

WG and Denys Val Baker



Although known as a "Cornish writer" Denys Val Baker (above) was not actually a Cornishman – although his forty years in the county and his energetic promotion of the arts there through his *Cornish Review* and other publications should perhaps qualify him as an honorary one. His Celtic credentials were, however, solid enough: he came from a Welsh family background, North Wales and Anglesey, and his mother Dilys played her harp at the National Eisteddfod of 1901.

Much to his chagrin, Baker was actually born in Poppleton, Yorkshire in October 1917 where his father Valentine Baker was stationed as a pilot instructor during the Great War. He grew up in North Wales and Sussex and eventually lived with his parents in Surbiton. As a young man Denys developed an interest in writing, particularly the short story format which was much in vogue in the thirties and began to send off stories to magazines. Through his father's contacts with the Harmsworth family, Denys managed to get a job as a reporter on the *Derby Evening Telegraph*, one of the Harmsworth family's regional titles, and stayed there for three years, later moving to London where he worked as a jobbing journalist on various trade papers.

At the outbreak of war, Denys, a lifelong pacifist and vegetarian, registered as a conscientious objector after facing a tribunal. By now he was also beginning to supplement his income through sales of short stories to London-based literary magazines and a bit of freelance journalism. He also became secretary of a pacifist community in Camden Town.

In the time before television became popular, writers found fulfilment through the large number of literary magazines that were published in those days. Denys had by now taken on the name Val as part of his writing name (as a tribute to his father who had died in a flying accident in 1942) and was beginning to make a reputation as one of the London scene's most promising young writers. In the early forties, enthused by the "Review" concept, Denys Val Baker started publishing his own quarterly magazine *Opus* (later renamed *Voices*) featuring stories, poems and reviews by his contemporaries, many of whom went on to become well-known writers. In 1943 he produced through Allen & Unwin the first of his annual *Little Reviews Anthologies* which presented the best of that year's output from the country's numerous literary magazines. He also edited the first of what would become a long series of anthologies of short stories by British and international writers, which gave him an enormous range of contacts in the business.

Denys Val Baker's own career as a writer of fiction really took off with his *Selected Stories*, a little stapled paperback published circa 1944. This was followed by the more substantial hardback *Worlds Without End* (with wood engravings by Biro) and his first novel, *The White Rock*, both in 1945. Two more novels, *The More We Are Together* and *The Widening Mirror*, appeared in 1947 and 1949, but by the late forties he was concentrating more on short stories, a steady stream of which were either published in magazines or read on the BBC. Over the years, with more than 100 eventually broadcast, he became recognised as a master of the genre.

By 1947 Val Baker's first marriage had begun to collapse and he found work with travelling theatre companies based in Camborne and Falmouth. This was not his first visit to Cornwall as he had honeymooned in Looe in 1942 and later rented Dora Russell's house at Porthcurno for six months in 1945. Obviously

enchanted by the county from the start, in 1948 Denys and his young son Martin finally moved down permanently to rent a small cottage at the foot of Trencrom Hill, just outside St. Ives. 1949 was a momentous year for Denys as, after a whirlwind romance, he married his second wife, Jess Bryan, published another substantial book of short stories, *The Return of Uncle Walter*, and launched the publication for which he is probably best known in the South West, *The Cornish Review*.

West Cornwall in the late forties seems to have been a veritable cauldron of artistic talent, with many of the young painters and writers who were to establish the area's reputation having moved there after the war. *The Cornish Review* was a timely addition to the Cornish artistic scene. Ever the optimist, Val Baker printed 2000 copies of the first issue, half of which he eventually burned, but the circulation in the end settled down to just under 1000 and the quarterly magazine managed to survive for three years and ten issues. Like most ventures of this kind, the *Review* was not a great economic success and although it had great support from its readers and advertisers, there were no funding organisations in those days to bear the losses. In 1966, Val Baker revived the *Review* – this time it lasted for twenty-seven issues before folding in 1974 when South West Arts withdrew its funding.

With their ever-increasing family, Denys and Jess moved from Trencrom to Penzance and then Sennen Cove, all the time existing on little cheques from magazine and radio editors for short stories, articles and the occasional book publication. In 1950, with the help of a loan from his mother, they managed to buy at auction the seventeen room Old Vicarage, St. Hilary, the house made famous by Bernard Walke's fine book *Twenty Years at St. Hilary*. The early fifties were hard years for the Val Bakers as Denys struggled to support a large family with an unpredictable income. Sometimes there would be nothing for a fortnight and then an unexpected cheque for fifty pounds would turn up. Jess took lessons with the potter David Leach in Penzance and soon opened a pottery studio, with Bill Picard and Donald Swan as decorators, to provide a bit of extra income. Twenty years later she was still running the Mask Pottery and providing much-needed support for her husband's efforts to make a living as a professional writer.

In 1954 the Val Bakers left St. Hilary and moved to Ashford in Kent and then to London in search of an easier life. However, although things did get a little easier, with better earnings and the stimulation of meeting old literary friends, Denys soon began to yearn once again for his adopted homeland and in the autumn of 1957 the family packed their bags and returned to Cornwall. That winter the Val Bakers stayed first in a tiny rented cottage in Virgin Street, St. Ives and then in Church Place before in 1958 moving to the large and spectacular St. Christopher's House overlooking Porthmeor beach. Denys was much happier back in Cornwall, and St. Ives at this time was once again a stimulating place to be. He and Jess soon merged back into the artistic community and their Boxing Day parties became legendary. Spotting a gap in the market, Denys quickly began work on his acclaimed *Britain's Art Colony By The Sea* which, when it came out in 1959, was the first of many books on the St. Ives artists. This was followed by several articles and a couple of TV films on this subject and as ever the short stories continued to flow. At this time Jess was running her successful pottery and Denys, who because of his early training as a newspaperman was used to working under pressure, would sit typing away at his latest story in the corner of the showroom occasionally breaking off to sell a bowl or a coffee set to some happy holidaymaker.

The proximity of St. Christopher's to the beach led to another source of income: a beach café which the family ran each summer with some success. In the winter, however, the house was exposed to wild Atlantic gales and several times the sea smashed its way past the beach doors and through the long house into the kitchen. This last occurrence provided Denys with the title for the first of his autobiographical books – *The Sea's in The Kitchen*, published by Phoenix House in 1962, proved to be his best-selling book since the forties. The freedom of a freelance writer as described by Val Baker in this book seemed, according to reviewer Kenneth Allsop in the *Daily Mail* to be "the freedom of a stoker in hell".

And so, in a way, it was. With no regular income to speak of (this, remember, prior to the introduction in 1984 of Public Lending Right¹ which secured for authors much-needed royalties from library loans), the freelancer like Denys was continually battling to pay bills to keep the bailiffs at bay and feed his

family. Bank managers could never understand this uncertain way of life. *The Sea's in The Kitchen* was followed in 1963 by *The Door is Always Open* and eventually another twenty-four autobiographical books which proved very popular. Through their success, Denys secured a helpful and imaginative publisher, William Kimber, who encouraged other projects such as further collections of his own short stories and editing anthologies of other writers' work.



