

This electronic thesis or dissertation has been downloaded from the King's Research Portal at <https://kclpure.kcl.ac.uk/portal/>



Lord Berners : Aspects of a Biography

Gifford, Mary

The copyright of this thesis rests with the author and no quotation from it or information derived from it may be published without proper acknowledgement.

END USER LICENCE AGREEMENT



Unless another licence is stated on the immediately following page this work is licensed

under a Creative Commons Attribution-NonCommercial-NoDerivatives 4.0 International

licence. <https://creativecommons.org/licenses/by-nc-nd/4.0/>

You are free to copy, distribute and transmit the work

Under the following conditions:

- Attribution: You must attribute the work in the manner specified by the author (but not in any way that suggests that they endorse you or your use of the work).
- Non Commercial: You may not use this work for commercial purposes.
- No Derivative Works - You may not alter, transform, or build upon this work.

Any of these conditions can be waived if you receive permission from the author. Your fair dealings and other rights are in no way affected by the above.

Take down policy

If you believe that this document breaches copyright please contact librarypure@kcl.ac.uk providing details, and we will remove access to the work immediately and investigate your claim.

LORD BERNERS: ASPECTS OF A BIOGRAPHY

Name: MARY GIFFORD

College: KING’S COLLEGE LONDON, UNIVERSITY OF LONDON

Examination: PhD

VOLUME 2

Selected bibliography	186
Published music by Berners	200
Recorded music	204
Tables (working documents)	
1. Letters by Berners to his mother from school (S)	206
2. Letters by Berners to his mother from abroad (#)	209
3. Various letters by Berners to his mother (*)	218
4. Letters and notes amalgamated from collection 14	224
5. Miscellaneous letters and documents	251
6. Dates of composition and publication of Berners’ music	255
7. Performances of Berners’ music, 1919 – 1929	259
8. Performances of Berners’ ballets	264
9. Combined newspaper and periodical entries, 1869-1950	266
10. Printed music from the Archive mainly by other composers	280

Appendices.

1. Berners’ unpublished writings about music:	
i) Room and Music	285
ii) The Time Element in Music – a plea for brevity	287
iii) English Music	289
iv) Ronald Firbank	291
2. Berners’ unpublished autobiography, part 4, <i>Dresden</i>	294
3. Biographical reference dates	327

Selected bibliography

- Aberconway, Christabel. *A Wiser Woman? A Book of Memories*. London: 1966.
- Acton, Harold. *Memoirs of an Aesthete*. London: 1948.
- Acton, Harold. *More Memoirs of an Aesthete*. London: 1970.
- Aeolian Hall Programmes. The Goossens Chamber Concerts, 1924. London: 1924.
- Amory, Mark. Ed. *The Letters of Evelyn Waugh*. London: 1980.
- Amory, Mark. *Lord Berners: The Last Eccentric*. London: 1998, 1999.
- Anon. *Miniature Essay: Lord Berners*. London: [1922].
- Anon. *Miniature Essay: Alfredo Casella*. London: [1923].
- Anon. *Miniature Essay: Eugene Goossens*. London: [1921].
- Ansermet, Ernest et J.-Claude Piguet. *Entretiens sur la musique*. Neuchâtel: 1963.
- Apollonio, Umbro, ed. *Futurist Manifestos*. London: 1973.
- Auric, Georges, Jean Cocteau. *Correspondance: Georges Auric – Jean Cocteau*. Montpellier: 1999.
- Austin, William W. *Music in the 20th Century from Debussy through Stravinsky*. London: 1966.
- Avery, Kenneth. 'Lord Berners' in *Grove's Dictionary of Music and Musicians*. 5th edn., ed. Eric Blom. London: 1954, 1961. i, 680-682.
- Ayrton, Michael. *Golden Sections*. London: 1957.
- Baker, David. *Ideology of Obsession: A.K. Chesterton and British Fascism*. London: 1996.
- Balanchine, George. *Choreography by George Balanchine*. New York: 1984
- Banfield, Stephen, ed. *Music in Britain: The Twentieth Century*. Oxford: 1995.
- Banfield, Stephen. *Sensibility and English Song*. Cambridge: 1985.
- Banister, Hugh and others. *Josef Holbrooke: Various Appreciations by Many Authors*. London: 1937.
- Baron, Wendy. *Miss Ethel Sands and Her Circle*. London: 1977.
- Bax, Arnold. *Farewell my Youth*. London: 1943.
- Beach, Syliva. *Shakespeare and Company*. London: 1960.
- Beaton, Cecil. *Ashcombe: The Story of a Fifteen-Year Lease*. London: 1949.
- Beaton, Cecil. *Ballet*. London: [23 April 1951 – British Museum date.]
- Beaton, Cecil. *Self Portrait with Friends: The Selected Diaries of Cecil Beaton 1926-1974*. Ed. Richard Buckle. London: 1979.
- Beaton, Cecil. *The Book of Beauty*. London: 1930.
- Beaton, Cecil. *The Wandering Years: Diaries 1922-1939*. London: 1961.
- Baumont, Cyril W. *Complete Book of Ballets*. London: 1937.
- Baumont, Cyril W. *The Diaghilev Ballet in London*. London: 1940, 1951.

- Beaumont, Cyril W. *Vic Wells Ballet*. London: 1935.
- Beerbohm, Max. *Things New and Old*. London: 1923.
- Benewick, Robert. *Political Violence and Public Order: A Study of British Fascism*. London: 1969.
- Benkovitz, Miriam J. *Ronald Firbank: A Biography*. London: 1970.
- Benois, Alexandre. *Reminiscences of the Russian Ballet*. Trans. Mary Britnieva. London: 1941.
- Berlioz, Hector. *Memoirs of Hector Berlioz*. London: 1884.
- Berners, Lord. *The Camel*. London: 1936, 1999.
- Berners, Lord. *Le Chameau*. [*The Camel*] Trans. Jean Barré. Paris: 1951.
- Berners, Lord. *Château de Résenlieu*. New York: [2000].
- Berners, Lord. *The Collected Music for Solo Piano*. ed. Peter Dickinson. Foreword, Sir John Betjeman. London: 1982, 2000.
- Berners, Lord. *The Collected Vocal Music*. ed. Peter Dickinson. Foreword, Sir John Betjeman. London: 1982, 2000.
- Berners, Lord. *Collected Tales and Fantasies*. New York: 1999.
- Berners, Lord. *Count Omega*. London: 1941, 1999.
- Berners, Lord. *A Distant Prospect*. London: 1945.
- Berners, Lord. *Far from the Madding War*. London: 1941, 1999.
- Berners, Lord. *First Childhood*. London: 1934.
- Berners, Lord. *The Girls of Radcliff Hall*. [under pseudonym Adela Quebec. Private publication ?1935.] Ed. John Byrne. London: 2000.
- Berners, Lord. *Percy Wallingford and Mr Pidger*. Oxford: 1941, 1999.
- Berners, Lord. *The Romance of a Nose*. London: 1941, 1999.
- Berners, Lord. Review: *Psychology of a Musical Prodigy* by Professor G. Revesz. *Nation and Athenaeum*. April 18, 1925.
- Berners, Lord. *Ronald Firbank: Memoirs and Critiques*. Ed. Mervyn Horder. London: 1977.
- Bliss, Arthur. *Bliss on Music: Selected Writings of Arthur Bliss 1920-1970*. Ed. Gregory Roscow. Oxford: 1991.
- Blom, Eric and Peter Ward Jones. 'J. and W. Chester.' *New Grove 2001*, 5, 587.
- Blom, Eric. *Music in England*. Harmondsworth: 1942.
- Blyth, Alan. *Remembering Britten*. London: 1981.
- Botstein, Leon. 'Modernism.' *New Grove 2001*, 16, 868-874.
- Boughton, Rutland. *The Reality of Music*. London: 1934.
- Boxer, Andrew. *The Rise of Italian Fascism*. London: 2000.
- Bradbury, Malcolm and James McFarlane, eds. *Modernism 1890-1930*. Harmondsworth: 1976.

- Bradford, Sarah. *Sacheverell Sitwell: Splendours and Miseries*. London: 1993.
- Britten, Benjamin. *Letters from a Life: The Selected Letters and Diaries of Benjamin Britten 1913-1976*. Ed. Donald Mitchell. London: 1991.
- Brooke, Jocelyn. *Ronald Firbank*. London: 1951.
- Brooks, Jeanice 'Nadia Boulanger and the Salon of the Princesse de Polignac', *Journal of the American Musicological Society*, vol. XLVI, 3 (1993).
- Bryars, Gavin. 'Berners, Rousseau, Satie.' *Studio International* 192, Nov/Dec 1976.
- Bryars, Gavin. 'Satie and the British.' *Contact: A Journal of Contemporary Music*. Autumn 1982.
- Buckland, Sidney and Myriam Chimènes, eds. *Francis Poulenc: Music, Art and Literature*. Aldershot: 1999.
- Buckland, Sidney, ed. *Francis Poulenc. Selected Correspondence 1915-1963: Echo and Source*. London: 1991.
- Buckle, Richard. *Diaghilev*. London: 1979.
- Burger, Peter. *The Decline of Modernism*. Trans. Nicholas Walker. Cambridge: 1992.
- Burger, Peter. *The Theory of the Avant-Garde*. Minnesota: 1984.
- Bush, Alan. *In my Eighth Decade and Other Essays*. London: 1980.
- Butler, Christopher. *Early Modernism: Literature, Music and Painting in Europe 1900-1916*. Oxford: 1994.
- Caldwell, John. *The Oxford History of English Music*. Oxford: 1999.
- Calinescu, Matei. *Faces of Modernity*. Indiana, London: 1977.
- Calinescu, Matei and Douwe Fokkema. *Exploring Postmodernism*. Paris: 1985.
- Calloway, Stephen. *Baroque Baroque: The Culture of Excess*. London: 1994, 2000.
- Calvocoressi, Michael Dimitri. *Music and Ballet Recollections*. London: 1933.
- Carey, Hugh. *A Duet for Two Voices*. Cambridge: 1979.
- Carpenter, Humphrey. *The Brideshead Generation: Evelyn Waugh and His Friends*. London: 1989.
- Carroll, Lewis (Charles Lutwidge Dodgson). *The Hunting of the Snark, an Agony in Eight Fits ...* London: 1876.
- Casella, Alfredo. *Music in My Time*. Trans. Spence Norton. Oklahoma: 1955.
- Casella, Alfredo. *L'Evoluzione della musica a traverso la storia della cadenza perfetta. The Evolution of Music: Throughout the History of the Perfect Cadence*. London: 1924.
- Cecil, David. *Max: A Biography*. London: 1964.
- Chesterian, The*. 1st Series 1915-1919, New Series 1919-1961.
- Child, William. 'New music piano duets.' *The Musical Times*, May 1920, 335.

- Clarke, Mary. *Dancers of Mercury: The Story of Ballet Rambert*. London: 1962.
- Clarke, Mary. *The Sadler's Wells Ballet: A History and an Appreciation*. London: 1955.
- Clough, Paul. *Paintings and Drawings by Christopher Wood*. Cambridge: 1974.
- Cocteau, Jean. *A Call to Order*. Trans. Rollo H. Myers. London: 1926. Preface: 1923.
- Cocteau, Jean. *Cock and Harlequin*. Trans. Rollo H. Myers. London: 1921.
- Cohen, Harriet. *Music's Handmaid*. London: 1936.
- Cohen, Harriet. *A Bundle of Time: The Memoirs of Harriet Cohen*. London: 1969.
- Cohen-Stratynner, Barbara Naomi. *Biographical Dictionary of Dance*. New York and London: 1982.
- Collins, Brian. *Peter Warlock: The Composer*. Aldershot: c1996.
- Colonna, Vittoria. Duchess of Sermoneta. *Things Past*. London: [no date: British Museum 13 September 1929].
- Cooper, Martin ed. *New Oxford History of Music. Vol. 10: The Modern Age 1890 – 1960*. London: 1974.
- Cooper, Victoria L. *The House of Novello*. Aldershot: 2002.
- Cossart, Michael de. *The Food of Love: Princesse Edmond de Polignac (1865-1943) and Her Salon*. London: 1978.
- Coton. A. V. (Edward Haddakin). *A Prejudice for Ballet*. London: 1938.
- Cox, David. *The Henry Wood Proms*. London: 1980.
- Craggs, S. R. *William Walton: A Catalogue*. Oxford: 1990.
- Cronin, Vincent. *Paris. City of Light 1919-1939*. London: 1994.
- Cunliffe-Owen, Betty. *Thro' the Gates of Memory*. London: [no date, but foreword dated 13 January 1924].
- Dale, Catherine. *Music Analysis in Britain in the Nineteenth and Early Twentieth Centuries*. Aldershot: 2003.
- Dale, Catherine. 'Towards a Tradition of Music Analysis in Britain in the Nineteenth Century.' *Nineteenth-Century British Music Studies*. 1. ed. Bennett Zon. Aldershot: 1999.
- Danilova, Alexandra. *Choura: The Memoirs of Alexandra Danilova*. London: 1987.
- Daverio, Philippe. *Futurism 1911-1918*. (Exhibition) New York: 1988.
- Davis, Mary E. 'Modernity à la mode': Popular Culture and Avant-Gardism in Erik Satie's 'Sports et divertissements', *The Musical Quarterly*, 83/3 (Autumn 1999).
- Davies, Randall Robert Henry. 'R.D.' *Less Eminent Victorians*. London: 1927.
- De Fiori, Vittorio E. *Mussolini: The Man of Destiny*. Trans. Mario A. Pei. London: [no date: British Museum 5 June 1928].

- De Grand, Alexander. *Italian Fascism: Its Origins and Development*. Lincoln [Nebraska]: 2000.
- Debussy, Claude. *Debussy Letters*. Selected and edited by François Lesure and Roger Nichols. Trans. Roger Nichols. London: 1987.
- De-la-Noy, Michael. *Denton Welch: the Making of a Writer*. Harmondsworth: 1984.
- Dibble, Jeremy. 'Constant Lambert', *New Grove*. London: 2001.
- Dickinson, Peter. 'Lord Berners (1883-1950): Composer, Author, Painter and Eccentric.' *The Royal Society for the Encouragement of Arts Journal*, April 1984, 533, CXXXII.
- Dickinson, Peter. 'Lord Berners, 1883-1950: A British Avant-gardist at the Time of World War 1.' *Musical Times*, 1983, 124.
- Dickinson, Peter. 'Stein, Satie, Cummings, Thompson, Berners, Cage: Towards a Context for the Music of Virgil Thomson'. *Musical Quarterly*, 1986, 3.
- Dietschy, Marcel. *A Portrait of Claude Debussy*. Ed. and trans. William Ashbrook and Margaret G. Cobb. Oxford: 1990.
- Directory of Paper Makers, The*. (Pocket Edition.) London: 1915.
- Doctor, Jennifer. *The BBC and Ultra-Modern Music: 1922-1936*. Cambridge: 1999.
- Drennan, James. *B.U.F : Oswald Mosley and British Fascism*. London: 1934.
- Drogheda, Lord. *Double Harness: Memoirs*. London: 1978.
- Duff, Esther Lilian. *Bohemian Glass*. Oxford: 1916.
- Dyson, George. 'Texture of Modern Music II.' *Music and Letters*, July 1923, 203-218.
- Dyson, George. *The New Music*. Oxford: 1924.
- Ebers, Georg. *An Egyptian Princess*. London: 1870-1871.
- Elgar, Edward. *A Future for English Music*. Ed. Percy M. Young. London: 1968.
- England, Mike. *A Victorian Family at Lanhydrock: "Gone the Happy Dream."* Bodmin: c2001.
- Eton College Chronicle*. 1898-1900. British Library Newspaper Archive, Colindale.
- Eton Register, The*. *Being a Continuation of Stapylton's Eton School Lists 1893-1899*. Eton: 1901.
- Evans, Edwin. 'Modern British Composers: VII Lord Berners'. *The Musical Times*, January 1920, 9-13.
- Evans, Edwin. *Stravinsky: The Fire-Bird and Petrushka*. London: 1933.
- Eyerman, Ron and Andrew Jamison. *Music and Social Movements: Mobilizing Traditions in the Twentieth Century*. Cambridge: 1998.
- FCO, The. 'Policy, People and Places, 1782-1991'. Historical Branch, LRD. No 2 April 1991.

- Fedorovski, Vladimir. *L'Histoire Secrète des Ballets Russes*. Monaco: c2002.
- Fellinger, Imogen. 'Periodicals.' *New Grove*. London: 2001. 19.
- Fer, Briony Batchelor, and Paul David Wood. *Realism, Rationalism, Surrealism: Art between the Wars*. London: 1993.
- Fielding, Daphne. *Mercury Presides*. London: 1954.
- Firbank, Ronald. *The Complete Ronald Firbank*. London: 1961.
- Firbank, Ronald. *The Flower beneath the Foot*. London: 1929.
- Fitch, Noel Riley. *Sylvia Beach and the Lost Generation: A History of Literary Paris in the Twenties and Thirties*. London: 1984.
- Flanner, Janet. *Paris Was Yesterday*. Ed. Irving Drutman. London: 1973.
- Fletcher, Ifan Kyrle. *Ronald Firbank: A Memoir*. London: 1930.
- Flothuis, Marius. *Modern British Composers*. Trans. Olive Renier, London: 1949.
- Ford, Hugh. Ed. *Nancy Cunard. Brave Poet, Indomitable Rebel, 1896-1965*. Philadelphia: 1968.
- Forrester. F. S. *Ballet in England: A Bibliography and Survey c1700-June 1966*. London: 1968.
- Foss, Hubert J. *Music in My Time*. London: 1933.
- Forster, E. Morgan. *Abinger Harvest*. London: 1936.
- France, Peter and William St Clair, eds. *Mapping Lives. The Uses of Biography*. Oxford: 2002.
- Franks, A. H. *Twentieth-Century Ballet*. London: 1954.
- Galleria Cirica d'Arte Moderna (Turin). *Giacomo Balla*. Torino: 1963.
- Gallo, Max. *Mussolini's Italy: Twenty Years of the Fascist Era*. Trans. Charles Lam Markmann. London: 1974.
- Garafola, Lynn. *Diaghilev's Ballets Russes*. Oxford: 1989.
- Garafola, Lynn and Nancy Van Norman Baer. Eds. *The Ballets Russes and Its World*. Yale, New Haven and London: c1999.
- Gatti, Guido M. 'The Academy of St Cecilia and the Augusteo in Rome'. *Musical Quarterly*, ed. O. G. Souneck VIII, 1922.
- Gay, Peter. *The Bourgeois Experience: Victoria to Freud. IV. The Naked Heart*. New York: c1995.
- Gibson, Ian. *The Shameful Life of Salvador Dalí*. London: 1997.
- Gibson, Robin. *Painting the Century: 101 Portrait Masterpieces 1900-2000*. London: 2000.
- Gillmor, Alan M. *Erik Satie*. Basingstoke: 1988.
- Godfrey, Sir Dan. *Memories and Music: 35 Years of Conducting*. London: 1924.
- Gold, Arthur and Robert Fizdale. *Misia: The Life of Misia Sert*. New York: 1980.

- Gontcharova, Natalie Sergeevna. *Les Ballets Russes: Serge de Diaghilew et la décoration théâtrale* par Nathalie Gontcharova, Michel Larionov, Pierre Vorms. Belvès: 1955.
- Goossens, Eugene. *Overture and Beginners: A Musical Autobiography*. London: 1951.
- Gore, Walter. Ed. 'Calendar of Ballet', *Souvenir of Twentieth Year of Ballet Rambert 1926-1946*. London: 1946.
- Gorer, Geoffrey. *Nobody Talks Politics: A Satire with an Appendix on Our Political Intelligentsia*. London: 1936.
- Gorer, Geoffrey, and Ronald Searle. *Modern Types*. London: 1955.
- Graff, Marjorie S. *Stravinsky and the Dance*. Dance Collection of the New York Public Library: 1962.
- Gray, Cecil. *A Survey of Contemporary Music*. Oxford: 1927, 1942.
- Gray, Cecil. *Musical Chairs: or Between Two Stools*. London: 1948, 1985.
- Gray, Cecil. *Peter Warlock: A Memoir of Philip Heseltine*. London: 1934.
- Gray, Cecil. *Sibelius*. Oxford: 1931, 1934.
- Gray, Cecil. *The History of Music*. London: 1928.
- Gray, Michael H. *Discography of the Recordings of Sir Thomas Beecham*. The Sir Thomas Beecham Society, 1997.
- Grierson, Mary. *Donald Francis Tovey*. London: 1952.
- Griffiths, Paul. 'Jean Cocteau', *New Grove*. London: 2001 vi.
- Grigoriev, Serge. *The Diaghilev Ballet 1909-1929*. Trans. Vera Bowen. London: 1953, 1960.
- Grinspoon, Lester and James B. Bakalar. *Cocaine: A Drug and its Social Evolution*. New York: c1985.
- Grove, Sir George, ed. *A Dictionary of Music and Musicians*. London: 1878-1889.
- Grove's Dictionary of Music and Musicians*. 3rd Edition ed. H. C. Colles. London: 1927.
- Grove's Dictionary of Music and Musicians*. 5th Edition ed. Eric Blom London: 1954.
- Guppy, Shusha. *Looking Back: A Panoramic View of a Literary Age by the Grandes Dames of European Letters*. New York: c1991.
- Hall, Charles J. *A Twentieth-Century Musical Chronicle. Events 1900-1988*. London: 1989.
- Halperin, S. William. *Mussolini and Italian Fascism*. Princeton: 1964.
- Hart-Davis, Rupert, ed. *The Letters of Max Beerbohm: 1892-1956*. London: 1988.
- Haskell, Arnold L. *Ballet Russe: The Age of Diaghilev*. London: 1968.
- Haskell, Arnold L. *Dancing Round the World*. London: 1937.
- Hayes, Malcolm, ed. *The Selected Letters of William Walton*. London: 2002.

