English Poetry of the Second World War

A Biobibliography

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Introduction

War, like love, is a constant theme in poetry. In English literature the terms ‘war poet’ and ‘war poetry’ were first applied during the Great War, 1914–1918, and referred particularly to the poetry and verse written by the soldier-poets who served in the trenches of France and Flanders. In actuality the soldier-poets, including those combatants serving in other branches of the armed forces, were in the minority as the vast proportion of poetry and verse written on the theme of the First World War was written by civilians. The bibliography of English poetry of the First World War which was published in 1978 and covers publications issued between 1914 and 1970, lists 2,225 poets, only 417 of whom are known to have served in the armed forces or other uniformed organizations such as the Red Cross. This was the first bibliographical study that attempted to quantify the poetry and verse of the First World War. The results were not unexpected as it was always known that there was a remarkable quantity of poetry and verse, of variable quality, published on the theme of this most terrible war.

Because of the delayed nature of poetry publication it was considered essential to cover items published over a fair period of time after the war in this last study and so also in the present study. It might take a poet several years to gather sufficient material to fill a volume and it could take even longer to secure publication; the work of established poets is constantly being updated by new editions; an ‘amateur’ poet might wait until late in life to pay for his work to be published by a vanity press.

This present study covers 3,072 separate publications, including eighty-seven anthologies, issued during the years 1939–1980. It identifies 2,679 poets (although some only be pseudonym or initials), 831 of whom are known to have served in the armed forces or other uniformed organizations such as the National Fire Service. One might expect that there would be more poetry published on the theme of the Second World War because of the expansion in the publishing trade during the twenty-one years that separated the wars, and because of the greater number of people personally affected by the war in terms of personal danger. Both men and women were subject to call-up for the
Services or for civilian warwork, and the entire population of the United Kingdom was at risk, to a greater or lesser degree, from enemy action raids. However, the received view appears to be that there were more poets of the First World War. The reverse is now proved and is further reinforced by the fact that this study covers only forty-one years of publications as opposed to the fifty-seven years of publications covered by the First World War study. Another factor to be taken into account is the minimal number of cards and broadsides featuring war poetry published during the Second World War. They are a particular feature in the First World War bibliography and account for a substantial number of poets being listed. The cards, often postcards, are small enough to be carried in the pocket or in a soldier's paybook. Although slight and often trivial items, they were included in the first bibliography because they are typical of the period and are now quite rare.

Of the 831 poets listed here who are known to have been in the uniformed services, 780 are men and 51 are women. Of the 780 men, 373 served in the Army and of these, 30 were killed and 33 taken prisoner of war; 115 served in the Royal Air Force and one in the Air Transport Auxiliary and of these, 21 were killed and four taken prisoner of war; 77 served in the Royal Navy and of these, four were killed and two taken prisoner of war; six served in the Merchant Navy and of these, one was killed; 176 served in an unspecified branch of the armed services and of these, five were taken prisoner of war. A further 32 served in a branch of civil defence, which includes the National Fire Service, Air Raid Precautions and the Home Guard. A few had served in civil defence before joining the armed services, while Michael Croft served successively in the Royal Air Force and the Royal Navy, and Ian Gomersall served for a short time in the Royal Navy, was discharged on health grounds then joined the Merchant Navy. The latter two are counted here as members of the Service in which they spent most time — Croft in the Royal Navy, Gomersall in the Merchant Navy. Just one civilian became a prisoner of war. Alex Potter, who had served as an infantry officer in the First World War, was on the staff of the Continental Daily Mail in France and was interned in Saint-Denis camp for four years.

Of the 51 women, ten served in the Auxiliary Territorial Service, eight in the Women's Auxiliary Air Force, six in the Women's Royal Naval Service, one in the Territorial Army Nursing Service, three in an unspecified branch of the women's services, 13 in the Women's Land Army and the remaining ten in a branch of civil defence, including two in the Women's Voluntary Service.

One hundred and thirty-five of the poets, men and women, wrote poetry and verse on the theme of both World Wars and so are featured in both bibliographies. Eighty-eight of the men saw active service during the First World War, Theodore Stephanides in the Greek Artillery on the Macedonian front from 1917 to 1918. Stephanides also did military service in the Second World War, as did John Blanford, Gilbert Frankau, Herbert Greene, Ian Horobin, William James, Gerard Durani Martineau, Vivian de Sola Pinto and Alexander Willmot Uloth.