DVB with his daughter Demelza. Born in 1951, she would have been one of the first children anywhere so named

In 1967, the family uprooted again and moved to The Old Sawmills (above image, background), an isolated building up a creek at Golant on the River Fowey. Approachable only by boat or along the China Clay Company's railway, it was here that Denys settled for five years, writing in an old shed cum studio on the sunny side of the creek. His mother Dilys had died in 1964, leaving him

a legacy which not only made life a little easier but also enabled him to indulge at last his longtime ambition to buy a boat. The sixty-two-foot MFV *Sanu*, an ex-navy supply tender bought for £4,500, transformed the lives of Denys and Jess and was the reason they moved to Fowey, where there was a safe mooring close to their new home. From 1964 to 1980, the Val Bakers spent their summers on *Sanu*. Early trips included visits to the Channel Islands, the Scillies, Paris (via the Seine), Brittany, Scotland and Loch Ness, an epic voyage through Scandinavia and finally across the Bay of Biscay and into the Mediterranean, where *Sanu* was based for several years. This was not just an indulgence – the costs of the trips were covered by paying passengers and, of course, the many crises encountered – including two sinkings – provided good copy for articles in yachting magazines and the autobiographies.

Jess had opened a pottery in Fowey and when she was offered the chance of running a course teaching the craft in Bermuda, she and Denys spent an unexpected year in that far-flung island. On their return, the urge to be amongst their friends in West Cornwall resurfaced once again and they began making plans to leave Fowey, moving this time to another old millhouse, at Crean between St. Buryan and Land's End in 1972. Here in his little study, Denys worked away at his stories and books, keeping quite regular hours and producing a mountain of material, the great majority of which ended up in print. Each day he would send out a dozen or so brown paper parcels to publishers, and each day ten or so would come back.

Several novels were published in the seventies, including three of his best – *Company of Three*, *Barbican's End* and *Rose* – whilst seven collections of short stories and sixteen new anthologies came out, mostly from William Kimber. Val Baker always felt strongly that writers in Cornwall were neglected: his 1973 book *The Timeless Land*, in which he discusses the creative spirit in the county, was followed in 1982 by *A View from Land's End*, covering Cornwall's literary history. Here is an excerpt:

Winston Graham is [\[with du Maurier\]](#) the other big Cornish best-seller of recent years, largely owing to the enormous popularity of the television adaptation of his series of *Poldark* novels, about life in a Cornish mining community of the eighteenth century. Like Daphne

du Maurier, Winston Graham is not a native of Cornwall, but again like her he came to live in the county several decades ago at Perranporth on the north coast and it was there in a little writing hut out on the cliffs that he wrote many of his best-selling books which include, apart from the *Poldark* books, such international titles as *Marnie* and *Cordelia*. Much of the background of the *Poldark* stories is the wild and rugged North Cornish coast, and though originally Winston Graham had in mind some of the mines around St Agnes, the similarity with the mining area of St Just is so complete that when the BBC came to make their films the film unit went down to Land's End, making use not only of Pendeen and St Just settings, but also of some of the local manor houses. One of the reasons for the enormous popularity of the *Poldark* novels is undoubtedly the meticulous research which Winston Graham put into recreating a world of long ago; the characters are all utterly convincing, and both Ross and Demelza are strongly flavoured with that aura, so difficult to define, of 'being Cornish'. There is no doubt that not only have the *Poldark* books caught the popular imagination – they have captivated Winston Graham too! He finds it impossible to give up the continuing saga and is now at work on [an eighth] volume, following the last, *The Angry Tide*. His writing consistently reflects his great love and understanding of Cornwall and its mysteries:

The sandhills were a desert of salt and deep pools and ravines of shadows. Across them and through them she plunged, sometimes waist deep in darkness, sometimes in full light, her shadow like a dog at her feet. She walked as if in a dream. At the cliff she hesitated. The surf was a line of phantom cavalry, dividing sand and sea. At the bottom the sand was soft and pale and secret. The lightest of cool airs wafted and she shivered, but it was not cold. The rocks were sharp edged like witches' faces and the shadows were monstrous and misshapen. It was a midsummer's night's dream, all of it a dream, in which she walked lonely and afraid. [From COTTY'S COVE]²

From the early eighties onwards, Val Baker's health began to deteriorate. He was still able to produce the odd article and continue the stream of autobiographies, but the short stories and novels began to dry up. On 6 July

1984 he died at the West Cornwall Hospital, Penzance at the early age of sixty-six, exhausted by a stressful but action-packed life that produced fourteen novels, twenty-two short story collections, twenty-six volumes of autobiography, over forty anthologies, another twenty books on general subjects as well as hundreds of uncollected short stories and articles published in magazines throughout the world.



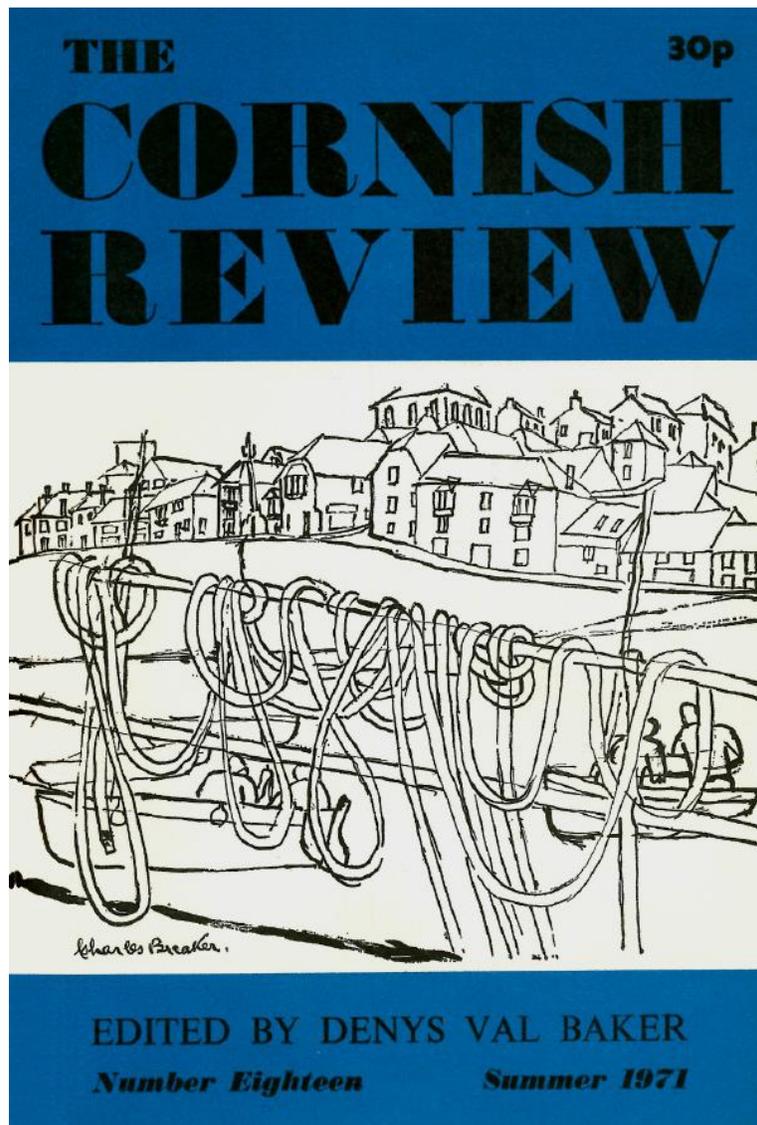
DVB circa 1954

Of all this prodigious output, only his 1959 book *Britain's Art Colony by the Sea* has been re-published to date, but the original works are fetching good prices on the second-hand market and the popularity of his books was confirmed when, following the introduction of Public Lending Right in the year of his death, royalties accrued put him in the top 120 most borrowed authors of more than 6000 registered under the scheme.³