- Heber Percy, Cyril. *Us Four*. London: 1963.
- Henderson, Nevile. *Water Under the Bridges*. London: 1945.
- Henry, Leigh. *The Story of Music*. London: [1935, 1940].
- Herbert, David. *Second Son: An Autobiography*. London: 1972.
- Hills, Richard L. *Papermaking in Britain 1488-1988: A Short History*. London: 1988.
- Holbrooke, Joseph. *Contemporary British Composers*. London: 1925.
- Hough, Richard. *The First Sea Lord*. London: 1969.
- Hughes, Spike. *Opening Bars: Beginning and Autobiography*. London: 1945-6.
- Hughes, Spike. *Second Movement: Continuing the Autobiography*. London: 1951.
- Ingleby, Richard. *Christopher Wood*. London: 1995.
- Jacobs, Arthur. *Henry J. Wood: Maker of the Proms*. London: 1994.
- Jean-Aubry, Georges. 'British Music Through French Eyes.' *The Musical Quarterly* V. April 1919.
- Jean-Aubry, Georges, ed. *The Chesterian*. London: 1919 – c.1930.
- Jean-Aubry, Georges. *The Christian Science Monitor*, March 1923.
- Jean-Aubry, Georges. 'The New Italy'. *The Musical Quarterly* VI, 1 January 1920.
- Jones, Bryony. *The Music of Lord Berners (1883-1950): 'The Versatile Peer'*. Aldershot: 2002.
- Kahan, Sylvia. *Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac*. Rochester, USA: 2003.
- Kavanagh, Julie. *Secret Muses: The Life of Frederick Ashton*. London: 1996
- Kennedy, Michael. *Portrait of Walton*. Oxford: 1989.
- Kessler, Charles, ed. and trans. *The Diaries of a Cosmopolitan 1918-1937: Count Harry Kessler*. London: 1971.
- Keynes, Geoffrey. *The Gates of Memory*. Oxford: 1981, 1983.
- Kochno, Boris. *Christian Bérard*. London: c1988.
- Kochno, Boris. *Diaghilev and the Ballets Russes*. Trans. Adrienne Foulke. London: 1971.
- Lambert, Constant. *Music Ho! A Study of Music in Decline*. London: 1934, 1985.
- Lambert, Constant. 'Tribute to Lord Berners' transmitted by the BBC, Friday 16 Feb 1951, recorded 14 Feb 1951.
- Lambert, Herbert. *Modern British Composers*. With a foreword on contemporary British music by Eugene Goossens. London: 1923.
- Larionov, Michel. *Diaghilev et les Ballets Russes*. Paris: 1970.
- Lawford-Hinrichsen, Irene. *Music Publishing and Patronage: The History of C.F. Peters 1800 to Holocaust*. Kenton: 2000.
- Lederman, Minna. Ed. *Stravinsky in the Theatre*. New York: 1949, 1975.

- Leigh, Henry. Ed. *FANFARE* 6. 15 December 1921.
- Lifar, Serge. *Serge Diaghilev*. London: 1940.
- Linehan, Thomas. *British Fascism, 1918-1939*. Manchester: 2000.
- Lloyd, Stephen. *Sir Dan Godfrey: Champion of British Composers*. London: c1995.
- Locke, A. Audrey. *The Hanbury Family*. London: 1916.
- Lockspeiser, Edward. 'Mixed Gallery'. *British Music of our Time*. Ed. A. L. Bacharach.
- Lowe, George. *Josef Holbrooke and His Work*. London: 1920.
- Lunn, Kenneth and Richard C. Thurlow, eds. *British Fascism*. London: 1980.
- MacDonald, Nesta. *Diaghilev Observed by Critics in England and the United States 1911-1929*. London: 1975.
- Mackenzie, Compton. 'Our Symposium', *The Gramophone*. December 1926.
- Mackenzie, Compton. *My Record of Music*. London: 1955.
- Malden, Charles Horace. *Recollections of an Eton Colleger. 1898-1902*. Eton: 1905.
- Marcus, Laura. *Auto/biographical discourses: Theory, Criticism, Practice*. Manchester: c1994.
- Marcus, Laura. *Virginia Woolf*. Plymouth: c1997.
- Marcus, Laura. 'The Newness of the "New Biography".' *Mapping Lives: The Uses of Biography*. Eds. Peter France and William St. Clair. Oxford: 2002.
- Marshall, Norman. *The Other Theatre*. London: 1947.
- Martin, Tim. *Essential Surrealists*. Bath: 1999.
- Maurois, André. *Aspects of Biography*. Cambridge: 1929.
- Mazzone, Luisa. *Catalogo critico del fondo Alfredo Casella*. Florence: 1992.
- McCrum, Robert. *Wodehouse: A Life*. London: 2004.
- Mellor, Albert. *A Record of the Music and Musicians of Eton College*. Windsor: [1929].
- Milhaud, Darius. *My Happy Life*. Trans. Donald Evans, George Hall and Christopher Palmer. London: c1995.
- Milhaud, Darius. *Notes without Music*. Trans. Donald Evans, ed. Rollo H. Myers, London: 1967.
- Mitford, Nancy. *Wigs on the Green*. London: 1935.
- Mitford, Nancy. *The Pursuit of Love*. London: 1945.
- Moloney, G. E. 'Tynchwycke is Twenty-Five.' [History of Christmas pantomimes staged at Radcliffe Hospital.] *Oxford Medical School Gazette*, 1965, 17.
- Monro, Hector Hugh [writing as 'Saki']. *Beasts and Superbeasts*. London: 1914.
- Morgan, Charles. *The Fountain*. London: 1932, 1988.

- Morgan, Philip. *Italian Fascism 1919-1945*. Basingstoke: 1995.
- Mosley, Diana. *A Life of Contrasts*. London: 1977.
- Mosley, Diana. *Loved Ones: Pen Portraits*. London: 1985.
- Muir, Augustus. *The British Paper and Board Makers' Association 1872-1972*. London: 1972.
- Mulvihill, Margaret. *Mussolini and Italian Fascism*. London: 1990.
- Musical Times and Singing-Class Circular, The* (established 1841). Novello and Co Ltd. London.
- Natesa Sastri, Pandit S. M. *A Review of Sakuntala of Kalidasa*. Madras: 1897.
- New Forget-me-not, The. A Calendar*. Cobden-Saunderson. London: 1929.
- New Grove Dictionary of Music and Musicians*. 2nd edn. ed. Stanley Sadie. London: 2001.
- Newman, Ernest. 'New Lamps for Old.' *The Observer*. 13 July 1919.
- Newman, Ernest. *From the World of Music*. London: 1956.
- Newman, Ernest. *Testament of Music: Essays and Papers by Ernest Newman*. Ed. Herbert Van Thal. London: 1962.
- Nichols, Beverley. *Are they the Same at Home?* London: 1927.
- Nichols, Beverley. *The Sweet and Twenties*. London: 1958.
- Nicholson, Winifred. *Unknown Colour: Paintings, Letters, Writings*. London: 1987.
- Nicolson, Harold. *Some People*. London: 1927.
- Nicolson, Harold. 'Marginal Comment.' *The Spectator*, 28 April 1950.
- Olivier, Edith. *Edith Olivier: From Her Journals 1924-84*. London: 1989. [Years incorrect in British Library catalogue – 1924-1928.]
- Olney, James. *Metaphors of Self*. Princeton: 1972.
- Olney, James, ed. *Autobiography: Essays Theoretical and Critical*. Princeton: 1980.
- Orledge, Robert. *Satie the Composer*. Cambridge: 1990.
- Orledge, Robert. *Satie Remembered*. Trans. Roger Nichols. London: 1995.
- Orledge, Robert. 'Satie's Sarabandes and their Importance to his Composing Career'. *Music and Letters* 77, November 1996, 555.
- Osborne, Richard. *Till I End my Song: English Music and Musicians 1440-1940: A Perspective from Eton*. London: 2002.
- Paddison, Max. *Adorno's Aesthetics of Music*. Cambridge: 1993, 1997.
- Pears, Sir Edwin. *Forty Years in Constantinople. The Recollections of Sir Edwin Pears 1873-1915*. London: 1916.
- Peel, Edward. *Cheam School from 1645*. Gloucester: 1974.
- Percival, John. *The World of Diaghilev*. London: 1971.

- Perloff, Nancy. *Art and the Everyday: Popular Entertainment and the Circle of Erik Satie*. Oxford: 1991.
- Poulenc, Francis. *Francis Poulenc: Correspondance 1910-1963*. Ed. Myriam Chimènes, trans. Sidney Buckland. London: 1991, 1998.
- Propert, Walter Archibald. *The Russian Ballet in Western Europe 1909-1920*. London: 1921.
- Propert, Walter Archibald. *The Russian Ballet 1921-1929*. London: 1931.
- Puffett, Derrick, ed. *Richard Strauss: 'Salome'*. Cambridge: 1989.
- Read, Piers Paul. *Alec Guinness: The Authorised Biography*. London: 2003.
- Reid, Charles. *Thomas Beecham: An Independent Biography*. London: 1961.
- Robbins Landon, H.C. *Haydn: A Documentary Study*. London: c1981.
- Robinson, Susan Barnes. *Giacomo Balla: Divisionism and Futurism 1871-1912*. Ann Arbor: c1981.
- Rodd, Sir James Rennell. *Diplomacy*. London: 1929.
- Rodd, Sir James Rennell. *Social and Diplomatic Memories: (Third Series) 1902-1919*. London: 1925.
- Rose, Sir Francis. *Saying Life: The Memoirs of Sir Francis Rose*. London: 1961.
- Rosenbaum, Stanford Patrick. *Aspects of Bloomsbury: Studies in Modern English Literary and Intellectual History*. Basingstoke: 1998.
- Rossi, A. *The Rise of Italian Fascism: 1918-1922*. Trans. Peter and Dorothy Wait. London: 1938.
- Roth, Ernst. *The Business of Music: Reflections of a Music Publisher*. London: 1969.
- Rouse, Alfred Leslie. *Friends and Contemporaries*. London: 1989.
- Rózsa, Miklós. *Double Life*. Tunbridge Wells: 1982.
- Sachs, Harvey. *Music in Fascist Italy*. London: 1987.
- Sachs, Harvey. *Reflections on Toscanini*. London: 1992.
- Salter, Elizabeth. *Helpmann: The Authorised Biography of Sir Robert Helpmann, CBE*. Brighton: 1978.
- Salvemini, Gaetano. *Italian Fascism*. London: 1938.
- Samson, Jim. 'Avant garde'. *New Grove*: 2001. 2.
- Sassoon, Siegfried. *Siegfried Sassoon Diaries 1920-22*. Ed. Rupert Hart-Davis. London: 1981.
- Sassoon, Siegfried. *Siegfried Sassoon Diaries 1923-25*. Ed. Rupert Hart-Davis. London: 1985.
- Schafer, Murray. *British Composers in Interview*. London: 1963.
- Schwartz, Elliott and Barney Childs, eds. *Contemporary Composers on Contemporary Music*. New York: 1967, 1998.

- Shapiro, Theda. *Painters and Politics: The European Avant-Garde and Society, 1900-1925*. Oxford: 1976.
- Shead, Richard. *Ballets Russes*. London: c1989.
- Shead, Richard. *Constant Lambert*. London: 1973.
- Shead, Richard. *Music in the 1920s*. London: 1976.
- Sitwell, Edith, ed. *Look, the Sun!* London: 1941.
- Sitwell, Edith. *Taken Care Of: An Autobiography*. London: 1965.
- Sitwell, Osbert. *Laughter in the Next Room*. London: 1949.
- Slonimsky, Nicolas. *Perfect Pitch: A Life Story*. Oxford: 1988.
- Slonimsky, Nicolas. *Music since 1900*. 5th Edn. New York: 1994.
- Smith, Barry. *Peter Warlock: The Life of Philip Heseltine*. Oxford: 1994.
- Smyth, Ethel. *As Time Went On ...* London: 1936.
- Smyth, Ethel. *What Happened Next ...* London: 1940.
- Snyder, Lawrence D. *German Poetry in Song: An Index of Lieder*. Berkeley: 1995.
- Solomon, Maynard. *Beethoven*. London: 1978.
- Sontag, Susan. *Against Interpretation and Other Essays*. London: 1967.
- Spink, Ian, ed. *The Athlone History of Music in Britain, 5: The Romantic Age 1800-1914*. London: 1981.
- Steegmuller, Francis. *Cocteau: A Biography*. London: 1986.
- Stein, Gertrude. *The Letters of Gertrude Stein and Carl van Vechten. 1913-1946*. Ed. Edward Burns. New York: 1986.
- Stein, Gertrude. *The Flowers of Friendship: Letters Written to Gertrude Stein*. Ed. Donald Gallup, New York: 1953.
- Strachey, G. Lytton. *Eminent Victorians*. London: 1920.
- Stravinsky, Igor. *Chronicle of my Life*. London: 1936.
- Stravinsky, Igor. *Igor Stravinsky: An Autobiography*. London: 1936, 1975.
- Stravinsky, Igor. *Memories and Commentaries*. Ed. Robert Craft. London: 1960.
- Stravinsky, Igor. *Stravinsky in Conversation with Robert Craft*. London: 1962.
- Stravinsky, Igor. *Selected Correspondence: Volume II*. Ed. Robert Craft. London: 1984.
- Subotnik, Rose Rosengard. *Developing Variations*. Minneapolis: c1991.
- Sullivan, Arthur. *The Mikado*. London: 1885.
- Swynnoe, Jan G. *The Best Years of British Film Music: 1936-1958*. Woodbridge: 2002.
- Taruskin, Richard. *Stravinsky and the Russian Traditions: A Biography of the Works Through Mavra*. Oxford: 1996.
- Taylor, G. R. Stirling. *Great Events in History*. London: 1934.

- Tillyard, S. K. *The Impact of Modernism 1900 – 1920*. London: 1988.
- Tippett, Michael. *Tippett on Music*. Ed. Meirion Bowen. Oxford: 1995.
- Toklas, Alice B. *Staying on Alone*. Ed. Edward Burns. London: 1974.
- Toklas, Alice B. *What is Remembered*. London: 1963.
- Tovey, Sir Donald F. 'The Main Stream of Music'. Annual Lecture on Aspects of Art. Henriette Hertz Trust of the British Academy. Oxford: 1938.
- Tovey, Sir Donald F. *Donald Francis Tovey: The Classics of Music. Talks, Essays and Other Writings Previously Uncollected*. Ed. Michael Tilmouth, edition completed by David Kimbell and Roger Savage. Oxford: 2001.
- Turner, Walter James Redfern. *Smaragda's Lover: A Dramatic Phantasmagoria*. London: 1924.
- van Dieren, Bernard. *Down among the Dead Men*. London: 1935.
- Vaughan Williams, Ralph. *National Music and Other Essays*. London: 1963.
- Vaughan, David. *Frederick Ashton and His Ballets*. London: 1977, 1999.
- Vickers, Hugo. *Cecil Beaton: The Authorized Biography*. London: 1985.
- Volta, Ornella. *Satie seen through His Letters*. Trans. Michael Bullock and Marion Boyars. London: 1989.
- Walker, Katherine S. 'The Camargo Society'. *Dance Chronicle*, 18, 1. New York: 1995.
- Walsh, Stephen. *Igor Stravinsky: A Creative Spring*. London: 2000.
- Walton, Susana. *William Walton: Behind the Façade*. Oxford: 1988.
- Walton, William. *The Selected Letters of William Walton*. Ed. Malcolm Hayes. London: 2002.
- Waterhouse, John C. G. *Gian Francesco Malipiero (1882-1973): The Life, Times and Music of a Wayward Genius*. Holland: 1999.
- Wearing, J. P. *The London Stage*. Metuchen: 1984-90.
- Wellesley, Dorothy. *Far Have I Travelled*. London: 1952.
- Westrup, Jack A. 'Lord Berners.' in *British Music of our Time*. Ed. A. L. Bacharach. London: 1943, 1946, 1949.
- Whistler, Laurence. *The Laughter and the Urn: The Life of Rex Whistler*. London: 1985.
- White, Eric Walter. *A Register of First Performances of English Operas*. London: 1983.
- White, Eric Walter. *Stravinsky: The Composer and his Works*. London: 1966.
- White, Eric Walter. *Stravinsky: A Critical Survey*. London: 1947.
- Whittall, Arnold. *Music since the First World War*. Oxford: 1977, 1988.
- Whittall, Arnold. *Musical Composition in the Twentieth Century*. Oxford: 1999.
- Who Was Who 1887-1915*. London: 1920, 1988.

- Who Was Who 1916-1928*. London: 1929, 1967.
- Williams, Alastair. *New Music and the Claims of Modernity*. Aldershot: 1997.
- Williams, Dorothy E. *The Lygons of Madresfield Court*. Trowbridge: 2001.
- Wood, Sir Henry. *Fifty Years of the Proms*. London: [undated].
- Wood, Sir Henry. *My Life of Music*. London: 1938.
- Woolf, Virginia. *A Change of Perspective: Collected Letters III*. London: 1923-8.
- Woolf, Virginia. *Orlando: A Biography*. London: 1928.
- Woolf, Virginia. *A Room of One's Own*. London: 1929.
- Woolf, Virginia. *Diary of Virginia Woolf: Vol. II 1920-1924*. Ed. Anne Olivier Bell. London: 1978.

Published music by Berners

[The references and comments are bibliographical details from the actual volumes so contain many inconsistencies.]

Bach Book for Harriet Cohen, A. Dedicated by the 12 contributors to Harriet Cohen. Oxford University Press, 1932. Lord Berners arranged *In dulci jubilo*, Chorale Prelude BWV 729.

Carrosse du Saint-Sacrement, Le. Opéra comique en un acte. Comédie de Prosper Mérimée. Musique de Lord Berners. Partition pour Chante et Piano transcrit par l'auteur. Nouvelle édition revue et corrigée (1926) J. and W. Chester, London. Engraved and Printed in England. Copyright MCMXXIII. Dedicated 'To my Travelling Companions in Italy. Perugia – Rome Summer, 1920.'

Collected Music for Solo Piano, The. ed. Peter Dickinson. Foreword, Sir John Betjeman. London: 1982, 2000.

Collected Vocal Music, The. ed. Peter Dickinson. Foreword, Sir John Betjeman. London 1982, 2000.

Dialogue between Tom Filuter and his Man by Ned the Dog Stealer. J. and W. Chester Ltd, London, Paris and Bruxelles. Engraved and printed in England. Copyright MCMXXIV. [No dedication.] Words published in 1902 broadsheet.

Fantaisie Espagnole. In Berners' hand: 'To Ernest Newman from Berners. November 21 1920.' Prélude, Fandango, Pasodoblé. Addresses for J. and W. Chester, London, Genève, Paris and Belgique. 'Engraved and printed by Breitkopf and Härtel, Leipzig. Back: Rome, June 1919. 'Partition d'Orchestre. Price 20/- (Fr. 30.-) Net.

Fantaisie Espagnole. Pour piano à quatre mains. Prix Fr. 9.00 (6s.net.) J. and W. Chester, Ltd. London: Gt Marlborough St, Genève: 9-11, Place de la Fusterie. Seuls Dépositaires pour la France: Rouart, Lerolle et Cie., 28 Rue d'Astorg, Paris. Seuls Dépositaires pour la Belgique : Maison Chester, 86, Rue de la Monagne, Bruxelles. Engraved and printed in England. Copyright MCMXXI. J. and W. Chester, Ltd. Next page: Copyright 1920 by J. and W. Chester.

Fantaisie Espagnole. Prelude, Fandango, Pasodoble. Pour Orchestre. Partition d'Orchestre 20/-, Petite Partition format de poche 4/- [actual one] Arrangement pour Piano à 4 mains 6/- and Parties d'orchestre, en location. J. and W. Chester, Ltd. 11 Great Marlborough St, London W1. [Dedicated] à G. Francesco Malipiero. Copyright 1920, J. and W. Chester Ltd. Back page: 'Rome 1919'.

Fragments Psychologiques. La Haine, Le Rire, Un Soupir. Prix net Fr. 4.- Price 3s.0d. Net Cash. 'To Mrs Parr'. Copyright MCMXVIII by J. and W. Chester. 2 addresses for J. and W. Chester: 11 Great Marlborough St. and Brighton, 1, Palace Place, Castle Square.

Fugue for Orchestra J. and W. Chester, Ltd. 11 Great Marlborough St, London W1. Price 4/- net. 'To Princess Edmond de Polignac.' Paris May 1924 [pencil

name/signature on front page ?Barbara Harding?] Copyright 1928. [bound in BL volume with 1970s miniature scores] Grav. Imp. P. Bernard-Ernoult. Roubaix-Tourcoing. Printed in England.

Fugue for Orchestra. Orchestral version. Full score price 30/-. Gravure et impression de musique P. Bernard-Ernoult, Roubaix-Tourcoing. marked 'Printed in France'. Copyright 1928.