The following list of poets, selected at random, illustrates the wide diversity of non-literary occupations followed: William George Archer, museum keeper; Joan Barton, bookshop owner; Swinfen Bramley-Moore, mechanical engineer; John Cromer Braun, solicitor; George Wallace Briggs, Church of England canon; David Burnett, university librarian; William Henry Charnock, civil engineer; Herbert Corby, civil servant; John Cotton, comprehensive school headmaster; Harry Cross, college servant; Leslie Davison, Methodist minister; Stewart Deas, orchestra conductor; Audrey Field, film censor; George Rostrevor Hamilton, income tax commissioner; Henry Ernest Hardy (Father Andrew), Roman Catholic priest; Richard Harris, actor; Frank Ivor Hauser, drama producer; Adrian Head, circuit judge; Cyril Hodges, industrial manufacturer; Geoffrey Holloway, social worker; George Leslie Lister, further education adviser; James Monahan, Royal Ballet School director; John Normanton, textile worker; Richard Caton Ormerod, diplomat; Frederic James Osborn, town planner; Edith Pickthall, midwife; Enoch Powell, M.P.; Rosamond Praeger, professional artist and illustrator; John Rimgton, advertising executive; Ivor Roberts-Jones, sculptor; Patricia Mary St. John, missionary nurse; Frederick Henry Shilcock, inn landlord; David Stafford-Clark, psychiatrist; Ronald B. Wilcock, trade union worker; Arnold Wilkes, banker; Darrell Wilkinson, consultant dermatologist; William Wolff, chartered accountant.

The biographical data, although incomplete in many instances, reveal some interesting facts. Some 513 poets were university-educated. This figure precludes those who received other higher education not leading to a degree, in the professions which now usually require graduate entrance, for example, teaching, librarianship, etc. Of the 513 university students, 222 attended the University of Oxford, 133 attended the University of Cambridge, while the remaining 158 attended various other universities. Two hundred and thirty poets worked in the teaching profession at some time, in universities, polytechnics, colleges and schools.

It will be seen that poetry regarded as good enough for publication is written by many, not just those working in the literary field. Few poets, even those of the highest merit and standing, can make a living out of poetry by sales of their books alone. The ‘working poet’ or ‘full-time poet’ is a comparatively recent phenomenon. While publishing his own collections and contributing to magazines and anthologies, he does freelance editing, runs poetry workshops, acts as poetry tutor at residential courses, judges local poetry competitions, travels the country talking about his work, gives poetry readings and may contribute to poetry programmes on radio and television, but it is indisputable that the vast majority of poets depends on other occupations for a livelihood.

The publishing of poetry is a high risk venture in monetary terms. Dominant publishing houses such as Jonathan Cape Ltd, Chatto & Windus Ltd, Faber & Faber Ltd, William Heinemann Ltd, Hutchinson & Co., Oxford University Press, and Sidwick & Jackson Ltd have always published poetry successfully but perhaps with minimal financial profit on occasions. Once regarded as the poor relation of literature, poetry has experienced a sales boom during the last
few years. Matthew Evans, Chairman of Faber & Faber, the leading publishers of poetry, is quoted as saying 'It's phenomenal. We're selling more poetry now than at any time in the last 15 years. The latest Ted Hughes has sold 35,000. Seumas Heaney has sold 25,000 copies so far. The last two years have been a terrific period.' In recent years, the smaller imprints specializing in poetry, such as the Carcanet Press of Manchester and Harry Chambers of Liskeard, Cornwall, have succeeded in keeping economically viable. This may be due in part to the financial subsidies awarded by the Arts Council of Great Britain and the regional Arts Associations, but the history of poetry publication in the middle of the twentieth century is often a sad one of failed companies and lost money. The post-war period saw the demise of the Fortune Press (whose authors had included Gavin Ewart, Roy Fuller, Francis Scarfe, Dylan Thomas and Henry Treece) along with the Falcon Press, Grey Walls Press, Parton Press and others. One publishing venture which lasted only two years, 1951 and 1952, was the Ballads in Pamphlet series under the editorship of Erica Marx and published by her Hand and Flower Press at Aldington, Kent. Each pamphlet appeared monthly and was devoted to the work of a writer hitherto not published in book form. All were printed in the same attractive format at the Ditchling Press, Sussex, on mould-made rag paper, and could be obtained in single numbers from booksellers at 1s. 6d (72p) or by annual subscription at 1s. 6d (72p). The series introduced the poetry of Thomas Blackburn, Charles Causley and Michael Hamburger, among others, for the first time in book form. It is now recognized that there was a wartime increase in the reading of poetry, as there was in every kind of literature. The general popularity of reading was a characteristic of the war, when normal social and family life was severely disrupted. There were long spells of enforced inactivity when people had time to spare, sitting in barracks, in ships at sea, in air raid shelters waiting for the 'all clear', and in remote places where nothing momentous was likely to occur. The public libraries were never so busy, and special libraries for servicemen were established by the military authorities. People read anything and everything and it is more than likely that poetry was read by those who had never read it before and would never read it again.