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(1) *The Cornish Review*

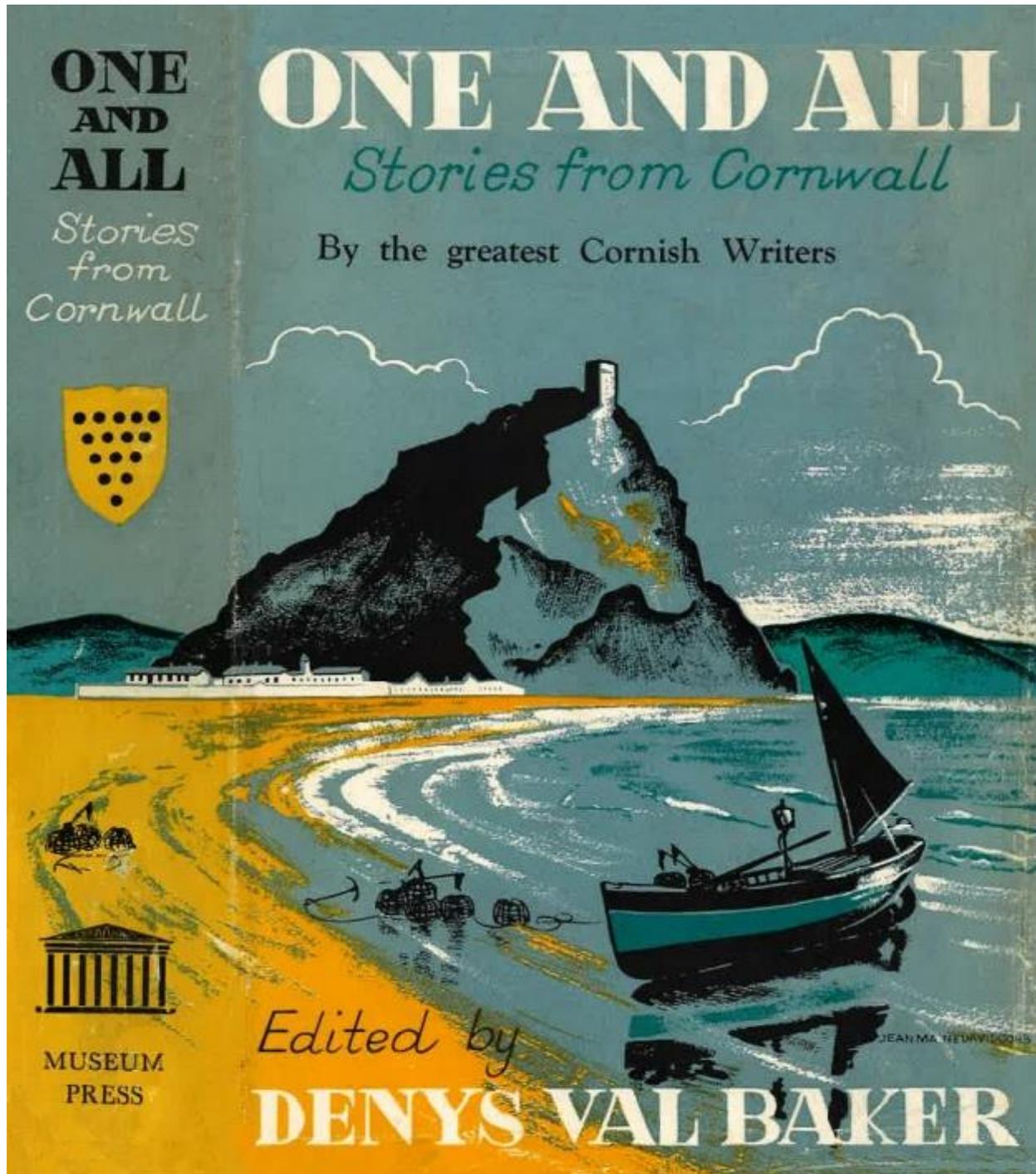
Ten issues of *The Cornish Review* appeared between Spring 1949 and Summer 1952 and a further twenty-seven between Spring 1966 and Winter 1974.



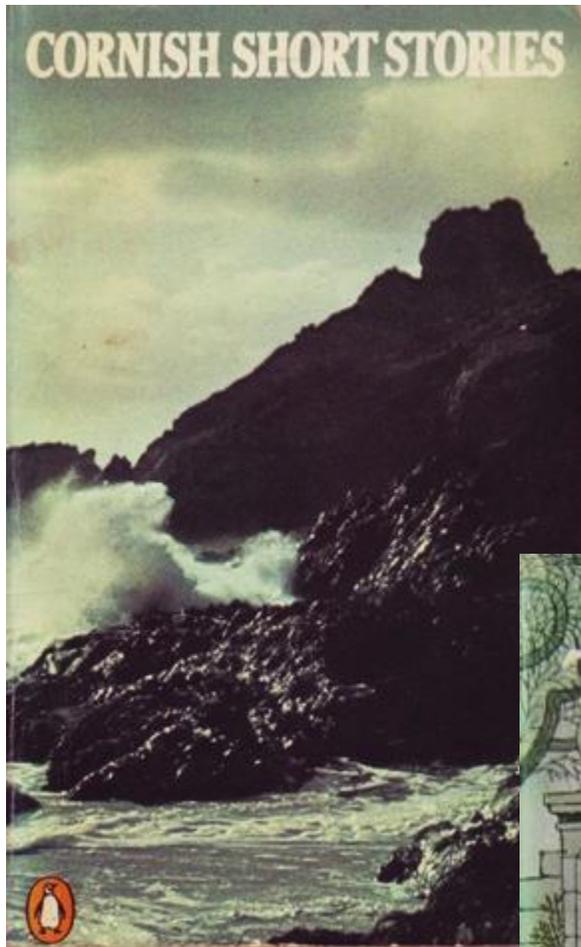
Although issue 18 of the second series (above) contains substantial pieces both by and about Winston Graham, the first (under the title DINNER AT TRENWITH) proves to be nothing more than a chapter lifted from *Ross Poldark* and the second (WINSTON GRAHAM'S CORNWALL by E. W. Martin) a pedestrian recounting of the plots of *The Grove of Eagles* and the four Poldark novels written to that point – all in all, disappointing.