Le Poisson d'Or. Poème et musique de Lord Berners. Couverture, Frontispice, et Vignette de Natalia Gontcharowa. Prix Fr. 4.50 (3/-net). J. and W. Chester, London, Brighton, and Rouart, Lerolle et Cie, Paris. Engraved and Printed in England. Copyright MCMXIX 'à Igor Strawinsky.' [sic]

Lieder Album. Three Songs in the German Manner. Lord Berners. Price Three Shillings net. (No Discount.) J. and W. Chester, London and Paris (Rouart, Lerolle et Cie). Engraved and Printed in England. Copyright 1920. [Title page with coloured flower, no back page, no dedication. Translations and the original German words at the front, and introduction to "Du bist wie eine Blume" (The White Pig) explaining that according to one of Heine's biographers, the poem was inspired by a white pig.]

Luna Park. Dedicated to 'Charles B. Cochran. London, March 1930', in Berners' handwriting. Copyright 1930, J. and W. Chester. Piano arrangement, with descriptions of plot, and indications of flute solo – page 3. Cover design by Christopher Wood. Cast of first performance etc. Book by Boris Kochno, choreography by G. Balanchine, scenery and costumes by Christopher Wood. Produced by Mr C. B. Cochran in his Revue of 1930 at the London Pavilion. The Showman: M. Nicolas Efimov; The Man with Three Heads: M. Constantin Tcherkas; The Three-legged Juggler: M. Richard Domansky; The One-legged Ballerina: Mlle. Alice Nikitina; The Man with Six Arms: M. Serge Lifar. Conductor: Mr. Charles Prentice.

Compositions listed for sale at the back, 'Piano Seul:' *Trois Petites Marches Funèbres, Fragments Psychologiques, Le Poisson d'Or, Luna Park, Fantastic Ballet in One Act; The Triumph of Neptune, Ballet* Morceaux Détachés: *Intermezzo and Hornpipe.* Piano à Quatre Mains: *Trois Morceaux pour Orchestre*, reduction de l'auteur; *Valses Bourgeoises, Fantaisie Espagnole* pour orchestre. Chant et Piano: *Le Carrosse du Saint-Sacrement, Lieder Album, Three Songs* [English], *Three Songs* [Chanties], *Trois Chansons, Dialogue between Tom Filuter and his Man, by Ned the Dog Stealer.*

Nicholas Nickleby. Incidental Music from the Ealing Studios film. Produced by Michael Balcon. Directed by Cavalcanti. Music by Lord Berners. Chappell. 3/- 1956. Copyright MCMXLVII by Chappell and Co, London. Dedicated to Ernest Irving.

Theodore, or the Pirate King. Published in December 1923, No 8. 'Musical Supplements to "The Chesterian"' Voice and piano. Copyright MCMXXII by J. and W. Chester, Ltd, London. Words by John Masefield.

Note: 'The following Complete Compositions have already appeared in these Supplements:-

1. Eugène Goossens. Entr'acte from "East of Suez" (Chant of the Buddhist Monks), Piano Solo.
2. John Ireland. "Rest", Voice and Piano

3. G. Francesco Malipiero. "Il Canto della Lontananza", Violin and Piano.
4. Paul de Maleingreau. "L'Angelus du Midi" from "Les Angelus de Printemps", Piano Solo.
5. Arnold Bax. Berceuse from "Trois Enfantines", Voice and Piano.
6. Poldowski. "Bloomsbury Waltz" from "Caledonian Market", Piano Solo
7. Antoine Forqueray. "Allemande" from "Pièces de Viole", Violoncello and Piano.

Advertised on p. 96 *Chesterian* December 1923, the first 12 Miniature Essays on Ireland, Bantock, Bax, Berners, Casella, de Falla, Goossens, Jongen, Malipiero, Palmgren, Poulenc, Stravinsky.

Three Songs. The Rio Grande (Capstan Chanty), Theodore or The Pirate King, A Long Time Ago (Halliards Chanty). J. and W. Chester London, Paris and Bruxelles. Engraved and printed in England, Copyright MCMXXII. Advert for previous compositions on the back page. No dedication.

Three Songs. Lullaby, Thomas Dekker, The Lady Visitor in the Pauper Ward, Robert Graves (from 'Fairies and Fusiliers', London Heinemann.. The Green-eyed Monster, E. L. Duff. 'The text is reproduced by permission of the author and of the publishers: Oxford: Basil Blackwell.' Same format as above, copyright MCMXX. London, Paris, Geneva and Brussels. [Also in same volume, songs with words by G. Jean-Aubry by E. Goossens with translations by Edwin Evans.]

Triumph of Neptune, The. J. and W. Chester, dedicated to Viscount Rothermere [who sponsored the season], London, December 1926. Includes notice of first performance, cast of first performance, for piano, copyright 1927. British Museum 21 Oct 27. Includes illustrations of dancers. 10 Scenes.

Triumph of Neptune, The. J. and W. Chester, Suite for Piano c.1975. Suite from *Triumph of Neptune*, 3 pieces: *Harlequinade*, *Sunday Morning*, *Hornpipe*.

Trois Chansons. Romance, L'Etoile Filante, La Fiancée du Timbalier. J. and W. Chester. London, Genève, Paris and Brussels. Engraved and printed in England. Copyright MCMXX. Words by G. Jean-Aubry. 'Voix and Piano.'

Trois Morceaux pour piano à quatre mains. *Chinoiserie*, *Valse Sentimentale*, *Kasatchok*. Couverture, Illustrations, et ornement de Michel Larionow. Prix Fr 9. (6/- net) Same addresses as *Poisson*. Engraved and printed in England. Copyright MCMXIX, by J. and W. Chester. *Chinoiserie*: À Michel Larionow. *Valses Sentimentale*: À Eugène Goossens. *Kasatchok*: À Natalia Gontcharowa. Between each of the three pieces, interposed prints by Michel Larionow, and one at the end.

Trois Petites Marches Funèbres. Prix net Fr 3:75 Price 2/6d net. J. and W. Chester, 11 Great Marlborough St., and Rouart, Lerolle et Cie. Engraved and printed in England. Dedicated 'À Madame Khvoschinsky.' Copyright MCMXX. Advertisements on the back.

Valses Bourgeoises. Duet for the Piano Forte by Lord Berners. London, J. and W. Chester etc. 'Where may be had the Whole of Lord Berners' Works.' [sic] Title page, 'Pour Piano à Quatre mains. MCMXIX. Engraved and printed in England.

Wedding Bouquet, A. Piano Score. Lord Berners. J. and W. Chester, Ltd. 12/- net. Ballet. Music by Lord Berners Words by Gertrude Stein. 'To Lilian Baylis, CH; MA Oxon (Hon.) LLD (Birm.).' London, April 1936. Ballet with Chorus. First performance on 27 April 1936 at Sadler's Wells, London. Cast list and synopsis included. Copyright MCMXXXVIII by J. and W. Chester, printed in England. Includes list of available compositions by Berners. Some of the materials (orchestral works, operas and ballets) for hire only.

Recorded music

Information from National Sound Archive and Chester Novello Website.

Albany: Troy 142-2 *Fantaisie Espagnole, Trois Morceaux, Valses Bourgeoises*.
P. Lawson and A. MacLean, pianos.

Albany: Troy 290. Complete Vocal and Solo Piano Music. 1997 Felicity Lott, Roderick Kennedy and Peter Lawson. *The Collected Music for Solo Piano, The Collected Vocal Music, Dialogue, Fragments Psychologiques, Le Poisson d'Or, Polka from Champagne Charlie, Portsmouth Point, Three Songs*.

AS5003 [1989] *L'Uomo dai Baffi*. Guiseppe Grazioli. 1918 Casella-Berners-Malipiero-Bartók. Harmonia Ensemble.

FHMD 8045 I, 842, I. Beyer and H. Dagul, pianos. *Valses Bourgeoises* [Label: Four Hands Music]

Marco Polo.¹ 8.223 716 *Wedding Bouquet*, a ballet with chorus. *Luna Park*, a Fantastic Ballet in One Act and *March*. 1996. RTE Chamber Choir and Sinfonietta. Kenneth Alwyn.

Marco Polo. 8.223 780 *Les Sirènes* (complete ballet), *Caprice Péruvien* and *Cupid and Psyche* (ballet suite) 1995.

Marco Polo. 8. 225 155. 2000. *Fanfare and March, Caprice Péruvien, Le Carrosse du Saint-Sacrement*. Conductors: D. Lloyd-Jones, G. Sutherland, Nicholas Cleobury, RTE Sinfonietta, Royal Ballet Sinfonia, BBC Scottish Symphony Orchestra.

Marco Polo. 8.225 159 Ian Partridge, Len Vorster. Songs. Piano Music. [2000] *Dialogue, Fragments Psychologiques, Le Poisson d'Or, Polka (from Champagne Charlie) Three Songs, Trois Petites Marches Funèbres*.

Marco Polo 8. 225 711 *Polka from Champagne Charlie, Suite from 'The Triumph of Neptune', L'Uomo dai Baffi Three Waltzes*: orchestrations by Philip Lane of piano works from 1919 Royal Ballet Sinfonia, English Northern Philharmonic. David Lloyd-Jones.

Marco Polo 8.557 559-60 English Song. inc. 3 *Chanties, Rio Grande, Theodore or the Pirate King, A Long time Ago*. Ian Partridge, Len Vorster.

Symposium. SYMCD1203 *Fugue in C Minor*. BBC Symphony Orchestra, J. Ansell.

Symposium. 1278. [2000] Most of the music was originally recorded in 1978, some in 1947 and 1946. *The Collected Vocal Music, Dialogue, Fanfare and March, Fragments Psychologiques, Les Sirènes, Nicholas Nickleby, Le Poisson d'Or, Polka (from Champagne Charlie), Three Songs, Three Songs in the German Manner, Trois Chansons, Valses Bourgeoises*.

Sony. *Triumph of Neptune*. Sir Thomas Beecham.

Olympia OCD 662 *Fugue in C minor, Fantaisie Espagnole, Suite from 'Nicholas Nickleby', Suite from 'The Triumph of Neptune', Trois Morceaux*; Barry Wordsworth, Royal Liverpool Philharmonic Orchestra.

ILP0131615 A Portrait of Lord Berners – Songs and Piano Music. Unicorn RHS 355 1978.

¹ Marco Polo = Naxos.

Other recordings of music influenced by Berners, or transcribed from his works:

Carey Blyton: *Sherlock Holmes meets Dr Who*. UPBEAT URCD 148. ICD0167085.

Track 8-10 includes: Three parodies for piano duet transcribed for Brass Quintet by the composer (1987), c) Up the Farringdon Road! – Valse brillante (a tribute to Lord Berners).

Peter Dickinson: *Surrealist Landscape* (1973) recorded. *Suite for the Centenary of Lord Berners* (1972), unpublished and unrecorded.

Mike Steer (Michael Maxwell Steer, b.1946) and the Aquarius Ensemble directed by Nick Cleobury. Radio play, *Count Omega*. BBC, R3 19870310.

Peter Dickinson: Lord Berners. BBC recording, Radio 3, 18 September 1983. T5878BW C1. Interviews devised and presented by Peter Dickinson:

Harold Acton

Frederick Ashton

Richard Rodney Bennett

Gavin Bryars

David Cecil

Penelope Chetwode [Lady Betjeman]

William Crack

Daphne Vivian Fielding

Lady Harrod [Billa]

Robert Heber Percy

Lady Dorothy Heber Percy

Diana Mosley

Table 1. Letters by Berners to his mother from school (S)

These letters are in the order in which they were found and out of the sequence as numbered by a previous researcher. Some letters from school which were not numbered previously have been included. Most of the letters are undated.

	Date	Old no.	From	Contents: brief notes and quotations.
S1				Kittens, poison pill on mantelpiece - anarchist. 'Have you found any birds' nests?' 'Learning a very pretty thing for music.'
S2	?1899.vii	3	Eton	'Can I have music lessons?' Saw Uncle Harry, visiting Arthur. Lord's [cricket] on Fr/Sat fortnight, 14/15 July. Keeping up with sketching
S3	vi.3	4	Eton	To Apley. Thanks for cake. Going up to Father for 4 th June. Just come across Ice Cream Sodas. Bathing has started.
S4		5	?Eton	Thanks for apples, nuts and Bridgnorth journal. Mr Donaldson said we should imitate character of Parsifal. Learning one of Mozart's sonatas. Think my theatre will be beautiful.
S5	?1894.v.8	6	?Cheam	[similar paper to 5 and next few] Sketch. Been out for long walk. Read conquest of Montezuma's empire. Will write story about trains, given some to boys. Want Lloyd to stay with me. 'How are the dogs and birds?'
S6		7	[Cheam]	Sketch of men fighting with slaves. Writing out of doors, lovely day, 2 nd in class. Now getting fruit. Asking Longman to stay. Frisky today. Holidays soon.
S7		8	[Cheam]	[Writing outside again.] 'Tell me about the Theatre' – ?Little Christopher Columbus. Picture of steam train coming, signed.
S8		9	[Cheam]	[Same paper, pencil-ruled lines, ink, carefully written.] Conjuror visited, story, and rhyme about Slows the black cat. Also 12 picture story of little man.
S9			[Cheam]	Coloured pictures throughout letter. How are cat, dogs, birds, horses, pigs, poultry?
S10	1898.??		[Eton]	Envelope decorated and addressed to Athelrey, Wrexham. Coming home on Friday, not Thursday. Mrs Ormrod's vagaries. Walked 6 miles with Kennedy. Hope you will like my play. Music master played it through, Spring Rice likes it. Have finished all the music, only written out the first act.
S11		?83		Cricket. 'Have you sent my fruit? It hasn't come.' Try and come for Father's match. Picture of two men fighting with sabres.
S12			Cheam	School, Sutton. Lovely walk with Mr Tabor. 2 nd in class. Mince pies, carried boy of 12 over the lobby. 'You must come to the concert, Mr Tabor wants you to.' Thanks for tie. Pictures of flying machines on back.
S13	?1899	13	Eton	Lunch, match, tea in Alecs' room. 'Saw Mrs Ormrod,

TABLE 1 (S)

	Date	Old no.	From	Contents: brief notes and quotations.
				but she cut us dead.' 2 or 3 weeks to Lords now. Want to see plays – <i>Gay Lord Quex</i> and <i>Gaiety Girl</i> . Heart tonic. Dr Lloyd wants me to have music lessons from new man, instead of Harmony.
S14		14	Eton	[same paper as above] Have got Rheingold by Wagner, it is lovely. Would like to go to Bayreuth festival. Sketching a great deal. Reading <i>A Window in Thrums</i> by ?Barrie. Father has never been down to Eton.
S15		12	Eton	?Drunk? too much beer with dinner. 'For what we are about to receive, may we be truly thankful, for what you haven't, Amen.'
S16		11	[Cheam]	Complaints about postcard from mother. 'You must come for concert, everyone else's parents are.' 'Loving but anxious son' G. Tyrwhitt.
S17				Books, pancakes, science – bottom of the sea.
S17a		19	[Cheam]	[Very early. Lined paper, very large hesitant, joined up writing.] Picture of Bwat [imaginary character].
S18			Eton report	Report form: July 1898. Appears to have 532 marks out of 1600.
S18a			[Cheam]	Sketch/drawing of steam engine – pen and colour.
S19			Eton report	Detailed report, midsummer 1898. GT 12/31. 'Conduct poor, very restless, inattentive, and inclined to talk.' H. T. Bowlby. Also 'He has a quick mind, and might be successful enough, if he were less flighty.'
S19a	1895	86	[Cheam]	Concert went off well. When is Rider Haggard going to write another book? - a very lazy old man.
S20			Cheam.	Tabor [Headmaster] to Julia. Delighted with Eton place.
S20a			Cheam.	Tabor to Julia. Details about Somerville – good house for G. to be.
S21			Eton	Measles – inc. Leger and Alec.
S22			Eton	Aunt Etta and Norah, ugly. 5th in the remove.
S23			Eton	Can G. have music lessons – Mr Lloyd anxious he should learn. 'Julius Caesar'.
S24			Eton	Reference to Norah's play at the Haymarket. Parkers coming to stay. How is tableau?
S25			Eton	2nd in Division. Asks about book on Japan.
S26			Eton	Visit to London with Uncle Hector. Explored Windsor Castle. Very hot.
S27			Eton	'I have joined the Musical Society (you don't have to pay) and will sing in the chorus at the concert.' Moved to Mr Impey's Division. Puss caught mice.
S28			Eton	Arrived safely. Went to see Doctor Lloyd [sic] this morning. 'I am going to have lessons from Mr Dunhill – the man I wanted.' ¹
S29				Goldfish joke. How is Folkestone – is it as nice as Torquay?
S30			Eton	'Have you written to Mr Somerville about the canoe?'

¹ Peter Dickinson suggests that this is probably Thomas F. Dunhill (1877-1946).

TABLE 1 (S)

	Date	Old no.	From	Contents: brief notes and quotations.
S31				Sketch: Japanese or Chinese scene – mountains, house, people.
S32			Eton	Mentions book in Cassell's magazine. About to begin German. 'May I be photographed?'
S33	July 1899		Eton	German Report: German Extras.
S34			Eton	Mention of 'Julius Caesar' at Her Majesty's.
S35			Eton	5th in 1st Division of Upper Remove. 'Did you go to the grand concert?'
S36			Eton	'Do send book about Japan.'
S37			Eton	French Report: Lacks attention in school.
S38			Eton	Science Report: 8/34 progress good.
S39			Eton	Maths report: 10th out of 14 in 9th Div. 'Is feeble in all subjects ...'
S39a			Eton	Asks again for book [about Japan]. May he be photographed? 10/- a dozen.
S40			Eton	Photos haven't arrived yet. [Julia clearly in Torquay.] Likes the German master very much. Rows.
S41			Eton	'Edible stones'. Daws sent book on Torquay. 'Pity you won't be here for 4th June.'
S42			Eton	Ref to various books. All cousins have measles.
S43			Eton bill	1898, dated Sept 15th.
S44			Cheam	'I return the Rhymes as I forgot to do so in my last letter.' Reading Allan Quatermain. 'I and Longman have been making holes in the bank, and he got one hole to meet mine.' Your son GT.
S45			Cheam	Fathers' match yesterday. 'Insomnia in my leg, whooping cough, measles and a slight inflammation of bronchial tubes.' Illustrations.

Table 2. Letters by Berners to his mother from abroad (#)

These letters are in the order in which they were found and out of the sequence as numbered by a previous researcher. Some of the letters are undated, and more work is needed to improve the chronological sequence.

	Date	No.	From	Contents
#1	?xii.30	63	Hanover	Gossip. News of Foreign Office exam to be held in May. Plans for return. Religion.
#2	?viii.19	69	Hanover	Tart response to Mother's letter. Theories, mental state. Town packed. Weather changeable.
#3	no date	15	Hanover	86 Alt. Strasse. ¹ Cold, skating. Money for pension 12 December – 12 January. Reading Voltaire.
#4	no date	16	Hanover	86 Alt. Strasse. Heard from Father. Design for embroidered screen. Went to opera <i>Martha</i> . Italian lessons from same lady as before.
#5	1905.xii.12	17	Paris	From 174 Rue de la Pompe. 'We start for Hanover tomorrow via Cologne.' Asks for money. Went to motor show. New Foreign Office regulations to come in 1 July 1907 – probably 2 exams before that. Robartes and Kennard mentioned.
#6	[1905 GB ²]	31	Perusson	Thanks for cheque book. Quite hot. Bathes near the mill with M. le Curé's nephew. Village fete, six different bands all playing at once – one might quite well imagine oneself at a Wagnerian opera. To visit Tours this week. 2 hours in train.
#7		13	Perusson	Encloses postcards of Loches. Attractive village. Agnes Sorrel, mistress of Charles VII, from Loche, Chapel dedicated to her. Will come home on 12 th . Sketches. Comments on socialism and Christ.
#8		24	Perusson	Visit of Aunt Hester. Family of M. le Curé. Please send capsuloids.
#9	?1905.vi.13	25	Perusson	[Pencil date. Torn paper.] 'I arrived here through God's mercy ...' Description of village and arrival. Clearly first arrival.
#10	1901.xii.01	42	[Dresden]	Thanks for cheque. Arriving on 18 th or 19 th . Ice has gone. Going to the <i>Damon</i> opera by Rubenstein with [?] Plesley. Parry ³ has not brought back a wife.
#11	?viii.3	55	Hanover	86 Alte. Strasse. Mother and her fantastic theories. Role of women ... this filled up my letter as I had no news.
#12	1906.ix.16	53	Hanover	Went to <i>Königskinder</i> last night. Plans to go to Paris on Oct 17 th for two months,

¹ Berners' abbreviated version of, I think, Alte Döhrener Strasse.

² Date given by Gavin Bryars.

³ Mr Parry, tutor, mentioned in greater detail in Appendix 2, *Dresden*.