The decision to extend the coverage of this biobibliography to the largest possible time span of publication has been justified. Only 1,040 items (48 anthologies and 992 individual authors' works) out of the total 3,072 items included were actually published during the war, the remaining 2,032 items (i.e. 66 per cent) being published after the war. To restrict the work to wartime publications only would have resulted in a false assessment of the poetry of the Second World War.

The majority of the publications listed here were published by publishers operating from London but a surprising number of publishers (221) were based elsewhere in the United Kingdom. The history of these provincial publishers of poetry could itself become the subject of a detailed study. The following table gives a breakdown of locations. The list covers private press material but excludes the privately printed and vanity press material. Publishers based in England are listed by county, using the pre-1974 county names, as most items were published before that date. In cases where a publisher changed address, the later location is given. The location of foreign publishers is added to complete the picture:

- Bedfordshire, 1
- Berkshire, 7
- Buckinghamshire, 1
- Cambridgeshire, 5
- Cheshire, 2
- Cornwall, 2
- Derbyshire, 4
- Devonshire, 4
- Durham, 2
- Essex, 8
- Gloucestershire, 4
- Hampshire, 7
- Hertfordshire, 7
- Kent, 8
- Lancashire, 10
- Leicestershire, 3
- Lincolnshire, 3
- Middlesex, 5
- Monmouthshire, 2
- Norfolk, 1
- Northamptonshire, 1
- Northumberland, 3
- Nottinghamshire, 5
- Oxfordshire, 15
- Shropshire, 2
- Somerset, 6
- Staffordshire, 2
- Suffolk, 5
- Surrey, 5
- Sussex, 9
- Warwickshire, 5
- Westmorland, 1
- Wiltshire, 3
- Worcestershire, 4
- Yorkshire, 15
- Guernsey, 2
- Jersey, 1
- Northern Ireland, 6
- Scotland, 30
- Wales, 15
- Argentina, 1
- Australia, 4
- Canada, 2
- Denmark, 1
- Egypt, 1
- France, 2
- India, 3
- Irish Republic, 14
- Italy, 2
- Japan, 1
- Singapore, 1
- South Africa, 1
- Switzerland, 1
- Tunisia, 1
- Turkey, 1
- United States, 26

The instinct to write verse is common to many people including those with minimum literary talent, and certainly some of the material listed here is of poor literary quality. Vanity publishers, who produce and market books at an author's risk and expense, have always done well with poetry from a business point of view. One such publisher is Arthur H. Stockwell Ltd of Ilfracombe, Devonshire, whose output accounts for 532 of the items. The firm was established in 1898 in the St Paul's area of the City of London and remained there until the premises were bombed in 1940. It should be said that they appear to exercise some degree of editorial control so what they publish is of a
Introduction

reasonably standard. Indeed, they have published the work of such literary figures as R.E.S. Bruce, who edited Literary Quarterly; Roland Mathias, who edited The Anglo-Welsh Review; Desmond Stewart, one time Assistant Professor of English at the University of Baghdad, and the poet Jon Silkin. Such publishers do provide a service to impatient poets in a field of publishing that is notoriously difficult.

The poorest quality verse is some of that privately published by local newspaper presses and by jobbing printers yet, strangely, this verse is sometimes extremely moving. In wartime the impetus to publish one's verse was often brought about by the death in action of a relative or friend. These verses, often incompetently crafted and mawkish in their sentimentality, arouse the same kind of pity one feels when reading the 'In Memoriam' columns of local newspapers. Bereavement can bestow a certain pathos and dignity on even the most inferior verse. In fairness, it should be stated that not all locally printed material is of poor quality. Presentation items, such as Christmas cards, bearing original verses by established poets were often printed locally.