(2) DVB-edited anthologies

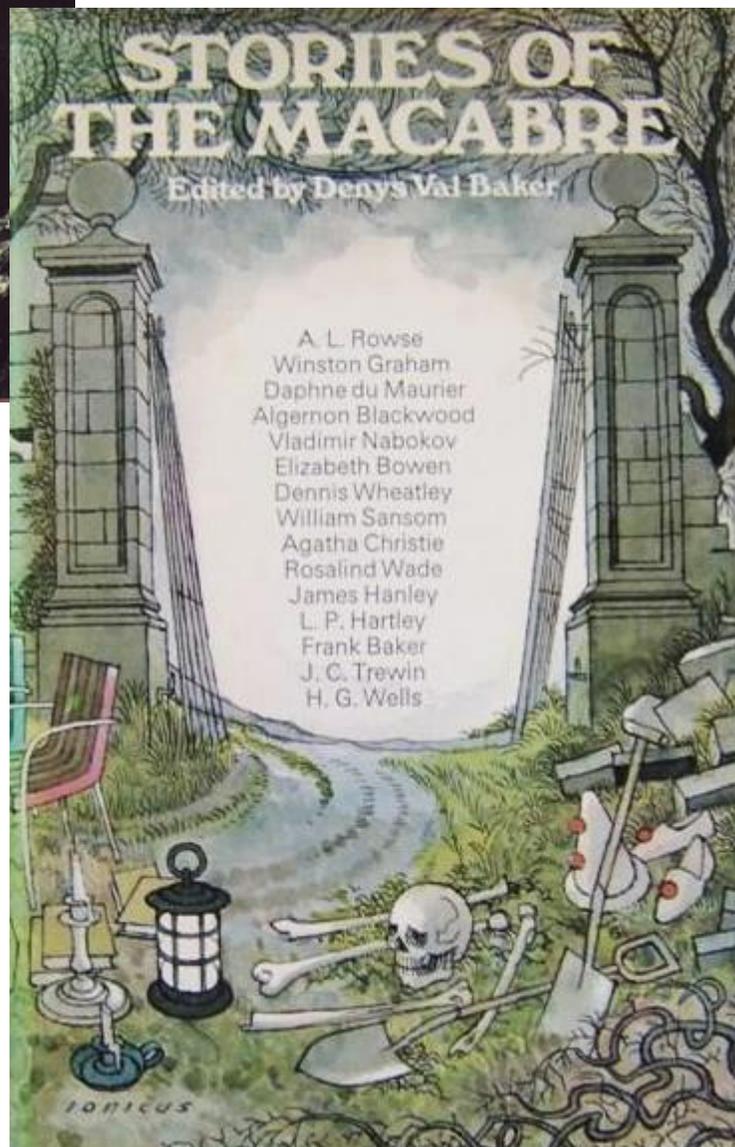
Val Baker anthologised one WG story in the early 1950s then a further eleven in the period 1974-1983, as follows:



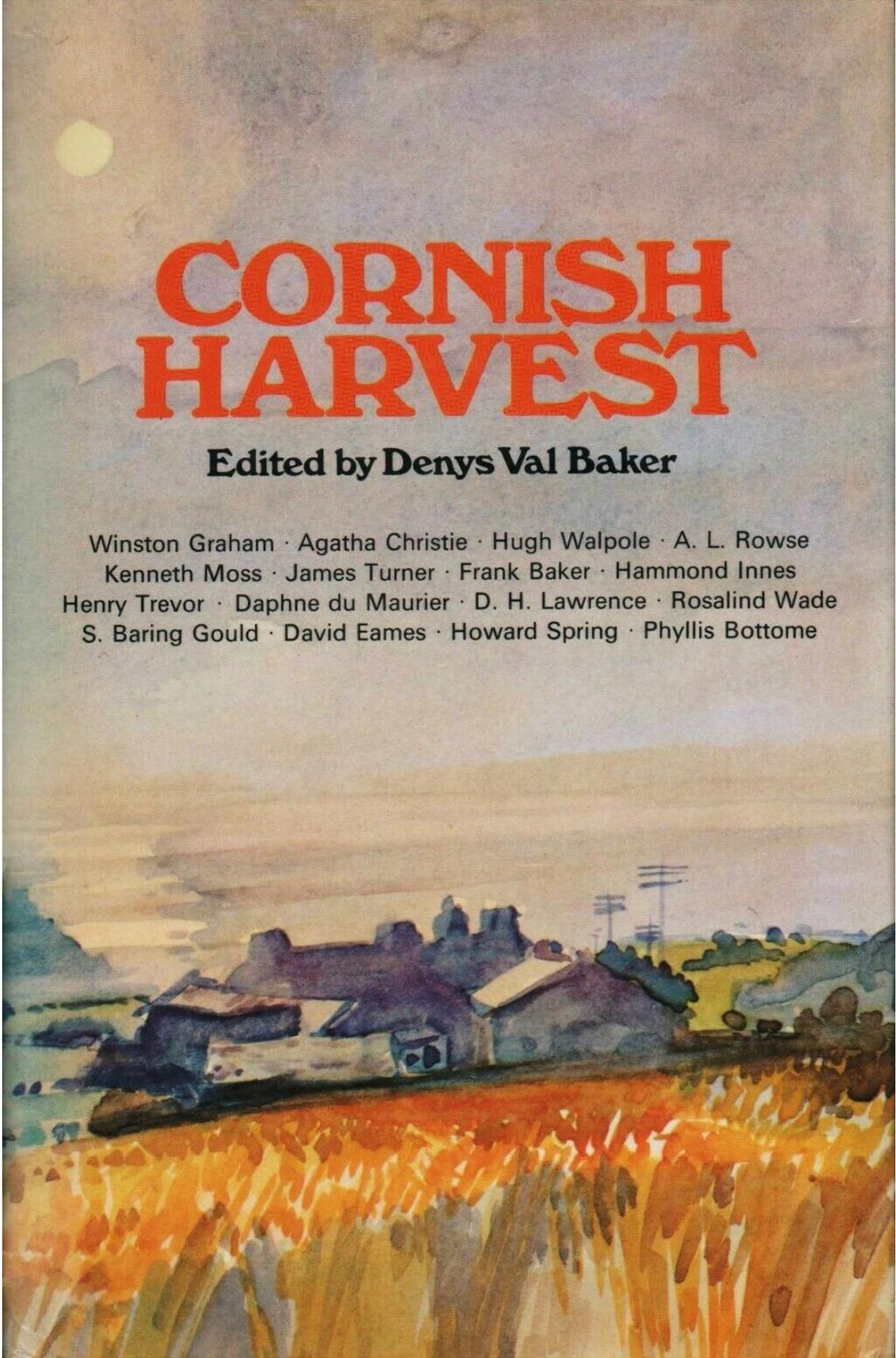
One and All, Museum Press, 1951, including COTTY'S COVE