TABLE 2 (#)

	Date	No.	From	Contents
				with friend, then back to Hanover to rub up German before exam in March.
#13	? ix.5	54	Hanover	Egerton Gardens let. Motor excursion on Saturday, dinner, Turnerish lights, heather out. Remember my birthday on 18 th .
#14	?ix.22	52	Hanover	To Father. Thanks for letter. Next exam expected in February. Plans to stay here until 7 Oct, then back to Paris, with friend.
#15		21	Perusson	Recommends Voltaire's <i>Candide</i> . Village first communion. Where is Aunt Hester? Description of house, church and mill pond.
#16	1905?vii.15	23	[Perusson]	'Glad to get your letter.' Cutting by B. Shaw. 'I can't send a sketch because you begged me not to take appliances with me.' Regret this. Letter from Aunt Hester [after her visit to Tours]. 'Toy Symphony' at night – owls, dogs, cats, frogs, night-jars, corn crakes. Send nibs. Handkerchiefs missing in the wash.
#17	[1905]	22	Perusson	Sunday. Will leave here Friday or Saturday. Please send cheque. Ghosts in attic. Very cold here for August and rains a good deal.
#18	[1905]	57	[Perusson]	Sunday. Have been here 5 weeks, please send money to M. le Curé for pension £4 per week inc. lessons. Full description of Curé and his nephews, Sunday lunch with the family.
#19	1906.iv	74	Paris	Ref. to San Francisco earthquake. Will return on 2 nd May or 30 th . Details of Aunt Hester's travels in Rome.
#20	1906.i.6	71	[Hanover]	[pencil date] Politics and Campbell Bannerman. Socialism. Discussion of travel plans – Paris instead of Florence. London in May. Freezing again, but not enough for skating. Reading 'Précurseurs et Révoltes' by Edouard Schure.
#21	?[1905] xi.28	70	Paris	174 Rue de la Pompe. Go to Hanover on the 20 th . ?Home at end of January. Reading the 'Satires' of Juvenal in Latin. 'Will get you an edition of Molière's plays.' Strauss's <i>Salome</i> to be performed here in January.
#22	?1906.iv		Paris	[pencil date]. Debate about travel, not on May 1 st but 30 th . 'Campbell says it is very cowardly of me to leave him to face the revolution alone.'
#23	no date		Paris	Will travel back with Etta Parker. Lots of work.
#24	?? xi.22		Paris	[Blue paper] Please send £25 – pension and lessons. Reading <i>Hommes et Dieux</i> by Paul de Saint Victor. Caruso and the

TABLE 2 (#)

	Date	No.	From	Contents
				monkey house arrest amusing.
#25	??		[Paris]	Thursday. Thanks for letters and enclosures. Glad to be elected. 'Hear there will be an exam in Jan, shan't go in for it.' Sorry education is so expensive – hope reward will come soon. Mlle's advice on exam. Probably two months in Hanover and return here February.
#26	1901?? May/June	44	Dresden	Gossipy letter re friends and family. Going to <i>Fidelio</i> tonight. Miss Sproston going to enquire about a master for instrumentation lessons. Policeman questioned Mrs Tower and enquired about her 'stand' – she replied 'anarchist'.
#27	1906.xi.13?	51	Paris	174 Rue de la Pompe. Saturday. Please send cheque. Mlle's lessons the best. Her advice on exams. Going to Hanover on 20 th with Kennard.
#28	1905?	18	Paris	174 Rue de la Pompe. Going to Hanover on 12 December, new plans with Kennard. Will have been here exactly 2 months. Return here 1 st week in Jan. Doesn't want exams until April. 'Mlle. pleased with my French – which is something considering last seven years all the best results through her!'
#29	?as above		Paris	174 Rue de la Pompe. Tuesday. More about Hanover on 12 th . Geography by correspondence with Lyde, one of the civil service commissioners. Rumours about exam in January – won't go.
#30	same paper	19	Paris	174 Rue de la Pompe. Saturday afternoon. 'You haven't said whether you approve of my Hanover plans.' Request for books. Beautiful birds at the Jardin des Plantes.
#31	no date	20	Paris	174 Rue de la Pompe. Thursday. I am delighted with this place, and with Mlle de Henant. Details of various lessons. She is pleased with progress at Perusson. Her advice, and to work steadily 7-8 hours a day until April, with fortnight's holiday in the middle ...
#32	no date	21	Paris	174 Rue de la Pompe. Friday morning. Got here safely last night. Sea calm. Arrived at Mlle's. No one with her has ever failed before. Description of household.
#33	1902.iv	35	??Dresden	[Date in mother's hand.] Parry anxious for me to stay on next half. Not going to. Looking forward to the races. Hat shabby. Went to thrilling play called <i>John the Baptist</i> at the Schauspielhaus on Monday. Sends the programme of Miss Dundas's

TABLE 2 (#)

	Date	No.	From	Contents
				concert. Critics good.
#34	1904.ii.29		Milan	[date that of arrival] Hotel Cavour. Description of Milan and Cathedral. Disappointed by Lucerne. Como and Lugano very beautiful.
#35	[1904]	34	Settingano	Florence 4 miles. Delighted with this place. Garden wonderful, gold fish eat all the mosquitoes. They are fed with a consecrated wafer at lunch time. Bored by Dante.
#36		72	Weimar	10 Henss. Strasse. Dreadful journey. Your letter incoherent. Crossness about 'exclusive family' Encloses photographs of Settingano and Priore's garden. Intends to work 10 hour a day. Depressed about my ignorance. Cold here after Italy, driven out by heat and mosquitoes. Request for Geography book as soon as possible.
#37	[1904]	32	Settingano	Letter of explanation about removal from Florence to Settingano – heat, comfort, food better, not always being asked out. Returning to take tea with Signora.
#38	1904.v	31	Settingano	[May 1904 see postmark on pc.] Curé at Tours full up to August. Palariet, who has recently been through the exam at Weimar. History very difficult. Comments about letter from Father, Aunt Hester. Grape nuts every breakfast. Money please ... Only 3 sketches.
#39	1904.vi.1		Settingano	Postcard of Bargello, Florence. Leaving today, arrive Weimar Friday. Spend night in Frankfurt. Thanks for cheque.
#40	1907.viii.15		Stratford	Scrap of paper with post office date stamp. 'Please send my pass book.'
#41	1904?	29	Weimar	10 Henss. Strasse. Cool after Italy. Lessons. Getting depressed about work. State ball. Further request for books by Meiklejohn on Essays and writing English. Will return to England at end of July or beginning of August.
#42	1904?	28	Weimar	10 Henss. Strasse. State ball (Julia's). When does Father go to Kiel? Name put down for Bachelors.
#43	1904?	27	Weimar	10 Henss. Strasse. Thought of returning about 7 Aug. Started diary. A bore. Ref. to his 'French mistress'
#44	1906.i			[Red pen date, wide paper, doesn't fit archive envelope.] Looks like skating. New German teacher. Would like to go to Italy before next exam. ?Paris February, March; Florence, April, May. Correspondence Geography lessons with Lyde. Measurements for screen needed –

TABLE 2 (#)

	Date	No.	From	Contents
				'please return drawing.' Best wishes for new year.
#45	[1906]	76	Hanover	[Same large paper.] Recommends tabloids for biliousness. Skating. Lord Moore arrived. 'Measurements for screen please.' Thanks for tie. More screen designs.
#46	[1906]	75:	Hanover	86 Alte. Strasse [Same paper as 76]. Cross that he was offered a nomination for January. 'The second time one <u>must</u> pass' Mlle. was clear – same as Batten Poole. Worst of having such brilliant parents, they expect too much. New regulations come in July 1907. Others not going in – Robartes, Kennard, Moore and others in same boat. Fire in the night. Hanover ugly, surrounds very pretty. Good arithmetic teacher.
#47		77	Hanover	86 Alte. Strasse, Tuesday, September. Went to <i>Lohengrin</i> on Sunday – rather boring in places. Colder, quite autumn-like. New arithmetic teacher. Daws' rheumatism.
#48		73	Hanover	86 Alte. Strasse. Plans for Paris in September. Interest in 'Humanist' movement in C15. Erasmus and More delightful. Story about the doctor, specialist in hallucinations, and the man.
#49	1902.iii.6		Dresden	22 Sedanstrasse. Parry still in England. Went to tea with Musgrave family. Went to Bastei with Mosley. Miss Dundas's concert Saturday.
#50	[190?1]	36	[Dresden]	[Same paper as #49.] Hanover or home? Please reply. Parry mentioned. Guests for the races discussed. Present for the Frau to put on drawing-room table.
#51	[1901.xii.6]	79	Dresden	[No date, no address. Paper as #82, 42, 45, 79b.] Coming back on 14 th or 13 th . Money wanted for journey, also Kretschmer. Parry refuses to pay Italian teacher. Better return to Parry on 20 Jan. Theatricals went well, made 15 pounds. Mosley also acting.
#52	[1901]	79b	Dresden	[Same paper as above.] Pompous – 'acknowledge cheque with many thanks'. Wants instrumentation lessons – 'the man is quite excellent. The celebrated Hans Neumann the violinist told me of him. He has composed an opera ...' 'I go to the opera once a week and pay 5s. for the seat. How lovely "Carmen" is. It is awfully exciting'. Improperness of Miss Sprotson living in huge flat all by herself. 'Parry teaching me a lot now I am by myself. Mosley is here, he is rather nice.' Also going in for the diplomatic exams.

TABLE 2 (#)

	Date	No.	From	Contents
#53	[1901]	82	Dresden	[Same paper as above.] Tailor's bills. Parry has quarreled with Frau. Went to <i>Carmen</i> last night, it was nice. Getting on much better with Parry alone. May I be photographed? Instrumentation lessons are 5s an hour. Can I have one a week. Have got hold of very good man – Kretschmer, has composed opera <i>Die Folkunge</i> . Please send money and answer questions.
#54		42	Dresden	[Same paper as above.] Parry is quite well and very affectionate. Mention of Buckle. Skating. Mosley not back yet, he comes on 31 st . Went to see Misses Musgrove, Sprotson and Dundas. Saw exhibition of Böcklin.
#55		39	Dresden	Parry has gone to England. No more skating. Thaw. Saw play <i>Die Fee Caprice</i> with Jenny Gross in it.
#56	[1902.ii.24]	38	Dresden	[Pencil date.] Quite warm here, thaw will last. Prince has gone to Nice. Will Father meet them there? 'You could come to Dresden with Norah, and stay in pension.' Parry not yet back, but like working under Prof. Scheffler.
#57	[1901]	45	Dresden	[No address or date] Been here 2 weeks. 'May I be photographed?' Have been asked to tea to meet a fellow named Mosley. Miss Dundas arrives Saturday. Please send allowance for last two weeks of month.
#58	1901	46	Dresden	Arrived here yesterday. Journey. Travel with Mrs Tower; description of it. No one else at Parry's.
#59		41	Dresden	[No date or address, blue paper] Skating. New skates good. Tea with Misses Sprotson, Dundas and Musgrave. Theatricals on Saturday, going to take part. Parry is going. Went to <i>Feuersnot</i> the other day. Met Buckle.
#60	1921.ii?	38	Rome	British Embassy. Arrived this morning. Enjoyed Paris. Dined with various people, inc. Reggie Bridgeman, Battenbergs, Ramsay who was in Constantinople with me. Lady Rodd very occupied with pageant-ball next month. 'Lady Rodd is Juno, I am faun, satyr or something with horns and a tail ... Please send music I left behind – <i>L'Oiseau de Feu</i> under the piano.'
#61	1906 [?9].iv.26		Constantinople	British Embassy. Description of mutiny – all now quiet again.
#62	? vi.26		Constantinople	British Embassy. Mention of town sewer flowing through garden. Vivid description of visit to Harem of Old Seraglio.

TABLE 2 (#)

	Date	No.	From	Contents
#63	1909.i.25		Vienna	British Embassy. Arrived safely. Danube frozen over. Season in full swing. Lambton, Hon. Attaché, liked Constantinople last year.
#63b	1909.i.28		Vienna	British Embassy. Further description of journey. [Clearly taking break en route to Constantinople.] Strauss's <i>Elektra</i> seems to have been great success. Going to see Duse in <i>Lady of the Sea</i> .
#64	1909.vi.06		Constantinople	Yachting trip up the sea of Marmara. Gulf of Ismidt, etc. Going to Broussa next week.
#65	1909.vi.18		Constantinople	Two pages – return from week's trip. Broussa, Nicea, marshes, Therapia.
#66	1909.xi.1		Constantinople	Now back. Move tiresome; bullock wagons. Lunch with archaeologist Van Millingens. Letter from Grandmother – she should give up writing like Voltaire.
#67	1909.viii.6		Constantinople	British Embassy. 2 pages. No headaches since trip to Nicea. Dance at Embassy. Just swum across the Bosphorus. Riding this afternoon. Wants book on Modern Science. Kennard's career: going to Teheran after elopement.
#68	1910.ii.22		Vienna	British Embassy. Leave for Berlin tonight, hope to arrive London about 6 th March. Anxious to see Faringdon. It sounds quite delightful. Tableaux in Vienna; helped with scenery and music. Private theatricals at Schönbrunn. Spiritualistic séance at Theo Russell's rooms. Several good plays.
#69	1910.iv.2		London	54 Hans Place. Saw nice piano. Hope to return to Faringdon on Tuesday pm.
#70			London	54 Hans Place, Thursday. [Same paper as #69.] Taking Mrs Corens over Egerton Gardens – might rent it, not buy. Went to play <i>Justice</i> yesterday.
#71	1910.v.11		Paris	British Embassy. Good journey, lunching with Gerald Robartes. Will stay until Friday.
#72	1910.v.11		Paris	[2 nd letter of the day. Black edged paper.] Thanks for letter and trousers. Lunched yesterday with Gurney in the embassy. Tonight Lady Pirbright. 'Write to Vienna'.
#73	1910.v.16		Vienna	British Embassy. Good journey. Description of Versailles. Yesterday Whit Monday, Germany en fête.
#74	1910.v.25		Constantinople	British Embassy [black]. Arrived yesterday. Hope Vere and Cadogan here.
#75	1910.vi.24		Constantinople	British Embassy [black]. Dinner party. Going to Black Sea. Borrowed steam launch. Heard from Kennard at Teheran. Cruise on yacht last week. Stray dogs.

TABLE 2 (#)

	Date	No.	From	Contents
#76	1910.vii.11		Constantinople	British Embassy [black]. Expedition to Asiatic coast. Cartwright asked me to go to Vienna as Hon. Attaché, but would rather stay here for the present.
#77	1910.viii.2		Constantinople	British Embassy. [Black.] Egerton Gardens sold, within the family. Apologies for spelling [which had clearly been criticized], description of Special Mission to announce King's accession. They stayed a week. Lady Lowther's pregnancy.
#78	1910.viii.7		Constantinople	British Embassy [black]. Dinners etc. associated with special mission. Leaves this afternoon. Razor blades wanted.
#79	1910.ix.20		Constantinople	British Embassy [black]. Letter and cheque received. Carpet for room [birthday]. New secretary. Talk about war Turkey and Greece.
#80	1910.x.2		Constantinople	British Embassy [black]. Quiet time. Criticism of Ambassador by Daily Mail explained. Deaths from aeroplaning.
#81	1910.x.16		Constantinople	British Embassy [black]. Lady Lowther still upstairs following birth. Riding a good deal. Cholera epidemic. Tram lines being laid. Pouring with rain.
#82	1910.x.27		Constantinople	British Embassy [black]. Sorry to hear about Colonel, lapses of memory happen to everybody. Embassy gossip. Gerald Robartes transferred to Vienna.
#83	1911.iv.20:		Constantinople	British Embassy [four pages, black]. Description of travels in Asia Minor. Konich, Smyrna, travel by steamer, photographs.
#84	1911.v.1		Constantinople	Photographs [#83] came out very well. Spring here. Lady Lowther left for Paris, Marlings returned from Rome. Norah's pregnancy – persevering for a son.
#85	1911.vii.31		Vienna	British Embassy. Journey from Constantinople via Adrianople. Description of Adrianople. Fires in Constantinople. Delaying journey while it gets cooler. Hope to be in Faringdon 8 th or 9 th . Palairt and Robartes here. Festivities at Faringdon, garden scorched.
#86	1910.vi.10		Constantinople	British Embassy [black]. Thanks for the £50 and Tatlers. Riding not dangerous: brigands are extinct. Nice room overlooking Bosphorus. Amusing series of dinner parties: one for the bores, second for the people with red noses, third for all pregnant ladies. Indignation expected if guests work this out. Letters delayed because bridge just blown up in Bulgaria or somewhere.

TABLE 2 (#)

	Date	No.	From	Contents
#87	Tuesday		London	[Faringdon paper used, clearly written from London.] Rooms overlooking garden of Naval and Military club. 'Please send tortoiseshell cigarette holder.' Dining with the Wellesleys. Not so cold in London.
#88	1910.v.29	58	Constantinople	[Black edged paper, no city/country] Move to Therapia on Wednesday. Trip with Ambassador and Cadogan. Going to keep ponies on Asiatic side as exhausted rides on Therapia side. Forgotten to pay £50 in; Slightly overdrawn. 'Are the roses out on the pergolas?'
#89	[1910].ix.3	59	Constantinople	[Black.] Thanks for razor-blades. [1910 if related to request in #78] Leaving Therapia and going back to Pera on 15 th . Early because of Lady Lowther's baby. Marlings not coming out until November. Winston Churchill expected soon. Nice picnic with French Chargé d'Affaires and wife. Burnt a tree down. Going to lunch on Island with the dogs.
#90	1910.ix.14	66	Constantinople	British Embassy [black]. Packing for return to town. Telepathy and dreams. Winston Churchill very rude to everybody.
#91	1905.xii.8	48	Paris	174 Rue de la Pompe. Re second time exams in January, too early. France best place. Will visit Hanover, returning Paris February. Thanks for Bernard Shaw article.
#92	1908.ix.30			Letter from Julia to Berners when she contemplated re-marriage.

Table 3. Various letters by Berners to his mother(*)

These letters were found in the dining room of Lady Dorothy Heber Percy after her death, having presumably been borrowed by a previous researcher. They are numbered in the order in which they were found, and this has not been changed. In the future it would be useful to amalgamate this collection of letters with those of Table 2 [#] and place them all in chronological order. Dating is sometimes very difficult as Berners often returned several times to the same place to continue his studies.

	Date	From	Contents
*1	1920.v.2	Palazzo Antici Mattei	Songs sung by Miss Olga Haley, repeat on 13 May. New apartment.
*2	1918.x.2	British Embassy Rome	Black-edged. Concerns about inheritance tax and income tax.
*3	1918.ix.23	B.E. Rome	Second page of letter re inheritance, 'please don't discuss the will'.
*4	1918.x.10	B.E. Rome	Agents, staff, lawyers.
*5	1918.x.15	B.E. Rome	Inheritance/estates/Oxo.
*6	1918.xi.7	B.E. Rome	Lost letter re furniture at Stanley.
*7	1918.xi.13	B.E. Rome	Peace. Letters, furniture, apartment, photos enclosed [missing].
*8	1918.xi.17	B.E. Rome	Arthur. Return journey. Work to be done on return.
*9	1918.xi.21	B.E. Rome	Travel plans. Shortage of money, asks for loan. Expenses of servant's flu. Staff at Stanley.
*10	1918.xi.23	B.E. Rome	Travel companions, back via Paris Embassy.
*11	1918.xii.?	Ritz, Paris	Sunday. No places on train until Thursday. Lots of friends in Paris.
*12	1919.ii.16	Woodcote, Shropshire	Business matters in Shropshire. Plans for purchase of Faringdon start. All letters to go to 40 Half Moon St. Keep parcels, send anything that looks like a roll of music, or drawings – expecting cover design from Paris.
*13	[1919].ii.18	40 Half Moon Street	Report on stay at Woodcote. Taking family portraits. Please send washing at once.
*14	[1919].iii.1.	40 H.M. St.	Parties, society names, going to visit in Epping for weekend.
*15	1919.iii. Fri	40 H.M. St.	Off to Manchester this afternoon. Pieces to be performed tomorrow night. Met Sir Henry Wood.
*16	1919.iii.Sun	Paris	Dining with Harold Nicolson, lunching Mrs Parr etc. etc.
*17	?1919 undated	40 H.M. St.	Even hotter in London than Faringdon. These really are delightful rooms. Pictures all hung. Dining with Sitwell and Wyndham Lewis.
*18	1919.v.19	Rome	Please pay 2 small bills. 2 English aviators killed here. 'I have been writing a lot of music, and am now orchestrating a Spanish thing that I began when I was at Faringdon.'
*19	1919.vi.26	B.E. Rome	Have not seen many press notices. Ridiculous article in Daily Mail. Alhambra performances appear to have gone very well. 'I am working hard, just finished orchestrating Spanish music.' Comments on friends and social life. Pictures to remain at Stanley until my return.
*20	undated	40 H.M. St.	Friday. Petrol strike prevents drive down to F.