Literature, especially poetry, that most sensitive of instruments, mirrors the society from which it springs. Even in the more pedestrian verse the social and military historian will find a rich harvest of comment on the war which, as time passes, will assume a greater importance as a record of history. An account of a wartime incident in verse with careful choice of words and language can be more graphic than a longer prose account of the same incident. However, apparent autobiographical clues in the poems must be regarded with a great deal of caution. Poetic licence often results in the transferred voice — poets writing in the imagined role of perhaps a Battle of Britain pilot or a concentration camp victim.

It is disappointing to have found so little poetry and verse written by Channel Islanders who suffered the German occupation. Equally disappointing is the dearth of foreign-printed material written by members of the armed services stationed abroad — pamphlet items such as the leaflets by T.I.F. Armstrong (John Gawsworth) which were printed in Italy and North Africa. Possibly many such items are deposited in regimental museums but it is regrettable that so few are to be found in our national libraries.

It is always difficult to trace poems on a particular theme, unless one can find anthologies that contain poems specifically on that theme. Granger's and other poetry indexes are helpful but, as they have been compiled from a limited number of anthologies, they tend to list only the best known poems by the best known poets. The main volume of Granger, which is the standard work used in most reference libraries, lists 74 poems by 56 authors (one of whom is anonymous) on the theme of the Second World War. As it is an American publication, only the following English poets are represented: W.H. Auden, John Betjeman (two poems), Charles Causley, Keith Douglas, Roy Fuller, David Gascoyne (two poems), John Lehmann, Eiluned Lewis, Roy Macnab, Louis MacNeice (two poems), Herbert Read and Stephen Spender. The supplementary volume adds only two more English poets — A.P. Herbert and Olga Katz in (Sagittarius) together with another poem by John Betjeman. Clearly, Granger presents a random selection, based as it is on a limited number of anthologies, mainly American. One is, nevertheless, surprised by the absence of poets of such stature as Sidney Keyes, Alun Lewis, F.T. Prince, John Pudney, Henry Reed, Alan Rook, Edith Sitwell and Dylan Thomas.

The anthologies listed in this present work are mainly British publications, so a different picture emerges. The following are the most anthologized poets, the number in brackets after each name denoting the number of anthologies of the total 87 in which their work appears: Roy Fuller (25), Alun Lewis (24), Sidney Keyes (21), Stephen Spender (19), Keith Douglas (18), John Pudney (18), Alan Rook (17), Louis MacNeice (15), Henry Reed (15), W.H. Auden (14), G.S. Fraser (14), Dylan Thomas (14), John Waller (14), Emanuel Litvinoff (13), Henry Treece (13), Cecil Day Lewis (12), Herbert Corby (11), Nicholas Moore (11).

It seems that successive war poetry anthologists tend to perpetuate the original selection of poems chosen by earlier anthologists. A would-be anthologist will already know the names and reputations of the principal war poets. He can turn to the various editions of their works and perhaps make his own selection, after which his most natural source of new material would be the periodicals of the time and the existing collections compiled by other anthologists. As these anthologists will probably already have culled the best material from the periodicals, he will find his choice limited and very little that is new. Even though he may be allowed access to one of the copyright libraries, the sheer quantity of books available is daunting and he would be fortunate indeed to discover worthwhile material on the basis of chance.

This biobibliography, listing some 2,679 poets who have contributed to 2,985 individual listed works and 87 anthologies, gives access to an extremely large number of poems on the theme of the Second World War. Some individual poems are, of course, reproduced in more than one volume but, even so, the total number of war poems involved is likely to be several thousand. Until now nobody has known the extent of the corpus of Second World War poetry. Even an enthusiast of the poetry of the war would be hard-pressed to name 100 war poems. Inevitably, much good poetry has been overlooked. Outstanding literary merit is usually recognized immediately by critics and reading public alike, which means that the major poets are already well known and valued, as are some lesser poets also. The rest are consigned to obscurity on library shelves unless 'rediscovered' by the vagaries of chance. Only the kind of exhaustive bibliographical research that has resulted in this present study, involving as it does the systematic examination of the actual books, can reveal exactly what has been published over the years. Using this work it has been possible for the bibliographer to follow a special interest by editing an anthology of women's poetry and verse of the Second World War, consisting largely of little-known material.