Cornish Short Stories
Penguin, 1976, including JACKA'S FIGHT



Stories of the Macabre
William Kimber, 1976, including
THE CIRCUS



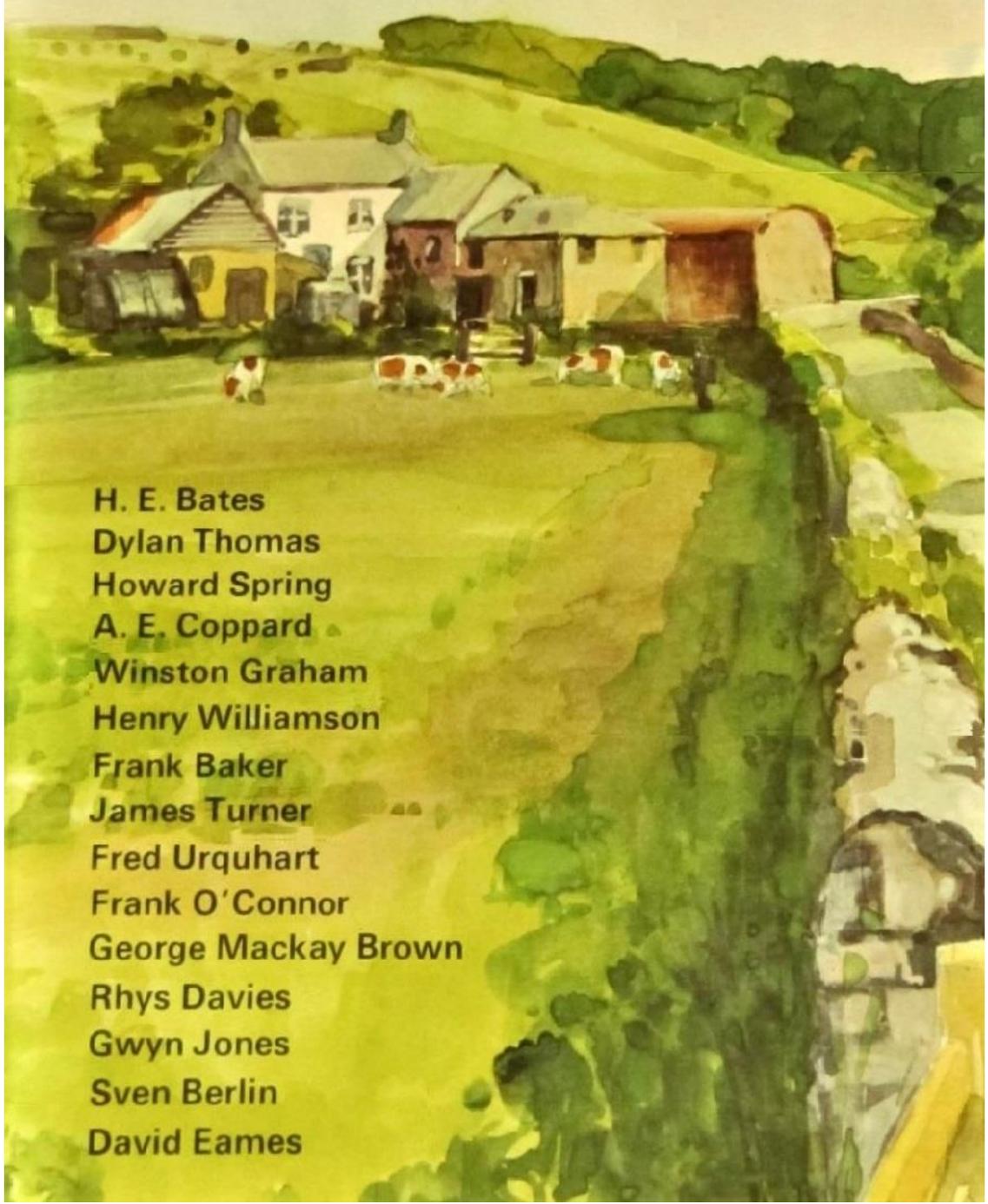
CORNISH HARVEST

Edited by Denys Val Baker

Winston Graham · Agatha Christie · Hugh Walpole · A. L. Rowse
Kenneth Moss · James Turner · Frank Baker · Hammond Innes
Henry Trevor · Daphne du Maurier · D. H. Lawrence · Rosalind Wade
S. Baring Gould · David Eames · Howard Spring · Phyllis Bottome

STORIES OF COUNTRY LIFE

Edited by Denys Val Baker



H. E. Bates
Dylan Thomas
Howard Spring
A. E. Coppard
Winston Graham
Henry Williamson
Frank Baker
James Turner
Fred Urquhart
Frank O'Connor
George Mackay Brown
Rhys Davies
Gwyn Jones
Sven Berlin
David Eames

Above: *Cornish Harvest*, William Kimber, 1974, including COTTY'S COVE / *Stories of Country Life*, William Kimber, 1975, including DINNER AT TRENWITH (which is *Ross Poldark*, Book One, Chapter Two)



My Favourite Story, William Kimber, 1977, including THE MEDICI EAR-RING

The concept of the above book required each anthologised author to offer a favourite story from his or her own pen together with some explanation of their choice. Of his 1935 tale THE MEDICI EAR-RING, WG wrote:

I can't say that 'The Medici Ear-Ring' is entirely my favourite story, but it is one for which I have a special affection, and I trust I shall not be looked on as unduly mercenary if some of that affection is financial.

This was almost the first short story I ever wrote, and certainly it was the first I ever sold, when I was a very young [twenty-seven-year-old] and very struggling author just [actually four years] before the outbreak of World War Two. I sold it to the Windsor Magazine, and the price I was paid seemed poor to me even for those days. I had the courage to protest, but the editor said it was all he could afford. (To be published in the Strand or the Windsor in those days had a certain cachet which the editors were not above making use of when dealing with young and inexperienced authors.)

