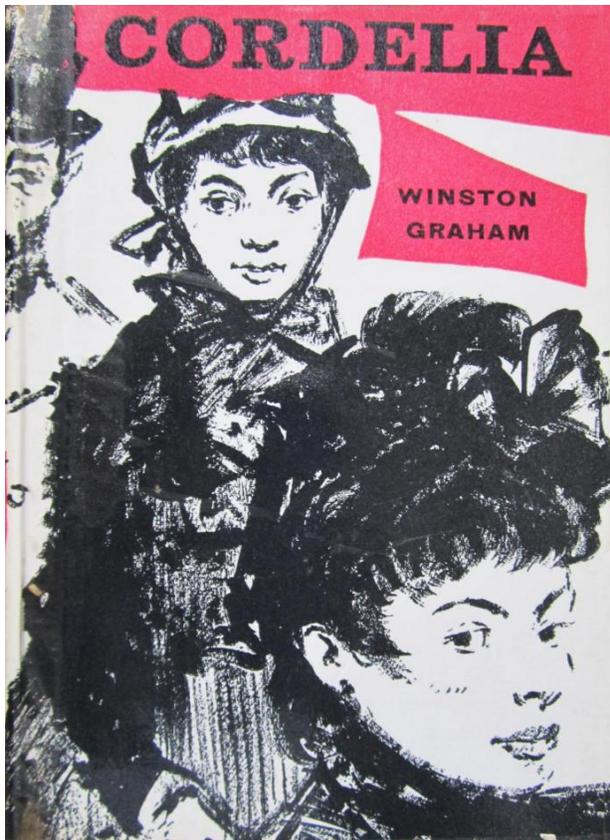
*The only time the four Poldarks have been packaged together – in a Collins Collectors' Choice – it ran to 1227 pages and was an enormous and unwieldy book ... As an alternative to your proposal and thinking over the situation and that you are slowly divesting yourselves of all my other books, I have been wondering whether you would consider selling the volume rights and the paperback rights back to me, and what you would want for them?*

\* \* \* \* \*

Page 44: After Poldarks I-IV in 1960/61 (see page 14), BH followed up in 1963-66 by republishing WG's three other postwar Ward, Lock titles plus a re-written *Night Journey* (previously Ward, Lock, 1941), all in eye-catching pictorial jackets. Copies of this 1964 Bodley Head *The Forgotten Story* are exceedingly hard to find.

Pages 45 and 46 (top): the eight former Hodder & Stoughton titles which BH reissued between 1969 and 1972 all came in this simple but smart coordinated two-tone livery. They were followed by matching editions of the four non-Poldark former Ward, Lock titles first issued in the pictorial jackets shown on page 44.

Page 46 (bottom): two more suppressed early novels revised (the first also retitled) and reissued by BH in 1975 and 1979 respectively.