TABLE 3 (*)

	Date	From	Contents
			Social life. Negotiations re F. continue.
*21	?x.14	40 H.M. St.	Nice visit to Mrs Hunter, [referred to in *68 and *71]. List of social life, inc. Karsavina, the Russian dancer, wife of Lord Bruce. Problems finding cook for F. Taxes going up so much, has just bought Faringdon.
*22	?ix.21	Rome	Tuesday. Blue paper. Leaving Rome Thursday, hope to be in Eng. Sat 25 th . 'If the strike doesn't take place I shall stay a few days in Paris.' Mentions Venice visit. Dined with Marconi on yacht 'Electra'.
*23	??	40 H.M. St.	Purchase of pictures by Wouwermans. Cutting from Birmingham paper. Went to opera.
*24	[1919].iii.10	40 H.M. St.	Most successful weekend at Manchester. My pieces were very well played and conducted. Reception excellent. Will leave England on 29 th .
*25	1919.ix Tu	40 H.M. St.	Small blue heading to notepaper, [pencil 66]. Both concerts went off very well and the orchestra was very good. 'Sir Henry Wood lunched with me on Friday.' Opera tonight. Glad all the things have arrived.
*26	1920.v.13	Pal. Ant. M.	Mention of League of Nations conference. Postal strike over.
*27	1920.vi.5	Pal. Ant. M.	Delay over taking over of Faringdon. Boating on the Tiber. Hot.
*28	?1919.viii.10	Lausanne	Just arrived. 'Spent the day with Stravinsky. He is very pleased with my latest compositions and says I have made great progress ... Going to see Ansermet, the man who conducted my music at the Russian Ballet.' Leaves for Paris ... to London
*29	1919.v.7	Rome	Thanks for letter and cuttings. <i>The Times</i> hostile to modern music. Enclosed two letters, one from the secretary of the concert society, the other from his editor, which gives a rather different account. Anxious to hear how the sales have gone. Expects to be back in July.
*30	1919.vii.27	Rome	Plans for return to UK. 'Did I tell you that Sir Henry Wood is going to do my "Fantaisie Espagnole" at the Promenade Concerts?'
*31	1919.iv.29	Rome	Plans to buy Faringdon instead of jointure. Music performed in Paris last week 'with, I am told, considerable success. It was a concert of English music under the patronage of Lord Derby'.
*32	1920.ix.17	Pal. Ant. M.	Blue unheaded paper. Description of 10-day tour. Plans to be back before end of Sept.
*33	1920.vii.22.	Sorrento	Holiday – bathing.
*34	[1912?] i.30	B.E. Rome	Peter's death. Gossip about unsatisfactory engagement of June [?] – now off. Mention of a 'quartette' society, about 30 people. Concerts once a week at Mrs Parr's house. Mozart, Beethoven, and C16/17 Italian music. 'It is a delightful way of having music – one sits in

TABLE 3 (*)

	Date	From	Contents
			comfortable arm chairs in a private house, with none of that chilling gloomy atmosphere of a public concert room, and, above all, we choose our own programme.' Asks for scores.
*35	?1914.vii.31	B.E. Rome	Concerned about possible war.
*36	1914.vii.11 R	B.E. Rome	Sorry to hear about Uncle Jim. Dangerous when gout goes to the heart. Travels, views, prospective walking tour.
*37	?vii.18	B.E. Rome	Got rather run down in Rome, went to Sorrento, inc. sea bathing. Out of the war atmosphere/time warp. Vesuvius rumbling. [*43 – 1918]
*38	1920.vii.29	Sorrento	Still here, but leave for Naples and Rome tomorrow. Excursions. Garden and scenery described.
*39	1914?vii.22	no address	[Links with *36.] Plain unheaded paper. Walking tour put off. Shan't over-walk, others very lazy, more a sketching tour. Refers to Mother's social life – recommends Chesterton's 'Life of Browning' and Symond's 'Life of Shelley'. Describes lights and colours. Ugly modern Italian architecture.
*40		no address	No heading or date – pencil 67. Describes what handwriting expert deduced of his character. Struggling through Bismarck's speeches. There is a Captain White in Weimar who knows Father.
*41	1914.ix.27	B.E. Rome	Thanks for graphics and £5. Mentions German propaganda. Describes papers received by Embassy.
*42	[?1915]	Reggio Emilia	Reggio Emilia. [Mothy card to Mrs Ward Bennitt with stamp torn off.] Very cold. Thick fog at Milan yesterday.
*43	1918.viii.7	B.E. Rome	Thanks for flour and tea. Returned from Sorrento three days ago. Reason his blue bird died was draught.
*44	1912.iv.11	B.E. Rome	Describes visits and sketching. Country life. Going down to Posilipo end of April. Overdrawn. Ordinary standards of morality do not appear to exist in Rome.
*45	1912.vi.10	Posilipo	Embassy compound described. Arrived 3 days ago. Views, houses, gardens, house party. Ambassador's yacht.
*46	[?1912]	Posilipo	Further description of life in compound. Yacht, sketching with Ambassador and Mrs Rodd. Draws 5 hrs per day.
*47	1912.vii.22	Posilipo	Ambassador going to Rome to make enquiries about bombardment of Dardanelles. Rodd's new yacht. Camping.
*48	?1912.viii	B.E. Rome	Needs a change. Going to country for fortnight. Motoring. Light operas – Strauss, <i>Fledermaus</i> , <i>Gypsy Baron</i> etc.
*49	1912.ix.4	Reggio Emilia	Sketching – difficulty of inventing foreground. Will go on to Lake Como next week. Floods in England.

TABLE 3 (*)

	Date	From	Contents
*50	?1912.viii.10	Como	Going to Rome on Monday. Glorious autumn days – colours turning, lights and reflections in lake. Met George Eliot's husband the other day. Sketching. Really seems as if peace was to be declared. How is Daws?
*51	Undated	B.E. Rome	Visits around Rome – Horace's farm. Vatican – poorly kept gardens.
*52	Undated	Reggio Emilia	Thanks for Christmas cheque. Went to Modena for <i>Tristan and Isolde</i> . Going to visit Florence.
*53	1917.xii.30	B.E. Rome	Death of Daws. Had his letter arrived before she died? Very upset.
*54	1919.iv.3	Ritz, Paris	In Paris till Tuesday, then train to Rome. List of social activities. Gossip.
*55	1919.iv.12	B.E. Rome	General strike and demo yesterday – peaceful. Paris gossip.
*56	1919.iv.16	B.E. Rome	Faringdon and inheritance matters. Thinking of getting a car. Changes at Embassy.
*57	1919.iv.23	B.E. Rome	Sale of Shropshire farms. Flat-hunting. Went to the races.
*58	1919.v.5	B.E. Rome	'I don't know why you thought I was cross.' Politics. Visitors.
*59	1919.v.13	B.E. Rome	Sale of linen. Lending Uncle Jim two pictures. Goes into country a great deal.
*60	1919.v.26	Rome	Arrangements for Faringdon. Will have Dawson's room. Can hire light piano for upstairs, the other one can go downstairs.
*61	1919.vii.5	Rome	Strikes and insurrections in Italy. Rome quiet. Cost-of-living protests. Sulphur baths.
*62	1919? vii.9	Rome	Rome and price/food supply problems. Insinuations about lawyer by relatives.
*63	1919.vii.16	Rome	Plan to leave 28 th for Milan, spend 2 days at Lausanne to see Stravinsky to show things. In England about 10 th . Printers' strike, no newspapers.
*64	1919.viii.6	Milan	Now expecting to be back on 15 th . En route to Lausanne.
*65	1919.viii.15	Paris	Can't get place on train until Sunday. Very hot. Friends in Paris.
*66	1919.ix.17	Half Moon St	Negotiations re Faringdon purchase.
*67	1919? ix.23	H. M. St.	Gossip – visit to Woodcote, arrangements for Keythorpe. Keeping books with good bindings - ?store in chapel at Faringdon.
*68	?? Tuesday	H. M. St.	[bluish paper] Visited Mrs Hunter at Hill Hall. – mother of Sargent's 'Three Miss Hunters.' Met old head groom from Stanley – grateful for staying in cottage until he found a place. [see *71 and *21]
*69	1919.x	H. M. St.	Plans to meet – Mother to dentist.
*70	undated	H. M. St.	Back safely. Dined with Wellesleys. Please send passport.
*71	undated	H. M. St.	Just off to see Sargent's studies.
*72	?? iii.24	H. M. St.	Beautiful new carriages on train – arm chairs! Agnew has bought me a little picture in style of

TABLE 3 (*)

	Date	From	Contents
			Wouwermans with white horse.
*73	1920.iv.14	Milan	Dreadful journey. Very hot. On to Rome tomorrow.
*74	1920.v.3(?)	Pal. Ant. M.	Please send stamps. Countryside wonderful – unidentifiable blue flowers.
*75	1920.v.24?	Pal. Ant. M.	Need nibs. Motoring. ‘Which newspaper did you see my photo in?’
*76	1920.vi.20	Pal. Ant. M.	Thanks for pens. Offered apartment in Palazzo Orsini – probably too big.
*77	1920.vii.21	Pal. Ant. M.	Hopes Faringdon has gone through at last. Problems with all the title-deeds and mortgage complications. Cheque for £100 for the Institute enclosed. Reference to [newspaper] cuttings.
*78	1920.vii.5	Pal. Ant. M.	Purchase of Faringdon – need to apportion the rents by Michaelmas. Just returned from tour of Orvieto, Pistoia, Lucca, Pisa and Siena.
*78a			Scrap of postcard sent to Mrs Ward Bennitt from tour mentioned in *78.
*79	1920.vii.20	Pal. Ant. M.	Off to Sorrento tomorrow for three weeks with friends.
*80	?1920.vii.17	Sorrento	Lovely journey by night. Bathing delightful. Offers for Stanley.
*81	1920.viii.4	Pal. Ant. M.	Returned to Rome. Lovely journey, dined by the road. Difficulties getting petrol.
*82	1920.viii.10	Pal. Ant. M.	Sale of outlying portions of F. and some cottages. Colouring and light in Rome lovely.
*83	1920.viii.28	Pal. Ant. M.	Gossipy letter.
*84	1920.ix.3	Pal. Ant. M.	Starting return to England on Saturday via Assisi, Ravenna and Venice. What is the strike on 25 th in Eng. – coal only or also railway?
*85	1920? ix.9.	Venice	Wonderful tour. Mention of Byron. Leaving for Rome on Monday, and leaving Rome about the 21 st .
*86	1918.xi.5	B.E. Rome	Letter to Colonel Ward Bennitt. Visit to Stanley planned. Rough statement of income from estates, but can’t tell net amount. Flu, and problems of very sick servant. Gargle three times a day with good disinfectant. Streets full of flags. New apartment is perfectly delightful.
*87	1919? Monday	H. M. St.	[pencil 63] Just returned from Brighton. Lunch with Sir Philip Sassoon. Visit to Kenwood. General lack of cooks.
*88	??	H. M. St.	[pencil 62] same paper as 63. Gossip. Not true what the papers say about kind friend helping Sir Thomas Beecham, he wants to buy business.
*89	1918.iv.19?	B.E. Rome	Need to delay decisions re heirlooms. ‘My music is being done this week in the marionette theatre. It sounds very well on the orchestra and had a great success with the public.’ P.S. ‘Please send some stamps.’
*90	undated?1917	B.E. Rome	[Letter links with *53] Berners to Daws. Sorry to hear about terrible accident ...
*91	1914	Ravello	[Postcard] Enchanting spot though not very

TABLE 3 (*)

	Date	From	Contents
			sketchable. Returning to Rome in a few days.
*92	undated	B.E. Rome	First letter on arrival at Embassy – at present occupying rooms in Embassy. Flat not quite ready yet. Ambassador charming. Visited St Peter's. Met various people. Embassy gardens a dream. Chancery where Berners works overlooks them. Thanks Daws for her letter.
*93	1909.iii.23	B.E. Constantinople	Very busy. Expeditions to Old Seraglio etc ...
*94	1909? ii.4	B.E. Constantinople	Thurs. Arrived from Vienna – deep snow all the way. Very very tired. Reception at Embassy. Streets a mass of mud. Bought galoshes. Have a room in the Embassy.
*95	?[1905] v.6		Went to Dresden the other day on spur of moment to hear <i>Salome</i> . Wonderful. Back to Paris on 12 th this month. Kennard is staying on here. When is Father coming back? What will he do? Did you like <i>Don Quixote</i> ?
*96	?1905.vi.26	Perusson	Pompous letter: 'I transmit here with the key of my dispatch box ...' Lots about going often to Catholic services. Cool in Touraine. View on political situation.
*97	?[1905]	Hanover	Journey via Paris and Cologne. Just bought <i>Salome</i> . Strauss' latest opera just out in Dresden. Perfectly hideous. 'Have some lovely things by Debussy.' Comment on Bernard Shaw: extraordinarily brilliant but only skin-deep.
*98	1893.xi.21	Cheam	Illustrated – elephants etc. - letter from school with story. Charming.
*99	1902.i.13 ?	Dresden	Please send allowance due on Monday, 15/- for skates and £1 for Kretschmer. 'He likes my march very much, and may have it performed some time ... Where is Father?' Wants to go to the <i>Ring</i> on Tuesday and needs allowance.
*100	1918?.ix.12	B.E. Rome	Thanks for sending wire. No letters from lawyers yet. Many unknown factors – Uncle Raymond may have a wife and family hidden away somewhere ... 2 sets of death duties. Sad Daws not alive to know.
*101	1918.ix.15	B.E. Rome	Planning when to go to London. Sale of Ashwell Thorpe etc. Nervous about Faringdon lease.
*102	1918.ix.19	B.E. Rome	Post and telegrams going astray. Financial and legal plans/agents/trustees
*103	1918.ix.23	B.E. Rome	Help offered by Uncle Rupert. Details about the servants ... See *3
*104	1918.ix.29	B.E. Rome	Newspaper cutting re inheritance of title. Sale of Ashwell Thorpe. Plans to return. Thanks for Oxo.
*105	1902.iii.14	Germany?	Details of expenses for return home – send enough, don't strand me like last time! Saw <i>Zauberflöte</i> – just like a pantomime. Hope to get some hunting ...

Table 4. Letters and notes from collection 14

These letters were found in the Berners Archive in sections created by a previous researcher labelled 14a, 14b and 14c. These numbers are recorded in the third column of the table. The letters have been placed in alphabetical order by author, except for the following:

All letters from Constable, the publishing firm, under 'C' rather than Michael Sadleir or Ralph Arnold the writers, though the two Opera House letters are under name of the writer: Michael Wood.

Letters by Berners are either in 'B' or have been placed near the person they were written to, so that, for example, the correspondence with William Walton is together.

Abbreviations: LB, G and B = Lord Berners. RHP = Robert Heber Percy. WW = William Walton. CL = Constant Lambert. GS = Gertrude Stein. FA = Frederick Ashton. F = Faringdon. Compositions and books are also abbreviated, for example: *A Wedding Bouquet* has been shortened to *WB*.

I am very grateful for help from Susan Kennedy and John Byrne in identifying some authors.

	From	Ref. no	Date	to	Address	Content
1	?Berners	14c:1	no date			Part of talk about work in Oxford.
2	Abdy, Diane (1907-1967)	14c:2	194?9.v.28.	G	Newton Ferrers	Carrots, <i>Girls of Radcliff Hall</i> , visit to and from LB.
3	Abdy, D	14c:3	? viii.19.	G	Newton Ferrers	How are you? just back from Cap Ferrat where blown up; off to Edinburgh Festival.
4	Abdy, D.	14c:5	1950?iv.	RHP	Newton Ferrers	Condolences re LB.
5	?A, Archie	14c:6	1919.ii.3	G	FO paper	Postcard: re dogs, gossip and visit
6	Ashton, Frederick (1904-1988)	14c:7	1950.iv.	RHP	Yeoman's Row	Condolences re LB, and reminiscences about ballets and Faringdon.
7	Astor, Nancy (1879-1964)	14c:4	1942.v.8.	G	The Hoe, Plymouth	Burying the hatchet.
8	Beaton, Cecil (1904-1980) Copy see 10	14b:20	1947.xii.5	G	not known	New York. Gossip. Mention of possibility of décor for Menotti. Duke of Windsor's reminiscences. Food parcel sent for Xmas.
9	[Beaton, C.]	14b:21	1947.xii.5	G		Copy of 8
10	Beaton, C.	14c:9	1948.i.5.	G	New York	Gossip about Edward James.
11	Beaton, C.	14b:2	1948.i.5	G	From hotel, New York	Gossip. Complaints about behaviour of Edward James.
12	Beaton, C.	14c:	no date	G	Plaza New	Almost identical

TABLE 4

	From	Ref. no	Date	to	Address	Content
		10			York	letter, also gossip about Baba, Tilly L., Chanel bought Dali picture for £2000 etc.
13	Beaton, C.	14a: 20	no date	G	no address	Illustrated with fairground, fireworks – thanks for hospitality.
14	[Beecham] ¹ Audrey (1915-1989)	14c: 13	Friday	G	26 Park Town, Oxford	Thanks for weekend. Uncle Tom's concert was last week etc. Very gossipy; hunting, money left to University for equitation – mis-used?
15	Beerbohm, Max (1872- 1956)	14c: 16	1936.v.2	G	41 Tavistock Sq.	Arrangements for next weekend at Faringdon.
16	Beerbohm, M.	14c: 17	1936.v.6	G	41 Tavistock Sq.	Sibyl [Colefax] offered to motor them down, but they prefer train.
17	Beerbohm, M.	14b: 22	1946.xii.27	G	no address	Thanks for time at Faringdon, and goose. Comment on writing of Elizabeth Bowen
18	Beerbohm, Florence (d.1951) ²	14c: 18	no date	G	Highcroft, Stroud	Bread-and-butter letter, endorsed by MB.
19	Berners	14b: 13	1935?ix.5	RHP	Munich	Decorated passion flower post card. 'Please post visiting cards.' 'It was lovely meeting Hitler.'
20	Berners	14b: 11	no date	[Betjeman] Penelope	Faringdon	LB feeling neglected – accuses her of being an intellectual, then, a social snob – requires long and explicit apology – Mrs Harrod [Billa] Junior agrees.
21	Berners	14b: 15	1949.iii.19			'To be opened and attended to immediately upon my death.' Berners' cremation

¹ Audrey Beecham, poet and niece of Sir Thomas Beecham.

² Florence Beerbohm née Kahn, m. Max Beerbohm 1910.

TABLE 4

	From	Ref. no	Date	to	Address	Content
						instructions and request for establishing death.
22	Berners	14c: 11	1946.xii.17	Edward Dent	no address	First night of <i>Les Sirènes</i>
23	Betjeman, John (1906-1984)	14b: 17	1936.x. 6	LB	3 Foro Romano, Rome	Enthusiastic about 3 Foro Romano. Describes mixed contents about the house. Reading Firbank. Descriptions of flu in hotel – and buildings.
24		14c: 12	no date			'Romantic Charter'
25	Bowen, Elizabeth (1899-1973)	14b:9	Sunday March 6 th	G	2 Clarence Terrace, NW1	Thanks for weekend. Involved in SW7 vampire case. Ref. to Leslie Hartley: lovely review of her book. Dining with Eddy.
26	[Bowen] E.	14c: 30	1943.viii. 12	LB	2 Clarence Terrace	Thanks for week-end – description of staying at F.
27	Bowen, E.	14b: 10	1944.viii.6 Sunday.	G	Mayfair Hotel	Thanks for Faringdon. Loveliest house. Read Stephen Hero, with undergraduate sub-structure present in James Joyce. Resting in hotel from ruins of house. Off to Ireland soon.
28	Bradford, Edwin, E. (1860-1944)	14c: 14	no date	John Betjeman	Vicarage, Downham Market	<i>First Childhood</i> reminds him of Tolstoy's <i>Childhood</i> , <i>Boyhood</i> etc. Not absolutely true; prose style very good.
29	Chester Music	14c: 45	no date	RHP	Grt Portland St	Reassignment of USA copyright
30	Churchill, Clarissa ³ (1920-)	14c: 20	Monday [no year]	LB	no address	Thanks for weekend. R[HP] nearly killed 2 dogs on way to stations, etc.
31	Churchill, C.	14c: 21	Wednesday [no year]	LB	Dorchester Hotel, London	Thanks for week-end. Gossip. Winston apparently thinks it'll take the Americans

³ Later Lady Avon.

TABLE 4

	From	Ref. no	Date	to	Address	Content
						two years to get going.
32	Churchill, C.	14c: 22	no date	LB	Dorchester Hotel	Apologies for not visiting – Astor boys.
33	Churchill, C.	14c: 23	Thursday	LB	Champneys, Tring, Herts	Recommends visit – Aunt Clemmie does it often. Drop her name. Victor and Barbara Rothschild live near.
34	Churchill, C.	14c: 24	Tuesday	LB	Dorchester Hotel	Lovely weekend. O. Wilde's <i>Salome</i> to be done at Oxford University Experimental Theatre.
35	Churchill, C.	14c: 25	no date	LB	Dorchester Hotel	Suggesting Faringdon date, mention of Winston and Randolph.
36	Churchill, C.	14c: 26	no date	LB	Dorchester Hotel	Prophecy of Sr Odile, re Hitler ...
37	Churchill, C.	14c: 29	1941.ix.10	LB	Chequers	Under medical supervision, so can't come to Faringdon. Description of being in Chequers + gossip.
38	Churchill C.	14c: 27	1942.iv.30	LB	Etoile Hotel, Charlotte St	Apologies for not visiting; about to move into cottage; description of wartime life in London.
39	Churchill, C.	14c: 28	no date	LB	?Jorck	Plans for weekend in Oxford.
40	Churchill, C.	14b:6	April 5, no year	LB	Dorchester Hotel	Thanks for Easter. Genius as host.
41	Churchill, Clementine (1885-1977)	14c: 42	1942.v.29	LB	10 Downing St	Re permission for Gregorio Prieto to include portrait of Winston in book – discussion.
42	Cirey [?]	14c: 92	.i.14	LB	Co. Down	Travel and hunting gossip. Mention of Rutland Broughton's <i>Lily Maid</i> .
43	[?Colefax], Sibyl (1880-1950)	14c: 40	no date	G	Lord North St	Re first night which G. had not managed – what fun, but glad G. had attended dress rehearsal.
44	[?Colefax], S.	14c:	no date	G	Isle of	Appreciation of

TABLE 4

	From	Ref. no	Date	to	Address	Content
		41			Anglesey	Cleopatra ⁴ , gossip, gardening, veg and home guarding.
45	[Connolly] Cyril (1903-1974)	14c: 31	St Saccharine's Eve	G	Whites	[Very odd letter.] 'It must be awful to be as wicked as you are – you must have very sleepless nights, with the load pleasure ...'
46	Connolly, Lys [Lubbock] and Cyril	14b: 25	no date	G	no address	Thanks from both of them on 'Horizon' paper. London looking lovely.
47		14c: 32	no date		no address	Catholic pamphlet 'What is he doing at the Altar?' C. C. Martindale.
48	Sadleir, Michael (1888-1957)	14c: 156	1941.vii.5	B	Stroud, Glos	Amused by <i>Girls of Radcliff Hall</i> . Would you like it back? Lettering uniform with <i>Madding War</i> . Subscription over 1000.
49	Sadleir, M.	14c: 34	1941.ix.3	B	Constable's	Attempting to get <i>Romance of a Nose</i> out for Christmas – re illustrations, jacket, reference to Queen's nose ...
50	[Sadleir] M.	14b: 31	1941.x.3	B	10 Orange Street	Re publication of <i>The Romance of a Nose</i> – wants to try to get it out for the Christmas market.
51	Sadleir, M.	14c: 33	1942.vi.3.	B	Constable's	Agreements for <i>Omega</i> and <i>Nose</i> . Unable to come to the play in Oxford because of father.
52	Sadleir, M.	14b: 26	1950.iv.25		Constable and Co	Is third volume of autobiography near completion/available?
53	Sadleir, M.	14c: 37	1950.v.23	RHP	Constable's	Re vol. 3 of autobiography
54	Arnold, Ralph (1906-1970)	14c: 38	1952.viii.19.	RHP	Constable's	Re publication of correspondence with Gertrude Stein by Mr Gallup.