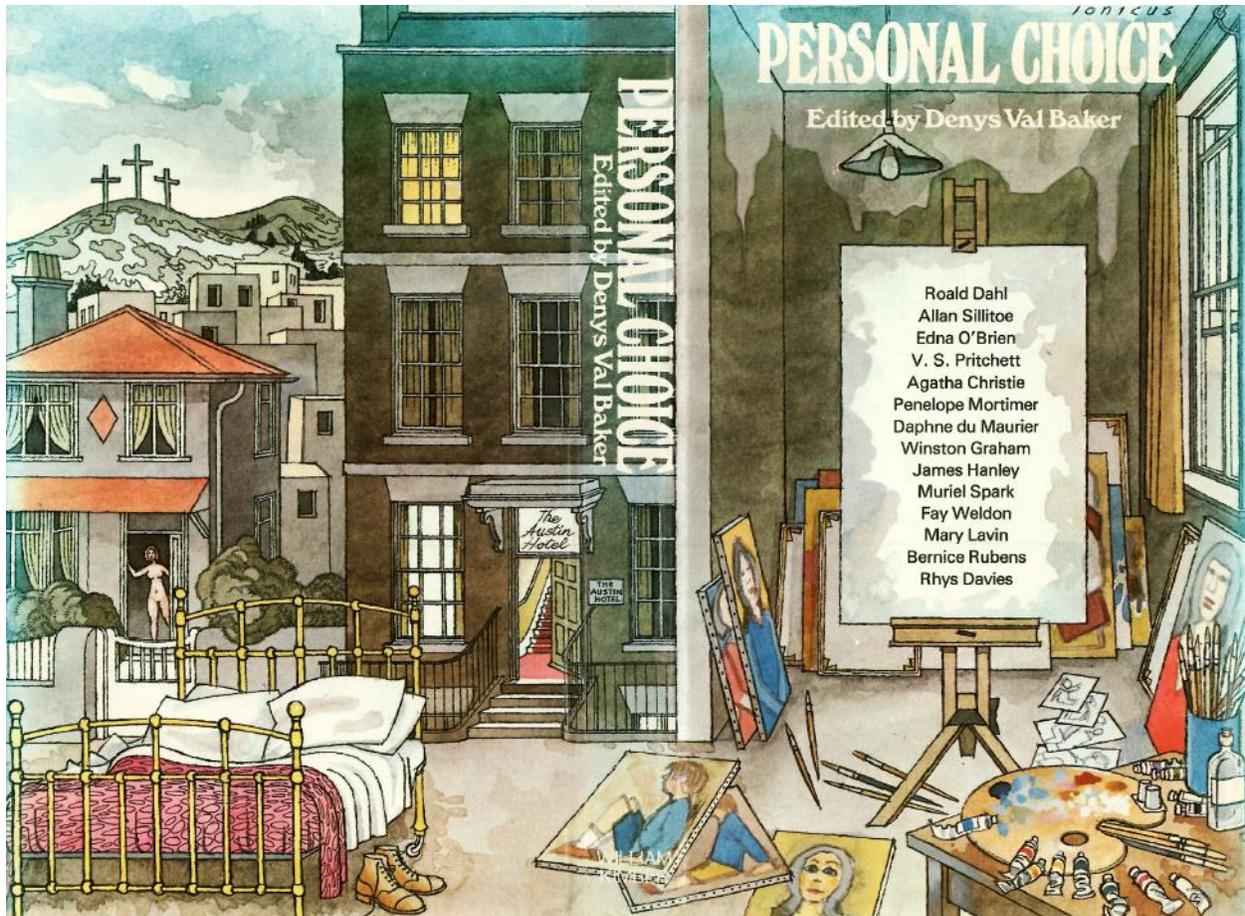
Twenty five [actually thirty] years later I was approached by another magazine [Argosy] which specialised in reprinting stories by well-known authors and asked if I had anything they could use. I looked up 'The Medici Ear-Ring,' brought it a little more up to date and sent it to them. They published it and paid me seven times what I had received for it in the first place.

A few years later, when I had at last written enough short stories for them to be published in volume form, I included 'The Medici Ear-Ring' and this story was picked up by an American magazine [Ladies' Home Journal] for their use, and they paid me more than seven times what the second magazine had paid.

All, no doubt, a familiar tale. But what it would have meant to me if the last payment had only come first. I could have lived for two years off it. Now times are altered; if I care to buy a thing I can. The pence are here and here's the fair. But where's the lost young man?⁴