Winston  
Graham

Winston  
Graham

Winston  
Graham

Fortune  
is a  
Woman

The  
Sleeping  
Partner

Marnie

Winston  
Graham

Winston  
Graham

Winston  
Graham

The  
Tumbled  
House

Night  
Without  
Stars

Greek  
Fire

Winston  
Graham

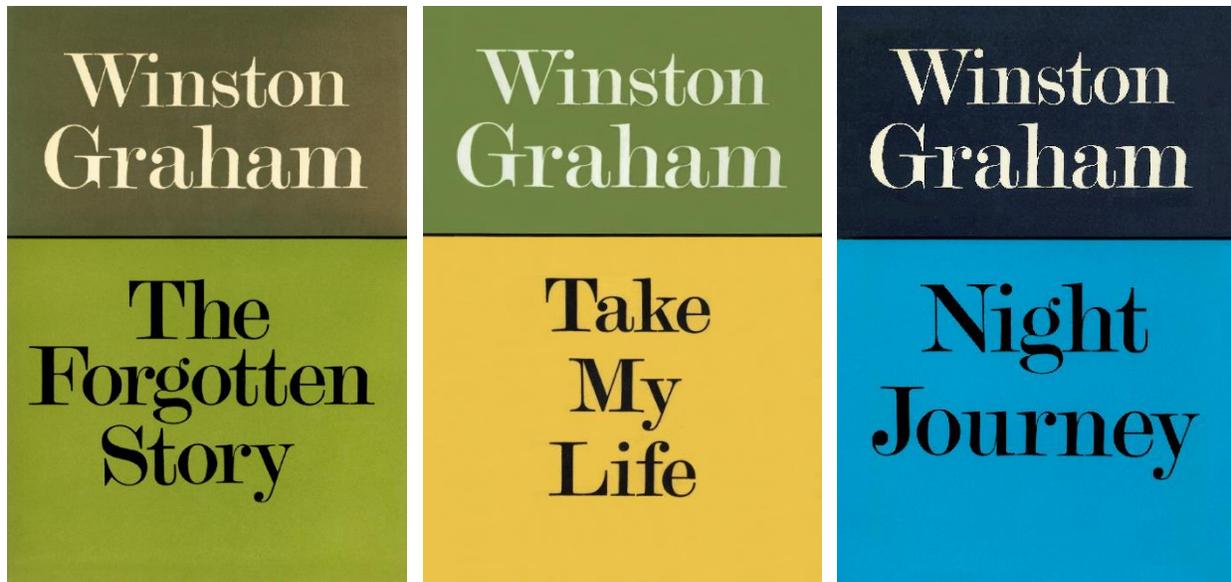
Winston  
Graham

Winston  
Graham

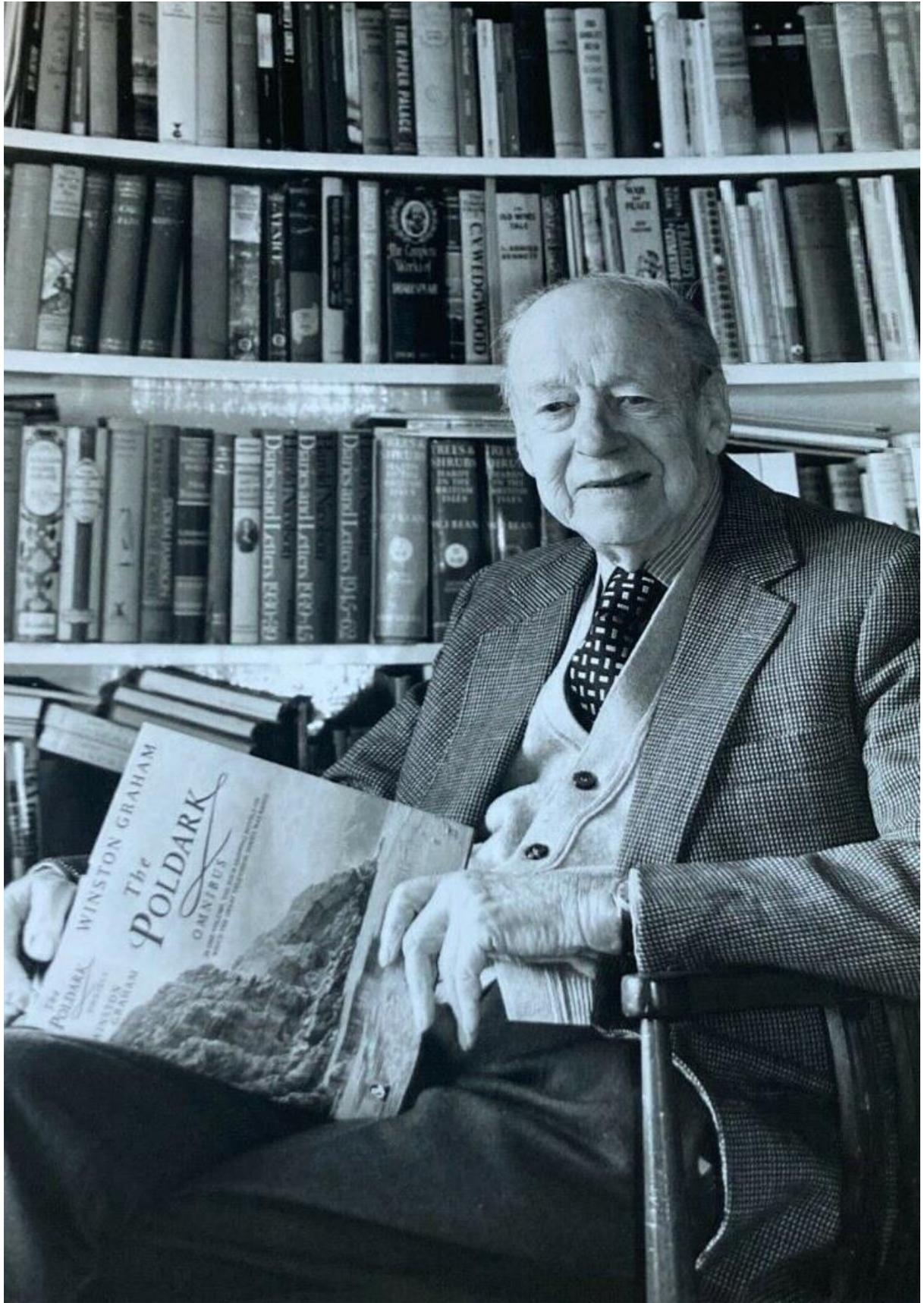
After  
the Act

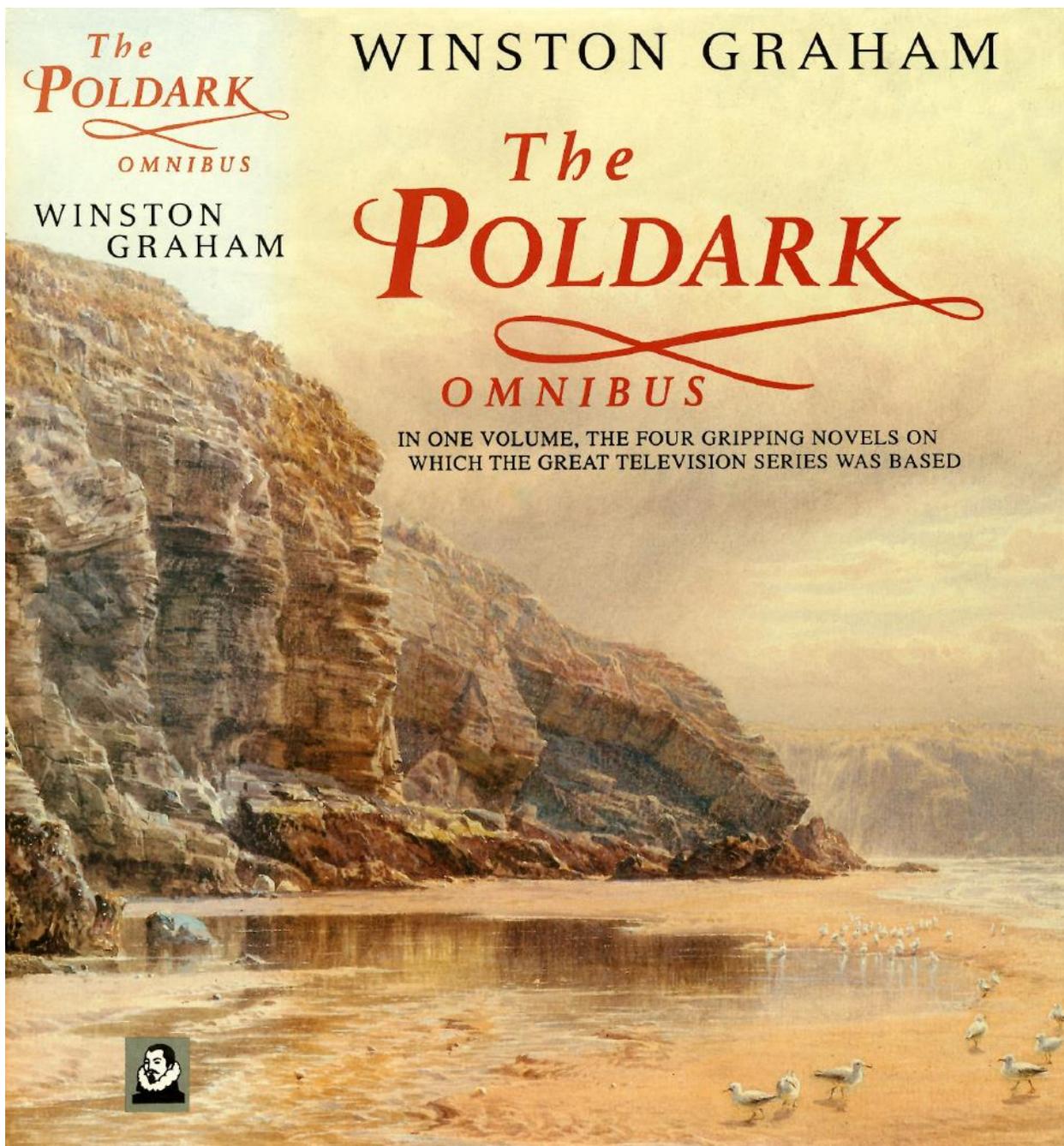
The  
Little  
Walls

Cordelia



Below: 1991's 1152-page *Poldark Omnibus* was the twentieth and last WG title published by The Bodley Head.





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## NOTES AND SOURCES

<sup>1</sup> The principal Bodley Head section reference: *The Bodley Head, 1887-1987* by J. W. Lambert & Michael Ratcliffe, The Bodley Head, London, 1987