The themes of the poems and verses of the Second World War are wide-ranging and divergent as the war itself. The main incidents of the war in
all its phases are well-recorded, for example Dunkirk, the Battle of Britain, El Alamein, Monte Cassino, the Battle of the Atlantic, Stalingrad, Burma, D-Day, Arnhem and many others. The poems concerned with the bombing of civilian populations are legion: most frequently found are poems on the bombing of London and other British cities, and on the atomic bombs dropped on Hiroshima and Nagasaki. The groups of people written about most consistently are evacuees, refugees, concentration camp victims, Nazi stormtroopers, prisoners of war (especially those held by the Japanese) and air pilots. The leading figures of the war (Churchill, Stalin, Roosevelt, Hitler, Mussolini, Montgomery, Mountbatten, Rommel and others) are the subject of many poems. The war is depicted in all its theatres, at sea, in the air and on the ground.

Throughout the war, servicemen were drafted overseas to British bases in exotic countries like India and Egypt, where the sights, sounds and smells of the alien cultures affected all of them in some measure. The poets among them were soon stimulated by the strangeness of the atmosphere in these places, despite the burden of heat, flies and monsoon rains. A new kind of war poetry emerged. The poets wrote of the fighting, the waiting, the boredom and the routines of military life but they also described the foreign lands where they were stationed in vivid and imaginative language. Much of the poetry inspired by the war deals with personal involvement, the sense of loss or longing, or it describes the emotions felt during a time of action. The incidents of war did not make the poetry; the poetry was made by the poets' honest responses. The work of the major poets is characterized by a cool control and economy of language which suggests that the poets of the Second World War were more worldly-wise, sophisticated and far less idealistic than their counterparts in that earlier war.

The poetry of the Second World War has not yet attracted as much literary and critical attention as that of the First World War but it is a popular misconception that the poetry of the second war is inferior to that of the first. A more accurate assessment would be that the First World War produced some outstanding poetry by a relatively small number of poets, while the Second World War produced a great deal more good poetry. More academic attention focused on these later poets would surely reap a rich reward.

Notes


Bibliographical Notes

Scope

This biobibliography lists works containing poetry and verse on the theme of the Second World War, 1939–1945, written by English poets (i.e. poets of England, Ireland, Scotland and Wales) both servicemen and civilians, and published during the years 1939–1980. The work of foreign nationals writing in English is included if they served in the British armed forces or if they had some other particular connection with the United Kingdom. Many American and Commonwealth poets had settled in Britain even before the war and so have a place in this biobibliography. Poets of the Irish Republic, a neutral nation in the war, are featured here by virtue of having written about the war, so identifying themselves with it. Indeed, many Irish-born poets retained strong family and cultural links with the United Kingdom long after the founding of the Republic.

The bibliographical research for this study has been carried out at the Bodleian Library, University of Oxford, at the British Library, London, at the Imperial War Museum, London, at Birmingham Central Library, the repository of a unique and important war poetry collection, and at Manchester Central Library, which is especially rich in twentieth century poetry. The research has involved the close examination of several thousand volumes of poetry and verse published from the outbreak of war in September 1939 to the end of 1980, a span of more than forty-one years. The scope is confined to printed material in the form of book, pamphlet, card, or broadside. The British Library printed catalogue attempts to categorize each volume of poetry as either 'poems' or 'verses', a difficult distinction to make in many cases. Here the generic term 'poem' is used throughout.

Many war poems were first published in newspapers and other periodicals, indeed some were only ever published in this form. Periodicals are excluded here, apart from certain annually published anthologies, as in practice the vast majority of periodical publications (either the original copies or microfilmed copies) can be examined at the British Library at Colindale and at the largest university and public libraries. Given the comparative ease of access to
Key to Library Locations

BL     British Library, London
BPL    Birmingham Public Libraries (Central Library)
GGA    Guille-Alles Library, Guernsey
IWM    Imperial War Museum, London
MPL    Manchester Public Libraries (Central Library)
OXB    Bodleian Library, Oxford
CWR    Bibliographer's copy

Anthologies

1. AIR FORCE POETRY. Edited by John Pudney and Henry Treece. John Lane the Bodley Head, 1944. 90 pp.


5. **BACKWATER: Oflag IX A/H Lower Camp.** Edited by D. Guy Adams. Frederick Muller Ltd. 1944. 29 pp.
   Poetry, prose and water colours by prisoners of war.