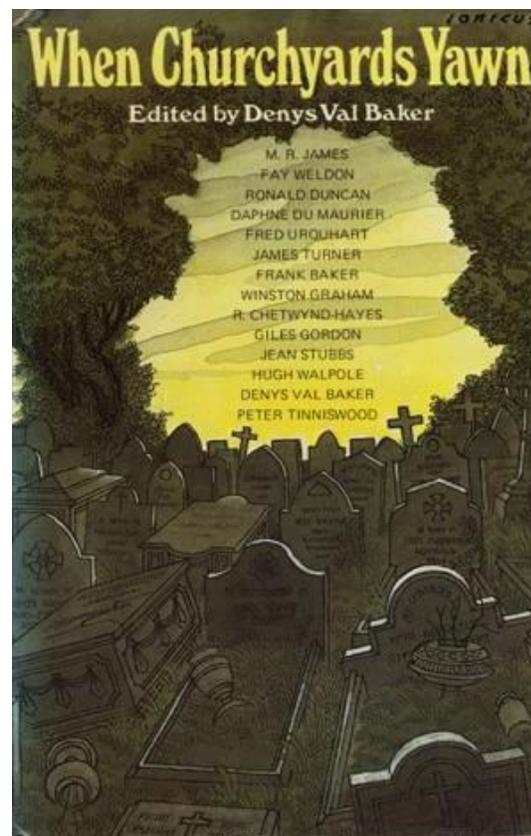
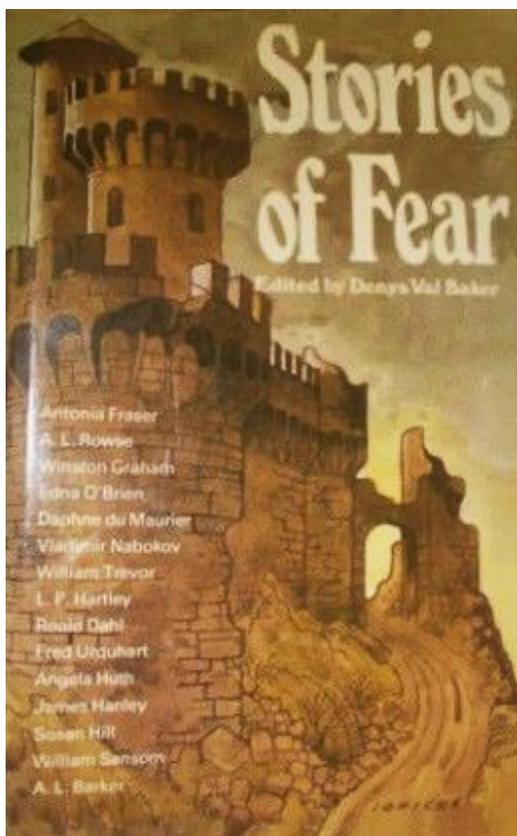
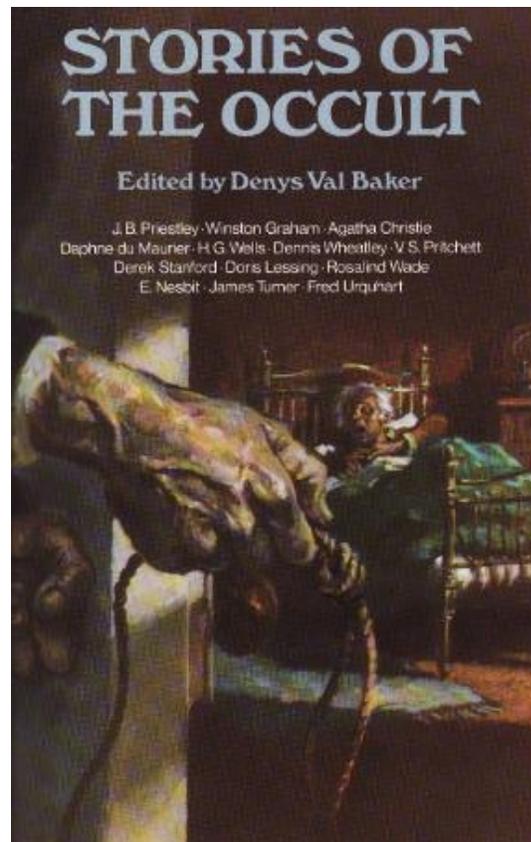
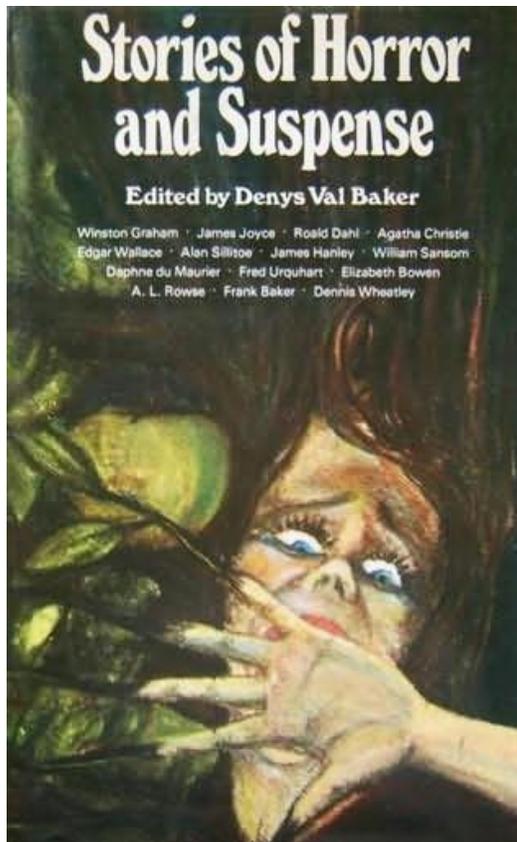
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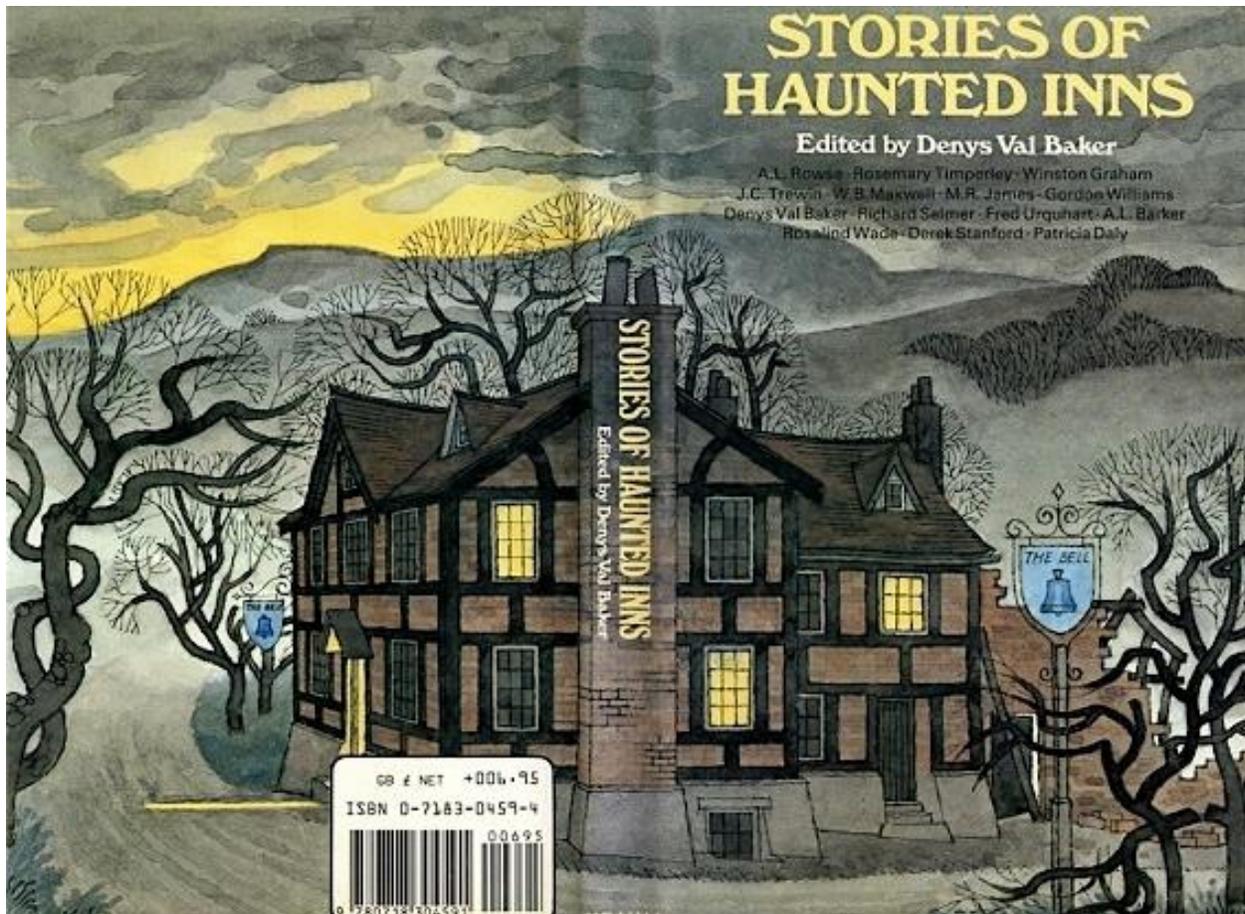
Below: *Personal Choice*, William Kimber, 1977, including BUT FOR THE GRACE OF GOD



Next page:

- *Stories of Horror and Suspense*, William Kimber, 1977, including THE ISLAND
- *Stories of the Occult*, William Kimber, 1978, including THE BASKET CHAIR
- *Stories of Fear*, William Kimber, 1980, including THE WIG-WAM
- *When Churchyards Yawn*, William Kimber, 1982, including THE BASKET CHAIR





Stories of Haunted Inns, William Kimber, 1983, including *AT THE CHALET LARTREC*

(3) Correspondence

This association between anthologist and author necessarily involved a certain amount of business correspondence and, while its full extent and nature can only be guessed at, some at least of that received by DVB has been archived:

(i) In 2015, David J. Holmes of Hamilton, New York offered for sale at \$3,750 "more than 130 autograph letters signed, typed letters signed, letter cards signed, postcards signed and greeting cards signed" sent to Denys Val Baker in the period "December 1972 through September 1981 (where dated)" by authors with whom he had business dealings. "While a number of the letters are brief, nearly all relate directly to some aspect of the compilation process

and the correspondence as a whole provides an interesting insight into the manner in which anthologies are produced; the various authors agree or decline to contribute, send submissions, explain why they prefer or favour a particular work, supply autobiographical and bibliographical information, discuss contractual and payment terms, comment on work in progress, criticise Baker's methodology and mention personal matters." Correspondents include Beryl Bainbridge, Malcolm Bradbury, John Fowles, Lady Antonia Fraser, V. S. Pritchett, Alan Sillitoe, Dennis Wheatley and Winston Graham, whose nine letters discuss "which stories might be suitable for Baker's anthologies" and offer "news and comments: 'I have written another Poldark – after swearing blue murder that I would never do such a thing again. It began to get hold of me, so there it was.'"

DVB's son Martin recalls that his father "tended to sell off letters when times were hard"⁵, which probably explains the existence of the large stash above, which is unlikely to be unique.