⁴ Probably a reference to Berners' book *The Romance of a Nose* (London: 1941) which had originally had Cleopatra in the title.

TABLE 4

	From	Ref. no	Date	to	Address	Content
55	Arnold, R.	14c: 39	1953.iv.24	RHP	Constable	Re visit to Faringdon; mention of vol. 4 of autobiog. on Germany [<i>Dresden</i>]. Possibility of single book with 4 vols and memoir by John Betjeman.
56	Arnold, R.	14c:8	1953.v.3.	RHP	Cobham, Kent	Thanks for visit, and mention of specimen pages and comparative figures.
57	Coward, Noel (1899-1973)	14c: 43	1935.viii.28	G	Gerald Road	Appreciation of <i>Les Girls</i> beastly and brilliant, very much enjoyed
58	Coward, N.	14b: 23	1943.xi.19	G	no address	Thanks for hospitality, enclosing verses [not there]
59	Coward, N.	14c: 44	1945.vii.6	G	Gerald Road	Appreciation of <i>A Distant Prospect</i> , comments on characters, photo and Corder's <i>Ring</i> trans.
60	Crowley, Aleister (1875-1947)	14b: 19	1936.vi.26	LB	no address	Enjoyed memoir. Compares it favourably to shoddy <i>Alice in Wonderland</i> . References to Indian meals.
61	Crozier, Eric (1914-1994)	14c: 35	1967.vi.22	RHP	Great Glemham, Saxmundham.	Wanting to know about 3 rd vol of autobiography, esp. for Performing Right Soc's magazine which EC edits.
62	Crozier, E.	14c: 36	1967.viii.8	RHP	Grt. Glemham	Would like to read what exists ... points out possible problems; P.S. ref to 1923 Portraits of Modern Composers with preface by E. Goossens and ref. to <i>Carrosse</i> .
63	Dali, Salvador (1904-1989)	14c: 46	no date	G	Paris	Re surrealist exhibition, request for help.
64	Dalis	14c: 48	no date	G	New York	Exhibitions, new ballet, work, work, work; send us news.
65	Dalis	14c:	no date	G	Paris	Ballets Russes,

TABLE 4

	From	Ref. no	Date	to	Address	Content
		49				gossip.
66	Dali, Gala (1894-1982)	14c: 50	1939.xii.26	G	Arcachon	Sorry to hear of illness. Work. Ballet. Address for Peter?
67	E[scholier], Raymond (1882-1971)	14c: 160	1949.v.20	LB	Mirepoiz, Ariège	Long letter in French re Wildenstein Gallery; addresses ; GS; Ballet; <i>Nose</i> etc.
68	[Fellowes], Daisy (1887- 1962)	14c: 52	2.i.	G	Mexico	Impressions of arrival in Mexico.
69	Fiedler, H[ermann] G[eorg] (1862- 1945)	14b:5	1939.ix.30	The Warden	The Lane House, Norham Road, Oxford	Trying to find job for LB as unpaid cataloguer.
70	Forster, E. Morgan (1879-1970)	14c: 56	1946.viii.29	B	Dorking	Can't stay this year, moving to Cambridge. Please ask me next [year].
71	Forster, E. M.	14c: 57	1947.i.4	B	King's College, Cambridge	Accept invitation with great pleasure, suggests dates, with William Plomer.
72	Forster, E. M.	14b: 28	1947.ii.2	LB	King's College, Cambridge	Thanks for weekend and delicious and abundant art food. William Plomer due to visit. Performance of <i>The Frogs</i> planned in Cambridge.
73	Fonteyn, Margot (1919- 1991)	14c: 59	[1946].xi.23	G	no address	Congrats. on <i>Les Sirènes</i> , thanks for bouquet, favourite ballet.
74	Fonteyn, M.	14c: 58	1947.ii.22	My Lord	Midland Hotel, Manchester	Thanks for weekend; refs to Constant Lambert.
75	Foster, Vivian	14a: 10	1940.vii.19	LB	no address	'Vicar of Mirth' applause for <i>The Camel</i> borrowed from Marylebone Library.
76	Frank [??]	14c: 54	2.vi.38	G	Bruxelles	On way to Carlsbad. Saw Oliver in Paris. Hectic.
77	Fulford, Roger (1902-1983)	14c: 55	no date	LB	Faringdon	Apologies for cancelling dinner tomorrow.
78	George [Prince] (1902- 1942)	14c: 60	no date	G	York House, St James's Palace	Thanks for sheets; shooting at Apley the other day.

TABLE 4

	From	Ref. no	Date	to	Address	Content
79	George [Prince]	14c: 61	.v.26	G	3 Belgrave Sq.	'Thanks for sending me book.' Enjoyed <i>First Childhood</i> so much; mentions exhibition.
80	Gordon, Ruth (1896-1985)	14c: 62	Sunday, no date.	LB	Claridge's	Thanks for food sent during illness to an American
81	Gordon, R.	14c: 62a	1942.i.16	LB	New York	Very long and gossipy
82	Greville, Maggy (1891-1942)	14c: 63	?1936.ix.26	G	Polesden Lacy	Gossip about unknown person. Debut on Thursday.
83	Greville, M.	14c: 64	1941.xii.13	G	Polesden Lacy	Enjoyment of <i>Percy Wallingford</i> and <i>Mr Pilger</i> .
84	Harris, Cara (d.1952)	14c: 65	1936.xi.20	LB	10 Catherine St, Buckingham Gate	Film a great success. Pontefex's State Ballroom scene in <i>3 Gentlemen of Verona</i> outclassed.
85	Harris, C.	14c: 66	.iii.10 no year	LB	10 Catherine St	Film Party 14 April. Reply to fevered injunction; obeyed LB; objecting to someone, ?SC.
86	Harrod, Roy (1900-1978)	14c: 73	27.v.40	G	Admiralty	Billa expecting baby, so LB can't lodge with them in Oxford.
87	Hartley, Leslie Pole [L.P.] (1895-1972)	14c: 74	10.vii.47	LB	Athenaeum	Thanks for letter and impressions of <i>E and H</i> . Venice.
88	Hawkes	14b:4	1937.vii.30	LB	of Boosey and Hawkes	Thanks for <i>WB</i> vocal score. Difficult to produce – defers decision until after he has seen it.
89	Heber Percy, R. (1911-1987)	14c: 75	12.xi. no year	G	Palace, Riaydh	Long descriptive letter about travels. Hates abroad.
90	Coote [Lady Dorothy Heber Percy] (1912-2001)	14c: 91	1942.iii.2	G	RAF Nuneham Park	Supper on Saturday? Description of billet.
91	Coote	14c: 90	1950.iv.20	RHP	Gloucestershire	Condolences re LB.
92	Herrman, Bernard (1911-1975)	14c: 67	1937.xi.8	LB	Columbia Broadcasting System Inc. NY	Columbia keen to present <i>Wedding Bouquet</i> , interested in <i>Triumph of Neptune</i> and <i>Luna Park</i> . Story Magazine,

TABLE 4

	From	Ref. no	Date	to	Address	Content
						Whit Burnett, keen on <i>The Camel</i> and other writings.
93	Herrman, B.	14b:3	1938.v.27	LB	CBS, New York	Rave letter about <i>Wedding Bouquet</i> . CBS want to do it, but with lower performance fee. Enjoys Sir Thomas Beecham's recording of <i>Triumph of Neptune</i> .
94	[Hill], Derek (1918-2000)	14c:72	no date	G	Holly Hill, Hampstead	Address of Jamaican grocer, gossip, inc. Alice, painters.
95	von Hofmannstahl, Alice (1902-1956)	14c:68	Friday no date	G	Hanover Lodge, Regents Park	Thanks for weekend and mushrooms. Phyllis [de Janzé] and Chips [Channon] made friends again over them.
96	von Hofmannstahl, A.	14c:69	Wednesday no date	G	Hanover Lodge	Thanks for weekend. Refs. to bad news from Austria and loosing 'Kammer'. Please don't ever blacklist me.
97	M[ichael Hornby] (1899-1987)	14c:157	1941.x.7	G	Strand House, WC2	Newspaper cutting: 'Polish Lord Berners'. – isn't this libelous? Come and see us at Pusey.
98	Michael	14c:51	.iii .30 no year	G	121 Eagle Sqdn	Will try to come to F. with Alice.
99	[Hornby] Nicole	14c:47	1950.iv.20	RHP	Pusey House, Faringdon	Condolences re LB.
100	Horstmann. Lali, (d. 1954)	14c:70	no date	G	Vermont c/o New York	Good wishes for 1950. Recollections of Faringdon.
101	Horstmann, L.	14c:71	5.viii no year	G	Paris	Thanks for w/e. Hope LB will be better soon.
102	Irving, Ernest (1878-1953)	14b:30	18 .ii.1944	LB	no address	Discussion about music. Orchestral Suite – 4 horns instead of voices. Payment for <i>Halfway House</i> . <i>Champagne Charlie</i> ; <i>Polka</i> – orchestration please.
103	[de Janzé] Phyllis	14c:76	Tuesday no date	G	no address	Can mother stay at F? Gossipy. Lord

TABLE 4

	From	Ref. no	Date	to	Address	Content
	(1894-1943)					Moyne enchanted by <i>Count Omega</i> and took <i>Wallingford and Mr Pilger</i> . Hubert [Duggan] in Salisbury
104	[de Janzé] P.	14c: 77	no date	G	no address	Planned visit for G, and trip to theatre on Wed.
105	[de Janzé] P.	14c: 78	20.i.42	G	House of Commons paper	Mentions Clarissa, Alice and new baby, work in clothes for refugees depot, much gossip.
106	[de Janzé], P.	14c: 79	2 nd , Tuesday no date	G	21b Gloucester Pl.	Gossip.
107	[de Janzé], P.	14c: 80	3.viii. Sun	G	no address	War time descriptions and gossip
108	[de Janzé], P.	14c: 81	Wednesday	G	no address	News of various friends
109	[de Janzé], P.	14c: 83	no date	G	Faringdon	P. staying at F. H. ⁵ ill. Meeting G in Oxford.
110	[de Janzé], P.	14c: 84	Sunday	G	no address	P going to Salisbury. News – Belgrave Sq. railings down
112	[de Janzé], P.	14c: 85	Sunday	G	no address	H. in Royal Masonic Hosp.; v. cold.
113	[de Janzé], P.	14c: 86	Tuesday	G	no address	Mention of friends, gossip, dining at No 10.
114	[de Janzé], P.	14c: 87	no date	G	2 Palestine ?	Home Defence. Depressed, frightened about the war.
115	Lambert, Isobel (1912-1992)	14c: 95	.xi.5 (no year)	G	197 Albany St	Recipe: Civet de Lapin à la Plancher. Thanks for weekend.
116	Lambert, I.	14c: 96	no date	G	no address	Recipes for: Liver, Haddock, Turbot and Lamb.
117	Lambert, I. and C.	14b:8	no date	G	no address	Thanks for visit – food gossip from Isabel, CL up to his eyes in Erik Satie. Ref. to LB's illness.
118	Lambert, Constant (1905-1951)	14a:9	[1942].i.2	LB		Thanks for book. What a fool WW made of himself. Conducting CL's Piano Concerto in

⁵ Hubert Duggan

TABLE 4

	From	Ref. no	Date	to	Address	Content
						Cambridge and Oxford. Will soon be divorced. 'Come and see ballet <i>Comus</i> if you are in London', première 14 Jan.
119	Larionov, Mikhail (1881-1962)	14c: 88	1918.xi.24	Cher ami	Nièvre	Long letter, waiting for music, ballet, Diaghilev. Wants to know about Fine Arts Soc. for Gontcharova.
120	Lawrence, Alan	14c: 89	1959.v.23	RHP	2a Hans Rd	Tracing painting by HP's uncle ...
121	[Lehmann], Rosamond (1901-1990)	14c: 93	1945.vii.3	G	Aldworth, Reading	Thanks for book. Revelled in it.
122	[Lowndes] Marie Belloc (1868-1947)	14c: 94	1933.xii.1	LB	9 Barton St, SW	Thanks for delightful book, husband thinks highly of it.
123	Mais, S.P.B. (1885-1975)	15: 14c	1942.ii.26	G	291 Woodstock Rd	Re war work. Doesn't want to take children away from schools.
124	Mannini, Tito	14c: 121	no date	LB	Rome Embassy paper	[In Italian.] Thanks for letter and cheque; mentions Signor Colebrooke, Mario Pansa etc.
125	Mitford, Nancy (1904-1973)	14c: 109	1944.ix.30	G	Ardath, Guildford	Long letter describing best spare bedroom. Gossip.
126	Mitford, N.	14c: 107	1946.i.14	G	12 Blomfield Rd, W9	Books, news of mutual friends – Daisy [Fellowes], Alvild [Lees-Milne], Emerald [Cunard], Connollys etc ...
127	Mitford, N.	14c: 108	1946.xi.11	G	20 Rue Bonaparte, Paris	Describes new home, and visitors, gossip etc.
128	Mitford, N.	14c: 113	1946.xii.9	G	20 Rue Bonaparte	Heard of success of your ballet [<i>Sirènes</i>]. Gossip
129	Mitford, N.	14a: 12	1947.x. 27	G	no address	Gossip – in nicknames – Marie Louise? Wallis Simpson? Borrowed flat. Violet. Departure of Coopers from Embassy. Derek Jackson will be bored in Ireland?

TABLE 4

	From	Ref. no	Date	to	Address	Content
130	Mitford, N.	14c: 111	1948.v.3	G	7 Rue Monsieur, Paris	Gossip; ref. to <i>The Loved One</i> .
131	Mitford, N.	14c: 112	1949.i.10	G	no address	Fancy dress balls, gossip etc.
132	Mitford, N.	14c: 114	1949.iii.22	G	21 Chapel St	Gossip inc. Pam Berry, Duff, Gavin, Clarissa, Caroline Paget, Sibyl ...
133	Mitford, N.	14c: 115	1949.v.26	G	7 Rue Monsieur	Worried about his [G's] eyes, names, inc. Derek Hill, Diana, Daisy, Violet etc ...
134	Mitford, N.	14c: 116	1949.vi.18	G	Le Mé Chaplin	Glad eyes are better. Gossip, inc. Duff's mistresses lunching Diana 'to whom we owe so much' etc.
135	Mitford, N.	14c: 110	1949.vi.29	G	7 Rue Monsieur	Visits from Cecils and Rothschild- Warners. Off to Marseilles. Lesbians, Freddy Ashton
136	Mitford, N.	14c: 117	1949.x.30	G	7 Rue Monsieur	Sir Stafford Cripps, etc ...
137	Mitford, N.	14c: 118	1950.i.5	G	7 Rue M.	More gossip ...
138	Mitford, N.	14c: 119:	1950.v.2	RHP	7 Rue M.	'I didn't mean you to answer. Please let me come to F. Nobody knows what he meant to me.' [G]
139	Mitford, N.	14c: 120	1966.i.10	RHP	7 Rue M.	Returned some of G's old letters.
140	Mosley, Diana (1910-2003)	14c: 98	1938.ii.2	G	129 Grosvenor Rd	Thanks for visit, food, laughter. etc.
141	Mosley, D.	14c: 99	1940.vi.19	G	Denham, Uxbridge	Thanks for letter and visit. Saw Kit [husband] yesterday. The NEWS is more terrific every day.
142	Mosley, D.	14a: 13:	1941.vii. 8	LB	H.M.P. Holloway.	Thanks for books and letters. Cooking and gardening. Prison is like endless third- class train. Missing Kit. Her children.
143	Mosley, D.	14b: 12	1942.vii.24	LB	H.M.P. Holloway.	Congrats. on Robert HP's wedding. Describes growing veg. in Holloway

TABLE 4

	From	Ref. no	Date	to	Address	Content
						with Kit.
144	Mosley, D.	14c: 100	1949.vi.27	G	Alinoia, Lisbon	'How are you and the eyes?' Travels, by yacht.
145	Mosley, D.	14c: 101	1949.viii.8.	G	MV Sister Anne	Monte Carlo with Daisy – children etc.
146	Mosley, D.	14c: 102	1949.ix.8.	G	Porto Fino	Visited Rome and outside of flat. Mentions Phyllis etc.
147	Mosley, D.	14c: 103	1949.xi.6.	G	Ramsbury, Wilts	'Do come and visit, Mogens and Radziwills coming. Get better etc.'
148	Mosley, D.	14c: 104	1949.xii.12	G	Paris	Gossip, saw Dali, Sauguet concert, Nancy ill.
149	Mosley, D.	14c: 105	no date	G	no address	Adored the weekend. Frightfully cold in London.
150	Mosley, D.	14c: 53	Friday (no date)	G	Paris	Unpleasant incident, burglary. Gossip, Diana and Juliet.
151	Mosley, D.	14c: 123	1950.iv.19	RHP	Dolphin Sq	Condolences – how much R. did for him.
152	Mosley, D.	14c: 124	1954.vii.14	RHP	Montparnasse, Paris	Thanks for visit etc
153	Mosley, D.	14c: 125:	1963.vi.1	RHP	Orsay	Death of Muv. [Lady Redesdale.]
154	Redesdale, Sydney (1880-1963)	14c: 106:	1940.vii.29	LB	Swinbrook, Oxford	Report of visit to D. in Holloway. Had not known of LB's letter. ['Muv']
155	Mother [not known]	14c: 122:	xii.1.	Peter [not known]	1 Spanish Place	re New Year's Eve party and drink.
156	Newman, Ernest (1868-1959)	14b: 14	1945.viii.25	LB	no address	Enjoyed volume 2 of autobiography. Excellent style – like George Moore at his best – 'that way of getting colour and force out of the piano without raising one's hands more than half an inch above the keys, doing it all with fingers and wrist without dragging in elbows and shoulders.' Comments on LB's Wagnerian experiences. Corder

TABLE 4

	From	Ref. no	Date	to	Address	Content
						editions. Wagner life finished. Eyesight poor.
157	[Nichols], Beverley (1898-1983)	14a: 17	1946.xi.19	LB	no address	Enjoyed the ballet [<i>Les Sirènes</i>]. Score so fresh and sparkling. Vigorous melodies.
158	[Nichols], B.	14a: 18	1947.xii. 21	LB	no address	Wants Diaghilev's name for Nijinski. BMA might be British Murderers' Association.
159	[Nichols], B.	14c: 128	no date	G	6 New St. SW1	Distillation of B.'s language, brilliant book, etc
160	[Nicolson, Harold] (1886-1968)	14c: 126	1941.xii.18	G	House of Commons	Long letter of complaint that HN is character Lolypop Jenkins in <i>FFtMW</i> .
161	[Nicolson] H.	14c 127	1941.xii.23	G	House of Commons	Response to registered letter. Apologies for bad humour, 'Please forget it.'
162	Mark [not known]	14c: 129	.x.4 (no year)	G	71 Kew Green	Asking for butter to serve with corn on the cob.
163	Pakenham, Elizabeth, (Lady Longford) (1906-2002)	14b: 27	1941.xi.28	LB	no address	Returns <i>Count Omega</i> with thanks. Lovely weekend, depressed about Russia.
164	Plomer, William (1903-1973)	14c: 139	29.xii.46	G	29 Linden Gardens, W2	Would love to come to F. with Forster. Comments on Conrad. Sadleir's knowledge of Victorian London.
165	Plomer, W	14c: 134	1949.i.7	G	29 Linden Gdns	'Glad you are better.' – autobiography. Gossip.
166	Plomer, W	14c: 135:	1949.ii.11	G	29 Linden Gdns	'Pleased to spend weekend of 26th with you and Elizabeth [Bowen].'
167	Plomer, W	14c: 136	1949.iii.1	G	29 Linden Gdns	Pleasures and happinesses of w/end. etc.
168	Plomer, W	14c: 137	1949.iv.24	G	29 Linden Gdns	Sends ?book. Just offered a grant, and may go abroad soon.