<sup>2</sup> In 1960, by publishing Lawrence's *Lady Chatterley's Lover*, Allen Lane, still at Penguin, provoked a first test of the *Obscene Publications Act, 1959*. The dedication of the book's second (1961) edition reads: "For having published this book, Penguin Books was prosecuted under the Obscene Publications Act, 1959 at the Old Bailey in London from 20 October to 2 November 1960. This edition is therefore dedicated to the twelve jurors, three women and nine men, who returned a verdict of 'not guilty' and thus made D. H. Lawrence's last novel available for the first time to the public in the United Kingdom."

<sup>3</sup> Unwin liked to cultivate his reputation for parsimony, advising one of his editors: "If you must meet an author, always wear your oldest suit."

<sup>4,5</sup> Principal Reinhardt section references: (i) MR obituary, *The Daily Telegraph*, 21 November 2002 and (ii) *Max Reinhardt: a Life in Publishing* by Judith Adamson, Palgrave Macmillan, 2009

<sup>6</sup> *A Smattering of Monsters: a Kind of Memoir* by George Greenfield, Camden House, Inc., 1995

<sup>7</sup> Adamson, *ibid*.

<sup>8</sup> *Memoirs of a Private Man*, Macmillan, 2003, Book Two, Chapter Four

<sup>9</sup> Lambert & Ratcliffe, *ibid*.

<sup>10</sup> Most of the first reviews of the 1960/61 "Bodley Head" Poldark novels specifically cite Werner Laurie as the publisher, which suggests that a small Werner Laurie edition was indeed produced to supply review copies to the media – but the larger question remains of why it would have seemed to anyone a good idea.

<sup>11</sup> Email dated 19 June 2017 from Judith Adamson, whose help is appreciated.

<sup>12</sup> Lambert & Ratcliffe, *ibid*.

<sup>13</sup> University of Reading / Special Collections / BH Archives web page.