(ii) Kresen Kernow, Redruth holds a substantial DVB archive donated by Martin Val Baker after his father's death in 1984. This includes books, literary magazines, journals, manuscripts, correspondence (letters and postcards), press cuttings, articles and photographs. Though the archive is not comprehensively catalogued, meaning that full content details are unavailable, at least seven letters from WG as well as an undated postcard and two photographs are to be found (see image below):

In a letter dated **9 May 1968**, WG thanks DVB for sending him a copy of *The Cornish Review* and says he will "bear in mind the possibility of a contribution ... but it's always agony to me to write an article."

In a letter dated **10 June 1971**, apparently written at Falmouth's Greenbank Hotel, WG agrees to DVB's request to anthologise JACKA'S FIGHT (see page 11 above).

In a letter dated **8 May 1974**, WG writes: "If I pay in this cheque I shall have to pay a ridiculous amount of tax on it, so I am returning it to you ..."

BUXTED,
SUSSEX.
TELEPHONE BUXTED 3233

5.7.82

Dear Denny,

I have now sullied my reputation
as being your best correspondent!

Your letter came while we were
in fact staying near Bantock, and once
or twice we even had
to St. Bonyas, but
unfortunately



ABBOTSWOOD HOUSE,
BUXTED,
SUSSEX.



DU OF THE
I don't know
it, but
I'll
tribution
o me to
enclose
since

For it will
if you

Dear Denny,

27/1/83

To pay a ridiculous amount of tax on it, and
am returning it to you, as my subscription

ABBOTSWOOD HOUSE,
BUXTED,
SUSSEX.
TELEPHONE BUXTED 3233

8th. January, 1982.

Many thanks indeed for your very nice letter -
a lift to read it. Praise from a fellow
always doubly appreciated.

...atched THE ANGRY TIDE I swore I had
...because I was tired
...ay and I w

ABBOTSWOOD HOUSE,
BUXTED,
SUSSEX.
TELEPHONE BUXTED 3233

27 Feb 1983

Dear Denny,

I'm afraid I have lost my reputation
with you for "the quote reply" but I've had
so many ex-ho letters recently congratulating me
on the New Year O.D.C. that I've had to ration
the replies, otherwise I should have put no work
done at all.

I haven't, alas, any short stories at all
except those in the book "The Japanese End" and
this I think you have already examined extensively.
"At the Thicket Linture" might just conceivably be

ABBOTSWOOD HOUSE,
BUXTED,
SUSSEX.
TELEPHONE BUXTED 3233

26.1.82

Dear Denny,

Pleasant. Enclosed agreement
Oddly enough I began a short story
about a pramyard in Cornwall for
"Winter's Bonus", the Macmillan thing,
which would probably just have suited
you, but alas I never finished it

In a letter dated **8 January 1982**, WG writes:

When I had finished THE ANGRY TIDE I swore I had done with the Poldarks for ever – not because I was tired of them but because I had said all I wanted to say and I was determined not to go on just chewing over the old ground. However, after writing a play [Circumstantial Evidence] which had two different productions and toured the provinces but missed London by a hair, and re-writing an older book [The Merciless Ladies] and beginning a modern novel [The Green Flash] on which I got stuck, my ideas returned to the old Cornish scene, with the result [The Stranger From The Sea] that you are being so kind about.

Yes, I am doing another. Whereas I could have left THE TIDE for ever, the STRANGER, as you say, demands a continuance ...

The BBC badly wanted me to do another series when the last was finishing, but I wouldn't. Now, after four years, one can never be sure, for all the Top Nobs have changed, and new Top Nobs never like repeating the successes of the old Top Nobs. However, we shall see in due course ...

In a letter dated **26 January 1982**, WG writes: "Oddly enough, I began a short story about a graveyard in Cornwall for "Winter's Crimes" ... but alas I never finished it. I expect I shall go back to it sometime." [NOTHING IN THE LIBRARY was published in *Winter's Crimes 19* (Macmillan; edited by Hilary Hale) on 19 November 1987.]

From a letter dated **3 July 1982**: "Though I only drink wine, I always dread any form of hepatitis for fear of being put on the wagon ..."

On **9 February 1983**, WG wrote from his Buxted home:

I'm afraid I have lost my reputation with you for "the quick reply" but I've had so many extra letters congratulating

me on the New Year O.B.E. that I've had to ration the replies, otherwise I should have got no work done at all.

I haven't, alas, any short stories at all except those in ... "The Japanese Girl" and these I think you have already examined extensively. "At The Chalet Lartrec" might just conceivably be considered a ghost story, but even then it wasn't really haunted!

Glad you enjoyed "The Miller's Dance". By the time I got to the "end" I was just about pumped out with the effort, and I could see no other break, natural or unnatural, for another 70,000, which anyway would have made the book unduly long and the next (and I trust last!) probably unduly short, so I broke off when I did. It was, I fear, a bit abrupt.

After finishing it I took a busman's holiday and did 25,000 words of semi-autobiographical stuff for a picture book to come out this July to be called "Poldark's Cornwall". Now I'm on Number Ten which, once again, I see as really the last ...

(4) Summary

Denys Val Baker and Winston Graham are two names among a select few that personify the cream of twentieth century Cornish writing. "Some would say the best short story author to have come out of Cornwall" opined Michael Williams of DVB; of WG's life the same man wrote: "the fact he was never given a knighthood rankled many" and, of his death: "those of us who knew him felt a bright light had gone out."⁶ It's clear from preceding pages that WG and Val Baker communicated professionally over a good many years – by both post and telephone according to his son⁷ – but was there a more personal or intimate relationship also? Martin Val Baker writes:

Father and WG used to meet up at various annual West Country Writers' conferences along with Henry Williamson, Howard Spring etc. Writing is a lonely profession and it was events like these that gave them the rare opportunity to "talk shop" ...⁸

The documentary evidence suggests a relationship that ripened from an initial literary acquaintanceship and business association to warm, mutual, personal regard. Though both men lived in Cornwall through much of the fifties, their homes were twenty-five miles apart and, from 1960 on, WG decamped to Sussex, thus their liaison was, for the most part, necessarily more remote than face to face. But each left their mark and all the more effectively thanks to the help and encouragement of the other, which, in the case of two noted "honorary" Cornishmen, is as it should be.

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NOTES AND SOURCES

¹ WG played an active part in the long campaign to secure the introduction of PLR – for more, see [S of A](#).

² Though hopefully not typical of the book as a whole, this short excerpt from *A View from Land's End* contains three errors: *The Stranger from the Sea* is referred to as the seventh Poldark novel (it was the eighth), the title of COTTY'S COVE is misspelt and WG's use of Lech Carrygy, the "little writing hut out on the cliffs" is wildly exaggerated, since, although much of *Demelza* was written there, it is unlikely that any other book was, because, once the Grahams ceased to take in paying guests after the war, a hired-hut retreat would no longer have been needed.

³ The Denys Val Baker profile at artcornwall.org, written by his son Martin, is reproduced here in slightly abridged form with the author's permission. The photos on pages one (taken at Crean in 1982), five and eight derive from the same source. Mr. Val Baker's assistance is much appreciated.

⁴ The last three sentences comprise the second verse (of three) of Housman's "When first my way to fair I took" (see *Last Poems*, A. E. Housman, Grant Richards Ltd., 1922)

^{5,7,8} Personal communication dated 23 March 2018

⁶ *Writers in Cornwall*, Michael Williams, Tor Mark, 2010