TABLE 4

	From	Ref. no	Date	to	Address	Content
169	Plomer, W	14c: 138	[First page missing.] no date	G	29 Linden Gdns	Interest in manuscript – Sadleir would be interested ...
170	[de Polignac] Winnie (1865- 1943)	14c: 131	.ii.17 no year	G	no address	'Many thanks for the days I spent with you.' Looking for flat, lunched with C[yril] C[onnolly].
171	[de Polignac] W.	14c: 132	no date	G	Launceston, Cornwall	'Your books enjoyed by everybody.' Just received the <i>Romance of a Nose</i> . Travels.
172	[de Polignac] W.	14a: 14	1942.ii.3	G	no address [Torbay]	Thanks for book. Slid on ice and broke arm. Mimosa in Torbay. Reference to film music.
173	[de Polignac] W.	14c: 133	1942.xi.8	G	Park Lane	Encloses letter from ?Nicolas re Igor. 'Please bring it when you come to dinner.'
174	Rainier [Prince] (1923-2005)	14c: 140	1937.ii.22	G	Stowe	Schoolboy letter of thanks for Sunday. Comments on food and duck clipping.
175	Rattigan, Terence (1911-1977)	14b: 24	Friday.	LB	no address	Thanks for weekend. Sibyl [Colefax] was pushed – who would be at her first dinner party in Paradise?
176	Rubens, Olive	14c: 141	no date	LB	Knole, Sevenoaks	'Jealous that you write music for Lady Sackville, please write one for me ...'
177	Rouse, Leslie (1903-1997)	14c: 145	no date	G	St Austell	Suggesting G visits him, journey details.
178	Rouse, L.	14c: 146	.vii .5 (no year)	G		Thanks for hospitality. Discussion of books. Enjoyed helping with the translation
179	Rouse, L.	14c: 147	1947.i.17	G	St Austell/All Souls	Sorry to hear about health – mine too ... books
180	Rouse, L.	14c: 148	1950.iv.24	RHP	Paris, as from All Souls	Condolences re LB.
181	Robb-Smith, Dr. Alastair Hamish Tearloch. (d. 2000 aged 92.)	14c: 149	.xii.6 (no year)	LB	19 St Giles, Oxford	Thanks for polka, would you like dinner before performance, and supper afterwards? Enjoyed book.

TABLE 4

	From	Ref. no	Date	to	Address	Content
182	Ann [Rothermere, later Fleming](1913-1981)	14c: 150	x.18 (no year)	G	Warwick House, St James Palace	Long rambling letter – description of Freddy [Ashton] and ‘Calm Doggie’ pills, Constant Lambert weeping etc.
183	Sassoon, Siegfried (1886-1967)	14a: 15	1948.ii.10	LB	Heytesbury House, Wiltshire	Finished proof reading of book on Meredith. E. Bowen on radio re Trollope. Gossip – re Rex Whistler, Eliot getting O.M. instead of de la Mare, etc.
184	‘S’ [Sassoon, S.]	14c: 164	48.ii.14	G	Heytesbury House	v. long letter, silence of Osbert, Dr Walton did not reply ...
185	‘S’[Sassoon, S.]	14c: 165	48.ii.19	G	Heytesbury House	‘Enclose picture of me and George.’ Reaction to new poems, comments on Stephen Spender, Kirkup
186	[JB Schmidt?]	14c: 151	1907.vii.8	Tyrwhitt [LB]	84 Rue Lemercier, Paris	In German, from old tutor requesting exam papers and results. ⁶
187	Shaw, George Bernard (1856-1950)	14c: 163	1939.?.28		‘From Bernard Shaw’	Plans awry, cyst from Charlotte’s back, Sadler’s Wells impossible.
188	Shaw, Charlotte F. (1857-1943)	14c: 161	1940.ii.21	LB	Welwyn/2 Whitehall Ct	Come to lunch some time, London Wed-Sat. Books.
189	Shaw, G.B.	14a: 16	1942.v. 8	LB	no address	Can’t come and stay. Charlotte has lumbago. Read stories. Idea for next book – elderly couple, old crocks. Left to die ...
190	Shaw, G.B	14c: 162	1943.xii.31	LB	Ayot St Lawrence	Staying here after 5 unbroken months in London. Complains of age (87) and deafish, dotty etc
191	Simpson, Wallis (1896-1986)	14c: 152	30, Thurs (no year)	LB	5 Bryanston Court W1	Illness, seaside cure for 10 days. Sorry to break luncheon engagement.
192	Simpson, W.	14c:	Sat	LB	16 Cumberland	Enjoyed lunch, sorry

⁶ Translation provided by Irene Auerbach.

TABLE 4

	From	Ref. no	Date	to	Address	Content
		153	(no year)		Terrace	not feeling well last night. Bed for a week.
193	Sitwell, Edith (1887-1969)	14a: 11	no date	G	no address	Can I use 'Red Roses and Red Noses' in an anthology? Complaints about her father. Episode with armed soldier in hotel. Gossip about Cecil Beaton.
194	Sitwell, E.	14b: 16	1940.x.9	G	no address	Coded gossip. Another request for 'Red Noses' for an anthology. War comment. Woman with bunions.
195	Sitwell, E.	14c: 166	Saturday	G	Renishaw Hall	Thanks for letter and <i>Percy Wallingford and Mr Pilger</i> . O. and I would love to come and stay with you and Phyllis ... gossip – dislike of Noel Coward's 'London Pride'.
196	Sitwell, E.	14c: 167	26.xii.44	G	Renishaw Hall	Thanks for portrait and phone call. Visit on Christmas Eve to tea ...
197	Sitwell, E.	14c: 169	Wed	G	as from Renishaw	'So sorry to hear how ill ... all thinking of you.'
198	Sitwell, Osbert (1892-1969)	14c 159	3.i.38	G	Hyères	Jokes about cod and cooking octopuses. Will stay in Rome Feb or March.
199	Sitwell, O.	14c: 168	no date	G	2 Carlyle Square, Renishaw	Happy New Year, and literary list.
200	Sitwell, O.	14c: 170	no date	[G]	no address	Part of letter – gossip, re Noel Coward, Queen Mary's Christmas present etc ...
201	Sitwell, O.	14c: 171	1947.iv.29	G	Renishaw Hall	Sorry about eyes, wintered in Swiss hotel, hot. RH v. cold, snow deep, rabbits ate shrubs.
202	Sitwell, O.	14c: 172	v.18. no year	G	Renishaw Hall	Loved your letter, value your opinion.

TABLE 4

	From	Ref. no	Date	to	Address	Content
						O's sciatica, will send relevant proofs of <i>Laughter in the Next Room</i> , gossip ...
203	Sitwell, O.	14c: 177	.vii.21 no year	G	Renishaw Hall	Note. 'Are you going to be in London?'
204	Sitwell, O.	14c: 176	1950.iv.24	RHP	Florence	'Have heard about death, so very sorry.'
205	Sitwell, O.	14c: 175	1950.iv.25	RHP	Florence	Thanks for telegraph. Condolences
206	Sitwell, Sacheverell (1897-1988)	14c: 174	1949.xii.8	G	Weston Hall Towcester	Note – 'sorry not to see you today.'
207	Sitwell, S.	14c: 173	1950.iv.20	RHP	Eaton, Chester	'Condolences – what amusing and lovely times we have all had. How well you looked after him.'
208	[Sparrow], John (1906-1992)	14c: 155	1942.i.5	G	All Souls, Oxford	Enjoyed <i>Mr Pidger</i> , also loathe dogs, also enjoyed <i>Nose</i> . Father likes <i>Far from the Madding War</i> , and reread it and read it aloud.
209	[Sparrow], J.	14c: 154	1942.iv.23	G	War Office	Complications of weekend, but 'do come to sherry and dine ... book restaurant which will give us most to eat.'
211	Lord Berners	4	1936.i.6	G Stein	F	Formal invitation to G.S. and Alice B. Toklas to stay for Oxford Lecture.
212	Berners	5[52]	1936.i.28	GS	no address	Further arrangements for lecture, dinner with Professor Harrod.
213	Berners	6[53]	1936.iii.1	GS	no address	[Dear Gertrude for first time.] Orangerie exhibition, LB's Corot of Venice lent. Dali lecture, Lifar dance.
214	Berners	7[54]	1936.iii.1	GS	no address	Sends 2 photos and <i>The Girls</i> . <i>Camel</i> finished and with publisher.
215	Stein, Gertrude (1874-1946)	14c: 181	no date	G	27 Rue de Fleurus	Gossip, Four Saints to Paris, ?London etc.
216	Berners	8[55]	1936.iv.27	GS	no address	Hopelessness of

TABLE 4

	From	Ref. no	Date	to	Address	Content
						Cochran, pleased with proofs. <i>Camel</i> . Saints coming to London.
217	Berners	9[56]	1936.vii.18	GS	no address	Music for <i>Wedding Bouquet</i> . Ashton likes it.
218	Berners	10[57]	1936.viii.14	GS	no address	Travel arrangements for visit to Bilignin.
219	Berners	11[58]	1936.viii.27	GS	Freiburg im Breisgau	Thanks for visit. Swiss too clean. Picture gallery at Basel closed.
220	Berners	12[59]	1936.x.15	GS	no address	Thanks for <i>Dr Faustus</i> and photographs. Discussion of other <i>Fausts</i> : Gounod, Berlioz and Busoni.
221	Berners	13[60]	1936.xi.16	GS	no address	<i>Wedding Bouquet</i> music finished and being orchestrated. Ref. to concerts, Nadia Boulanger and Princess Polignac.
222	Berners	45	[1936]	GS	Halkin St.	LB sends GS <i>The Camel</i> . Ref to 'they must be wedded to their wife'. Discussion of voices and plans.
223	Berners	14[61]	1937.ii.9	GS	no address	Title of <i>Wedding Bouquet</i> discussed.
224	Berners	15	[1937]	GS	Faringdon	Thanks for photos of Pépé. Ref to 'Passing Fancy'. ⁷ Finished décor for ballet.
225	Stein, G	14c: 178	1937.iii.3	LB	Paris	Excitement about <i>Wedding Bouquet</i> .
226	Berners	16[63]	1937.iii.17	GS	Faringdon	<i>Wedding Bouquet</i> delayed until 27 April. More discussion of it.
227	Berners	17	1937.iii.23	GS	no address	'Passing Fancy' brought down. FA has started choreography.
228	Berners	22[69]	[1937.vi]	GS	Halkin St	Première on 27th [WB]. 'When are you coming?' Rehearsals going well.

⁷ Berners' horse ran in Grand National, 19 March 1937.

TABLE 4

	From	Ref. no	Date	to	Address	Content
229	Berners	18[65]	1937.v.7	GS	Halkin St	Second performance much better.
230	Berners	19	1937.v.18	GS	Rome	Thanks for wonderful visit. Nadia Boulanger and choir unavailable for <i>Wedding Bouquet</i> in Paris.
231	Berners	20	1937.v.28	GS	Rome	Newspaper cutting received. <i>Wedding Bouquet</i> not being done in Paris.
232	Berners	21[68]	1937.vii.26	GS	Faringdon	Criticism of Parlik ⁸ who was staying. Sorry not to be with FA and GS. Recipes and garden.
233	Berners	23[70]	no date	GS	Faringdon	Will send Balanchine score as soon as possible. With publishers now. Debate about who should choreograph.
234	Berners	24[71]	no date	GS	Faringdon	FA under contract to de Basil and can't work for Massine. Telephone on Wednesday.
235	Berners	25[72]	no date	GS	Faringdon.	Working on <i>Cupid and Psyche</i> . Dalis have visited and returned to Paris. He drew horse for Robert covered with fireworks.
236	Berners	26[73]	1937.xii.21	GS	Halkin St	Enjoyed <i>everybody's autobiography</i> . Televising <i>Wedding Bouquet</i> in January. Sir Thomas Beecham has just done some gramophone records. CL not well.
237	Berners	27[74]	1938.ii.3	GS	Faringdon	Possibility of LB's pictures being exhibited in Paris. Sir TB has just recorded <i>Triumph of Neptune</i> .
238	Berners	29[76]	1938.iii.28	GS	Rome	Hope to see Massine

⁸ Set designer.

TABLE 4

	From	Ref. no	Date	to	Address	Content
						in Monte Carlo. Dalis here. Working hard on orchestration of new ballet.
239	Berners	28[75]	1938.iv.28	GS	Faringdon	Nice to see Paris appt. Sent Miss Nathalie Barney <i>Camel</i> and <i>First Childhood</i> for possible publication in France. Please send first act <i>Dr Faustus</i> .
240	Berners	30[77]	1938.v.17	GS	Faringdon	Liked <i>Dr F</i> but cannot start until orchestration of new work done. Discussion on surrealism and futurism.
241	Berners	31[77]	1938.viii.26	GS	Faringdon	FA here about to go on tour. Travel details for Bilignin around 10.ix.
242	Berners	34[79]	no date	GS	Faringdon	'Can Peter Watson come on 10th?' FA and Bobby Helpmann left yesterday.
243	Berners	39[84]	no date	GS	Vichy	Arriving Saturday 10th with PW. Staying at Hotel and Villas des Lilas with Osbert Sitwell.
244	Berners	46	no date	GS	Vichy	Pavillon Sevigne. With P.W. Description of Berlioz's <i>Faust</i> .
245	Berners	47[92]	vii.7	GS	Faringdon	Thanks for stay at Bilignin. Description of Paris Exhibition. Stravinsky wrote to Schott's advising them to publish <i>Wedding Bouquet</i> . Own publishers getting gaga.
246	Berners	48[93]	no date	GS	Faringdon	Return from Paris. Sorlot revising translation, [of <i>Camel</i>] thinks it will be alright. European volcano.

TABLE 4

	From	Ref. no	Date	to	Address	Content
247	Berners	32[78]	no date	GS	Faringdon	<i>Dr F.</i> not very far advanced. Impossible to work. Brain benumbed. Working in Oxford.
248	Berners	33 [78] ⁹	[1938.viii]	GS		<i>DrF</i> could be arranged for grand opera and also puppets – the latter has greater scenic facilities.
249	Berners	40	[1938]	GS	Faringdon	Thanks for second act of <i>Dr F.</i> Translation of <i>Camel</i> getting on. Thanks for finding M. Boyd and Louis Bromfield who is to sponsor publication in France.
250	Berners	43[88]	no date	GS	Faringdon	Madeleine Boyd leaving and won't be in Paris when the book comes out.
251	Berners	44	viii.5	GS	Port Lympe	Stephen Tennant doing cure at Aix, wants to visit GS. LB returns to Faringdon tomorrow or next day.
252	Berners	35	1938.xi.28	GS	no address	Cutting about <i>Dr F.</i> Louis's original prefaces excellent, translation [?of <i>Camel</i>] not so good.
253	Berners	42[87]	[1938]	GS	Halkin St	Act 3 hasn't arrived. Plans for visiting Bilingin. Dali has been staying.
254	Berners	41	[1938]	GS	Faringdon	Dreadful translation of <i>Camel</i> . Mistakes of grammar, omissions etc. Telephoned Sorlot right away. Revival of interest in English truffles. <i>Daily Express</i> sending dog to park.
255	Berners	36[81]	1939.viii.17	GS	Faringdon	Crisis looming. English newspapers

⁹ Photocopy of postcard on same page as 32 [78].

TABLE 4

	From	Ref. no	Date	to	Address	Content
						the silliest.
256	Berners	37[82]	1939.xii.3	GS	The Warden's Lodgings, Wadham College, Oxford	Confronted with the break-down of all the things that meant anything to him. 'Not being able to find a note of music is driving me mad.' Suggests Virgil Thompson for <i>Dr Faustus</i> .
257	Berners	38	1940.iii.12	GS		Snowdrops, aconites and daffodils. Robert's visit to Saudi Arabia.
258	Stein, G	14c: 179	no date	LB	27 Rue de Fleurus, Paris	Camel pen. Miss you. Paris pleasant
259	Stein, G	14c: 180	no date	LB	Bilignin, Aix	'Come as long as you like.' Anxious to hear the opera.
260	Stein, G.	14c: 182	no date	LB	27 Rue de Fleurus	Happy New Year, fennel, etc.
261	Stein, G.	14c: 183	no date	LB	27 Rue de Fleurus	Talk at French Club Feb 12. ?Dinner with Ct B?
262	Stein, G.	14c: 184	no date	LB	5 Rue Christine	Massine wants to do ballet first in Monte Carlo – ask Freddie [FA].
263	Stein, G.	14c: 185	no date	LB	27 Rue de Fleurus	Disappointed in St Enemm's failure [?horse]
264	Stein, G.	14c: 186	no date	LB	no address	Met ? who wants to do décor; wants you [LB] to do it.
265	Stein, G.	14c: 187	no date	LB	no address	'Happy you will do décor ... looking forward to your stay.'
266	Stein, G.	14c: 188	no date	LB	no address	Finding photos – where are you – <i>The Camel</i> ...
267	Stein, G.	14c: 189	no date	LB	Bilignin	Returning to Paris.
268	Stein, G.	14c: 190	no date	LB	5 Rue Ch?	Piano playing, Francis Rose, GS's book on Picasso.
269	Stein, G.	14c: 191	no date	LB	Bilignin	War ...
270	Stein, G.	14c: 192	no date	LB	Bilignin	War, cold, my book.
271	Stein, G	14c: 193	no date	LB	Bilignin	Second act, shorter. third planned ...

TABLE 4

	From	Ref. no	Date	to	Address	Content
272	Stein, G	14c: 194	no date	LB	no address	'I hope you are pleased ...'
273	Stein, G	14c: 195	no date	LB	no address	Agent for <i>The Camel</i> .
274		14c: 196				Transcriptions of letters [none missing].
275		14c: 197:				Notes from Mark Amory, with compliments from Janet J.
276	[Stein] G.	14b: 33	no date		no address	Did third act get to Halkin Street?
278	Stein, G.	14b: 34	no date		no address	[V. difficult to read.] Ref. to P��p��.
279	Stein, G.	14b: 35	no date		no address	Plans for ballet, choreographed by FA to tour US.
280	Stein, G.	14b: 36	no date	LB	Bilignin	Mentions Balanchine and Watney.
281	[Storrs], Ronald (1881-1955)	14c: 130	1940.ix.16	G	Mill House, Pebmarsh	Description of Winnie [de Polignac] in Welsh hotel. Possibility of her staying at Faringdon, P.S. spend 6d on my Laurence Penguin.
282	Stravinsky, Igor (1882-1971)	14a: 21	1937.xi.18	LB	no address	3 tiny photographs. Mention of <i>Oedipe</i> , <i>Jeu de Cartes</i> , and <i>Oiseau</i> . Travel details. Thanks for hospitality – loved <i>The Camel</i> , how is the ballet composition going?
283	Stuart, Charles	14c: 158	1949.iv.19	LB	<i>The Observer</i> EC4	Thanks for hospitality and loan of <i>Wedding Bouquet</i> score. Sending Ramuz's book on Stravinsky. Article accepted by British Council. <i>Wozzeck</i> conquered me.
284	[Tennant], Stephen (1906-1987)	14c: 200	1937.viii.15	G	Hotel, Aix-les-Bains	Delightful lunch with GS, AT and Thornton Wilder. Description of the 'Cure'
285	[Tennant], S.	14a: 19	no date	Siegfried [Sassoon]	no address	About life of Eugene Ysaye – music greatest of the arts,

TABLE 4

	From	Ref. no	Date	to	Address	Content
						and musician's spirit/soul most difficult to capture in biography ... admiration of poems, lecture on bland, monotonous prose ...??
286	[Tree] Nancy [Lancaster] (1897-1994)	14c: 198	no date	G	Dytchley, Enstone	About row with ?Jannie? Adored new book. Bought <i>Neptune</i> ballet music, butler heard it on radio ...
287	Tree, N.	14c: 216	no date	LB	Dytchley, Oxon	Card from 'N'.
288	[Trefusis] Violet? (1894-1972)	14b:7	Oct. 3 rd .	LB	The Manor House, West Coker, Yeovil.	Count on you to come to postponed party. You as caryatid.
289	?Twani, Alwwy?	14c: 199	1936.x.9	LB	Brackley, Northants	Thanks for ink and weekend ...
290	Thaarup, Aage	14c: 201	1946.vi.27	LB	Model Hats, 4 Brook St W1	Would like 3 Halkin St for my business. Can you help?
291	Berners	14a:1	no date	Walton, William		Threatens action if Walton persists in trying to thrust his way into a novel.
292	Walton, William (1902-1983)	14a:2	?1941	LB		All an attempt to cheer LB up. Composer is like Edmund Rubbra. Do look up Alan Rawsthorne if you are near Shrivenham.
293	Walton's solicitors	14a:3	1941.x.24	Constable		Re publications which might be libellous. Quite long and pompous.
294		14b: 32				Further copy of 14a: 3 – Walton's lawyer to Constable.
295	Berners	14a:4	no date	WW		Difficulty proving libel as fairy story about an over-life-size female trombone player
296	Berners	14a:5		WW		Very similar to 14a:4 - draft.
297	Walton's solicitors	14a:6	1941.x.6	LB		Instructions not to use Walton's name or