20. **FOR YOUR TOMORROW: an anthology of poetry written by young...**

23. **The GREENWOOD ANTHOLOGY OF NEW VERSE**. Compiled by Herbert Palmer. Frederick Muller Ltd. 1948. xii, 92 pp.


32. **MODERN WELSH POETRY.** Edited by Keidrych Rhys. Faber & Faber. 1944. 146 pp.


Reprinted from SEAC, the Services daily newspaper of South-East Asia Command in 1944–45.


52. POEMS OF THIS WAR BY YOUNGER POETS. Edited by Patricia Ledward and Colin Strang. With an introduction by Edmund Blunden. Cambridge at the University Press. 1942. xii, 100 pp.

Reissued by the Falcon Press in 1947 under the title Retrospect, 1939–1942.


D. Allison, I. Bancroft, B. Hutton, J.D. James, C. Middleton.

55. POETRY FROM OXFORD, MICHAELMAS, 1946 – TRINITY, 1948; written by members of the University resident during that period. Edited by Norman Mawdsley. Fortune Press. 1949. [ii], 70 pp.


R. Benn, R.D. Birch, R. Smith, A. White.

Title from cover.

Title from cover.


64. RHYME AND REASON: 34 poems. Edited by David Martin. Fore Publications. 1944. 32 pp.


Cover-title is The Quill.

68. SOLDIERS' VERSE. Verses chosen by Patric Dickinson. With original lithographs by William Scott. Frederick Muller Ltd. [1945]. viii, 119 pp. il. (New excursions into English poetry).
69. SOME POEMS IN WARTIME. Diemer & Reynolds Ltd. [1941]. [ii], 22 pp.

E.S.C. Anderson, J.B. Anderson, M.A. Bowler, G. Burnett, A. Grosch, E.V. Hewins, E. Hutchinson, W.K. Lewis, T.G. Reed, S.M. Spink.


84. **War Poems from the Sunday Times: a selection from the poetry by various contributors which has appeared in ‘The Sunday Times’ since the beginning of the war**. Printed for private circulation. 1945. 94 pp.


87. **While They Fought: an anthology of prose and verse exploring the lives of those who did not fight, but who had to endure the Second World War**. Compiled by Michael Marland and Robin Willcox. With a reading list by Cecilia Gordon and questions for discussion and suggestions for writing by Geoffrey Halson. Longman. 1980. viii, 167 pp. il. (Longman imprint books).

RAWLINGS, A.C. (Captain, The Buffs. Captured in France in 1940, held prisoner of war in Germany until 1945) see 67


RAYNE, Sebastian see 25


Collected poems. Faber & Faber. 1946. 201 pp.
Thirty-five poems. Faber & Faber. 1940. 80 pp.
A limited ed. of fifty numbered copies.
A world within a war: poems. Faber & Faber. 1944. 50 pp.
see also 2, 25, 30, 42, 51, 56

READ, L. (Served in H.M. Forces) see 75

READ, Sylvia (Trained for the stage at the Royal Academy of Dramatic Art. During the war gave performances of poetry and music for the Forces all over the country. While still in her teens she took part in the first ‘poetry in pubs’ experiment. Co-founder and editor of Here and Now, 1940–49. Married actor William Fry. Worked for B.B.C. radio and television, Thames Television, Arts Theatre, Albery Theatre and The Round House. Leading actress and scriptwriter, Theatre Roundabout Ltd, London, from 1964) see 19, 25, 42, 52

READ, Derek B. (1915– . Served in West Africa as a Lieutenant in the South Staffordshire Regiment and the Sierra Leone Regiment. A businessman of Tettenhall, Staffordshire) see 24, 61, 76


REED, Henry (1914– . b. Birmingham. Educated at King Edward VI School and Birmingham University. A freelance writer before the war. Taught for a year before Army call-up in 1941. Released in 1942 to work at the Foreign Office for the duration of the war. Poet, radio dramatist, critic and translator. Held academic appointments at University of Washington, Seattle, 1964–67)


A limited ed. of 530 copies, 110 copies numbered I–CX and signed by the author and 420 copies numbered 1–420.


see also 3, 15, 17, 25, 30, 33, 37, 57, 58, 59, 76, 77, 82, 85, 86

REED, T.G. (Of Yorkshire) see 71, 72


REEVE, Rea