TABLE 4

	From	Ref. no	Date	to	Address	Content
						any reference. Have you insurance?
298	Berners	14a:7	no date	WW's solicitors		'I am shortly bringing out a book called "Ridiculous Composers I have known"'. [?Rough draft of 291]
299	Berners	14b:1	no date	WW		Injunction to restrain Walton from thrusting himself into novels threatened.
300	Walton	14a:8	1971 and 1974 [two letters]	Philip Lane		1) BBC might arrange an interview. 2) Don't remember the 'Count Omega' affair, only refer to £50 LB gave me for dedication of <i>Belshazzar's Feast</i> .
301	Warncliffe, Lord (1856-1926)	14c: 208	1907.xi.2	G	Wortley Hall, Sheffield	Thank you for your letter – didn't know where to write. Known your father for nearly 38 years – true friend, widely regretted ... kindest of men.
302	[?Waugh], Evelyn (1903-1966)	14b: 29	no date	LB	St James' Club, Piccadilly, W.1.	Thanks for long week-end. Enjoyed <i>The Camel</i> .
303	Welch, Denton (1915-1948)	14c: 204	.v.1	LB	Tonbridge, Kent. 2 addresses	Re picture – please send some acknowledgement ... I never meant to be a nuisance
304	Welch, D.	14c: 205	no date	LB	Tonbridge, Kent	Glad you like picture. Will keep it until after the war for you ...
305	Welch, D.	14c: 206	1943.iv.29	LB	Pitt's Folly Cottage	'Sending you copy of my book.' Liked <i>FC</i> .
306	Welch, D.	14c: 207	1945.iii.2	LB	Pitt's Folly	Grateful for encouragement re book – over a year with printers and binders. Now writing another.
307	[Wellesley] Gerry (1885-1972)	14c: 142	1919.ii.5	G	Foreign Office	Not likely to come across any music covers. Would love

TABLE 4

	From	Ref. no	Date	to	Address	Content
						to come for weekend ... gossip.
308	[Wellesley], G.	14c: 210	1936.v.15	G	Abbey House, Baker St.	Re draft inscriptions for F. folly.
309	West, Rebecca (1892-1983)	14b: 18	1944.ii.7	LB		[Wonderfully written letter] – ashamed not to have written previous year re bill for lunch. Offers her [own] virtue, but of little value – household milk and a bun.
310	White, Eric	14c: 211	1961.x.16	Sir [RHP]	53 Chomley Gdns	Writing book about Stravinsky – anything useful in archive?
311	Vaughan Williams, Ralph (1872- 1958)	14c: 202	.viii.28 no year	B	Dorking	Can LB make meeting on 4 Sept re interned musicians?
312	Williams, R. Vaughan	14c: 203	v.?2. no year	B	no address	Most kind of you ...
313	Wood, Michael	14c: 143	1964.vi.30	RHP	Royal Opera House	re <i>Wedding Bouquet</i> costumes and sets for 1965 American tour.
314	Wood, M.	14c: 144	1964.vii.2	RHP	Royal Opera House	Thanks for rapid response, list of items.
315		14c: 209	no date			BLANK
316	?	14c: 212	1946.vii.19	G	Westerham, Kent	Re books and poems. ...
317	Anon	14c: 213	no date		no address	Second page of list of instructions – water hen trap, petrol tins, etc. probably RHP to LB.
318	Anon	14c: 214	1955.v.19	RHP	no address	Renewal of USA copyright (see earlier letter???) Works listed and dated.
319	'Peter'	14c: 215	no date		no address	Describes training with bayonets ...
320	Beatricks, P.	14c: 217:	iii.16 no year	LB	36 Ovington St SW3	gossip
321	?Inhe Philip	14c: 218	no date		no address	List of family pictures of Bouchiers from Philip ?Inhe
322		14c: 219	no date		Garrick Club	Limerick – Old man of Khartoum ...

Table 5. Miscellaneous letters and documents

This miscellaneous collection is included because it contains some significant information including accounts for Berners for 1905, the last letters from his father, and various letters of condolence. Perhaps a little more explanation of the people is necessary for understanding this table. Berner's mother Julia, née Foster, married firstly Hugh Tyrwhitt, then Colonel Ward Bennitt. Evelyn was Julia's sister, Jim her brother, Bee her sister or sister-in-law. She was the parent of Leger, (Berners' cousin) who was killed during the First World War.

	Date		To	From	Contents
1	1900.xii.30	letter	Mrs Tyrwhitt	Richard Llyddelton	Chirk Castle, North Wales.
2	1900.xi.5	letter	Mrs Tyrwhitt	R.L	Chirk Castle, North Wales
3	1901.x.11		Receipt	E. Muller, Dresden	?Clothes receipt for Gerald Tyrwhitt, Esq
4	1904	accounts			From 28 Egerton Gardens
5	1905	accounts			Gerald. Annual account. Total £341.3s.
6	1907	newspapers			Obituary of Captain the Hon. H. Tyrwhitt, and service attendance.
7	1907.xi.1	letter	Mrs Tyrwhitt	?Cawther	7 Princes Gardens, SW. condolences.
8	1907.x.12	letter	Gerald	Tyrwhitt	From Hyères.
9	1907.xi.12	letter	Mrs Tyrwhitt	Ellen Wharncliffe	Date speculative, but condolences on death of husband. Wortley Hall, Sheffield
10	1907.xi.12	letter	Mrs Tyrwhitt	Wharncliffe	Wortley Hall, Sheffield. Condolences.
11	1907.x.13	letter	Berners	Tyrwhitt	From Hyères
12	1907.xi.15	letter	Mrs Tyrwhitt	Cawshott	Golden Grove RSO Carmarthenshire. Condolences.
13	1907.x.31	letter	Mrs Tyrwhitt	?Sellnue	High Comm., Johannesburg. Condolences on death of husband.
14	1907.xi.6	letter	Mrs Tyrwhitt	L. G. Lawrence	22 Sloane Gardens SW. condolences
15	1907.xi.6	letter	Mrs Tyrwhitt	C. J. Thomas	Official Admiralty condolences
16	1908.ix.30	letter	Gerald	Julia	To Berlin. From Warren House, Farnham Common, Bucks
17	1908.xi.11	letter	Gerald	Julia	From 28 Egerton Gdns, re arrival in Berlin, and copy of her letter to 'Ardyn' re her marriage, and her critical response.
18	1909/10?vi.8	letter	Gerald	Julia	Stoke Green House, Slough. Advice on matrimony.

TABLE 5

	Date		To	From	Contents
19	1909.vii.14	letter	Julia	L. Willson [sic]	Re Lucy's death. From Eathorpe Hall, Leamington
20	1910.xi.16	telegram	Mrs Ward Bennitt	Evelyn	'Mother is not worse but rather weak will write. From Newport Salop
21	1910.xi.16	letter	Julia	Jim	Brother – re Mother's cough. Woodcote, Newport, Shropshire
22	1910.xi.17	telegram	Col Bennitt	Jim	'Dear mother died quietly this morning two thirty break it to Julia will write when I have seen Harry Forster Woodcote'
23	1910.iii.20	letter	Julia	Jim	Brother. Woodcote
24	?1907 Tuesday	letter	Mrs Tyrwhitt	Moore	Thanks for letter of congratulation, and sympathies for Gerald not passing.
25	1911	optician's prescription	Gerald Tyrwhitt	Ernest Clarke	3 Chandos Street Cavendish Sq.
26	1911.ix.11	letter	G H Tyrwhitt	Louis Mallet	Notification of Honorary Attaché appointment to Rome Embassy.
27	1910 iii.25	letter	Julia	Jim	Brother, re duck eggs – turn every other day.
27a	1914.iv.7	letter	Mrs WB	L. Fitzgerald	Reporting on Gerald in Rome.
28		letters in envelope	Julia	B[ee]	Dated 1, 8, 15 Dec. and undated. Envelope says: Lord Berners, Mrs Bennitt, Mrs Atkinson, Cosgrove Priory
29	?1915	letter	Mrs T	B[ee]	News of the death of 'My darling' – by a shell. Cosgrove Priory, Stony Stratford.
30	?1915	letter	Julia	B[ee]	Ends 'my dearest sister'. Cosgrove Priory ref to Leger's death.
31	1915.v.?	telegram	Mrs Bennitt	Mary	Your visit such a comfort. Dr gave most satisfactory account.
32	1915.v.15	letter	Mrs Atkinson	Bertie Fisher	Re Leger's death. From Headquarters 1 st Cavalry division. Same writing as letter of 16 th May 1915.
33	1915.v.16	letter	Mrs Atkinson	?	Paper headed Faringdon House. Re death of Leger, and Capt Lambert
34	1915.v.16	telegram	Mrs WB	Mary	'Just heard that Leger was killed on the 12 th .
35	1915.v.19	telegram	Mrs Ward	Bee	'Leger rests peacefully death instantaneous will

TABLE 5

	Date		To	From	Contents
			Bennitt		send letters' Bee
35a	1918.ix.30	letter	Mrs Ward Bennitt	G. Murray-Smith	Re sale of Berners' Ashwell Thorpe Estate.
	1918.xii.18	letter	Gerald	Aunt Hester	Mangreen Hall, Norwich. Re seal, and music,
36	1919.xii.26		Mrs Ward Bennitt	Miss Tyrwhitt	The Tower House, Beccles. Two-page letter on family tree/portraits.
37	?1922	letter	Mrs Ward Bennitt	Frances Baldwyn Childe	Letter re family tree. From Kyre Park, Tenby Worcestershire
38	1922.xii.10	letter	Mrs Ward Bennitt	F. B. Childe	Re family tree
39	1922.x.27	letter	Mrs Wheeler	F. B. Childe	Re family tree
40	1922.ix.17	letter	Col. Ward Bennitt	Rupert Craven	Re ancestors. Answered 18.ix.22
41	1922.ix.29	letter	Col. Ward Bennitt	Rupert Craven	Re ancestors. Replied 1.x.22
42	1949.v.13	letter	Lord Berners	Dr. P Lansel	About the need to know what other medicines he is taking.
43	no date	letter	Gerald	??	Re tour of Alps with Diana and Duff [Cooper]
44	no date	picture			Pencil picture of sad youth in German clothes sitting in wood imagining himself happy.
45	no date	poem			'Jane was young and Jane was fair' etc. pen - Berners
46	no date	list			? Pictures from Didlington 1832
47	no date	family tree			Notes on Catelyn Family. Same hand as list of pictures.
48	no date	scrap			Tyrwhitts' burial and fine monuments in Bigby Church Lincolnshire. Reverse: train times from Crewe.
49	no date	list			More pictures. Much the same as Didlington [46] - note: 'Didlington sold'.
50	no date	notes			Directions to Loddon. Notes on family tombs etc.
51	no date	note			Re ancestors.
52	no date	newspaper			Funeral of the Dowager

TABLE 5

	Date		To	From	Contents
					Countess of Clonmell report.
53	no date	letter	Julia		Address: Brynygwinugh, Dolgelley recollections of Stourton. 2 pages.
54	no date	note	Julia		Undated, unsigned. Re what mother left writer.

Table 6. Dates of composition and publication of Berners’ music

Note: Abbreviations of sources.

PD Symp. CD 1278 – notes Peter Dickinson.
MP. Marco Polo 8.225159, notes Michael Hurd.
MP2. Marco Polo 8.223716, notes Philip Lane.
MP3. Marco Polo 8.223780, notes Philip Lane.
MP4. Marco Polo 8.225155, notes Philip Lane.
MP5. Marco Polo 8.223711, notes Philip Lane.
KA. Kenneth Avery, *Grove V*. 1954.
PD. Peter Dickinson, *New Grove* 2001, and notes to Chester Music edition of collected songs and works for solo piano, 1982, 2000.

ME. *Miniature Essay: Lord Berners*. Anon. J. and W. Chester, 1922.
CL. Constant Lambert.
WW. William Walton.
The Musical Times 1 January 1920, 13.
The Chesterian 3 December 1919.
BJ. Bryony Jones, *The Music of Lord Berners (1883-1950): ‘The Versatile Peer’*. Aldershot: 2002.
MG. Mary Gifford.

Title of work	Comp. date	Musical Times	PD	First pub.	First performed	Additional information.
<i>An Egyptian Princess</i>	?			No date, privately printed.		MP2 PL disappointingly lack-lustre Gilbert and Sullivan inspired operetta. 1 copy Berners Archive, one copy British Library. PD c1900; MG. c1910.
<i>Lieder Album. Three Songs in German Manner: Du Bist wie eine Blume, König Wiswamitra, Weihnachtslied</i>	1913-1918	1913	1913-1918	1920		BL 106.1. MP 1913-18; KA 1913. ME suggests they were written after <i>Three Orchestral Pieces</i>
<i>Trois Petites Marches Funèbres¹: Pour un Homme d’État, Pour un Canari, Pour une Tante à Héritage</i>	?1914-1916	?1914 Spring	1916	1918 ²	Rome 1917	BL 106.2. MP 1916; KA 1914; ME 1914, and states his first works, 6.
<i>Dispute entre le Papillon et le Crapaud</i>	1914		c1915			PD, MP c1915.

¹ In a letter published in *The Observer* on 10 August 1919, Berners claims that *Poisson* was written long before the *Funeral Marches*. (Table 9, 64).

² Reference in *The Times*, Saturday 11 May 1918, 9c: ‘G. Tyrwhitt’s “Three little Funeral Marches” (Chester) ...’

Title of work	Comp. date	Musical Times	PD	First pub.	First performed	Additional information.
<i>Poisson d'Or</i>	1914	1914	1915	1919		PD 1915; MP 1915; KA 1914.
<i>Fragments Psychologiques : La Haine, Le Rire, Un Soupir</i>	1916	1915 Autumn	1916	1918		BL 106.3. PDSymp. 1915 ; MP c1916; KA. 1915. <i>ME</i> suggests that this group of pieces is his second work.
<i>Portsmouth Point</i>			c1918	2000	1918	BL 106.10. Arranged by Casella and performed as part of <i>L'Uomo dai Baffi</i> .
<i>L'Uomo dai Baffi</i>	1918				1918	BL 106.4 Part of Marionettistica, first performance, 15 April 1918 with Casella. Order of suite relates to <i>Le Rire, Trois Marches Funèbres</i> and <i>Portsmouth Point</i> . MP5.
<i>Three Orchestral Pieces – Chinoiserie, Valse, Kasatchok</i>	1918	1916		1919 piano 4 hands	Manchester 1919	BL 106-7 1919 piano, 4 hands. KA 1916. PD 1919.
<i>Fantaisie Espagnole</i>	1918-1919	1918-19 (finished May 1919)		1920, piano 4 hands 1920 Orch.	1919	BL 106.8-9 Piano 4 hands. MP2 first performed with <i>Trois Morceaux</i> in 1919. PL said music had shed its avant-garde 'skin' with these two. Orch. version inscribed in Berners' hand: 'To Ernest Newman from Berners. November 21 1920'. ded. 'à G.F. Malipiero. Rome 1919' printed at the end.
<i>Valses Bougeoises: Brilliante, Caprice, Strauss, Strauss et Straus</i>	1919	1917		1919 piano 4 hands	1923	PD; KA 1917
<i>Trois Chansons: Romance, L'Etoile Filante, La Fiancée du Timbalier</i>	1920	1919 <i>The Chesterian</i> .	1920	1920		PD MP; KA 1920 Words by G. Jean-Aubry
<i>Three English song: Lullaby, Lady Visitor, Green-Eyed Monster</i>	1920		1920	1920		BL 106.11 PD 1920; KA 1920
<i>Le Carrosse du Saint-Sacrement</i>	1920		1923	1923, piano 1926, opera	Paris, 1924	BL 106.14-18. [18: <i>Caprice Péruvien</i> arr. by CL 1939.] Performed in Paris 1924, in triple bill with works by Stravinsky and Henri Sauguet. MP2. MP4 Berners set the French text, cutting some of the earlier scenes, and

Title of work	Comp. date	<i>Musical Times</i>	PD	First pub.	First performed	Additional information.
						completed the work in 1920. Discussed with Diaghilev 1922. Never performed in UK. KA 1923, revised 1926. PD 1923, Paris. Symphonic interludes arranged by Constant Lambert, <i>Caprice Péruvien</i> , first performed 1939. BL 106.12; KA 1922 [BJ 1920 and pub. 1920]
<i>Three songs for high voice – Chanties: Rio Grande, Long Time Ago, Theodore</i>	1921		1921	1922		
<i>Dialogue between Tom Filuter and his Man</i>	1921		1921	1924		BL 106.13 MP 1924 words from broadsheet issued 1902 KA 1921
	1923					‘LB is at work upon an opera on an Indian libretto, written by himself, and based on Kalidasa’s ‘Sakuntala’. Note in <i>Chesterian</i> , 31 May 1923. No trace of it.
<i>Fugue in C minor</i>	1924			1928	1926	BL 106.19.
<i>Triumph of Neptune</i>	1926			1927	1926, Orchestral Suite, 1929.	BL 106.20-27. Pantomime in 10 scenes. (Some of the music written earlier – see appendix of INT1., MG); 3 scenes orchestrated by William Walton. Various arrangements for strings, pianos and suite. Diaghilev Ballets Russes. Sitwell, Lambert. KA. Adagio, Variations and Hornpipe arr. for strings from <i>Triumph of Neptune</i> .
<i>Luna Park</i>	1930			1930	1930	Written for Cochran’s Revue, choreography Balanchine, set and costumes, Christopher Wood. Music reused for <i>Foyer de Danse</i> , 1932.
<i>In Dulci Jubilo</i>	c1930			1932		One of twelve transcriptions in <i>A Bach Book for Harriet Cohen</i> .
<i>Fanfare</i>	1931					One of several fanfares written and performed for Musicians’ Benevolent Fund.
<i>Fascist March</i>	1934					
<i>A Wedding Bouquet</i>	1936			1938	1937	Choreography Frederick Ashton, conductor Constant Lambert, sets and costumes, Lord Berners, text, Gertrude Stein.

Title of work	Comp. date	<i>Musical Times</i>	PD	First pub.	First performed	Additional information.
<i>Cupid and Psyche</i>	1939				1939	Choreography Frederick Ashton, sets and costumes by Sir Francis Rose.
<i>Red Roses and Red Noses</i>	1941		c1940	1982		
<i>Polka</i>	1941		1941	c1982	1941	Written for performance at Radcliff Infirmary, Oxford 1941, and used in film: <i>Champagne Charlie</i> , 1944.
<i>Valse</i>	1943		1943			Part used in film: <i>Halfway House</i> , 1944.
<i>Come on Algernon</i>			1944	c1982		Written for <i>Champagne Charlie</i> , 1944.
<i>March</i>			1945			
<i>The Expulsion from Paradise</i>	1945			c1980	1945	Written for Penelope Betjeman's nativity play.
<i>Les Sirènes</i>	1946				1946	
<i>Nicholas Nickleby</i>				1947		

Table 7. Performances of Berners' music: 1919 - 1929Source: *The Chesterian*, 1919-1929. [Some information is not specific.]

Date	Work	Place	Notes
1919.iv	<i>Trois pièces</i>	Paris	<i>Concerts des Six</i> – second concert of foreign music – inc. Berners, Casella, Lourie, Schoenberg and Bartók.
1919.ix.24	<i>Fantaisie Espagnole</i>	Queen's Hall, London	Henry Wood
1920.iv. 22	<i>Songs</i>	Steinway Hall, London	Olga Haley
1920.v.13	<i>Songs</i>	Steinway Hall	Olga Haley
1921.1. 26	<i>Theodore and Dialogue</i>	Wigmore Hall, London	
1921.ii	<i>Works</i>	Salle Pleyel, Paris	
1921.vi. 7	<i>Fantaisie Espagnole</i>	Queen's Hall	On programme with British première of <i>The Rite of Spring</i> (concert performance) with Stravinsky present.
1921.x.27	<i>Poisson d'Or and Three Funeral Marches</i>	Geneva	Piano recital
1921.x.28	<i>Fantaisie Espagnole</i>	Geneva	Ernest Ansermet, Orchestre de la Suisse Romande
1922.xi.11	<i>Fantaisie Espagnole</i>	Paris	
1922.xi.18	<i>Three Orchestral Pieces</i> , arr. piano duet	Lyons	
1922.xii.18	<i>Fantaisie Espagnole</i>	Berlin	Concert of mod. Brit. music cond. Eugene Goossens
1923.i.31	<i>Three Songs in English Manner</i>	Liverpool	
1923.ii.8	<i>Trois Chansons</i>	Philadelphia	
1923.ii.10	<i>Three Funeral Marches</i>	Boston, USA	
1923.ii.13	<i>Three Funeral Marches</i>	Carnegie Hall, New York	Piano
1923.iii.4	<i>Three Songs in German Manner</i>	New York	
1923.iii.10	<i>Romance, La Fiancée du Timbalier</i>	Paris	Played by Dorothy Moulton
1923.iii.29	<i>Fantaisie Espagnole</i>	Bournemouth	
1923.iii.	<i>Fragments Psychologiques</i>	Berlin	
1923.iv.	<i>Three Funeral</i>	Marionette Theatre,	

TABLE 7

Date	Work	Place	Notes
	<i>Marches</i>	Rome	
1923.iv.30	<i>For a Rich Aunt</i> ¹	New York	
1923.v.5	<i>Theodore</i>	Steinway Hall	
1923.v.8	<i>Theodore</i>	Aeolian Hall, London	
1923.vi.30	<i>For a Rich Aunt</i>	Aeolian Hall	
1923.viii.5	<i>Valses Bourgeoises</i>	Salzburg	
1923.viii.8	<i>Theodore</i>	Aeolian Hall	
1923.x.	<i>Fantaisie Espagnole</i>	Zagreb	
1923.x.	<i>Fragments Psychologiques</i>	Zagreb	
1923.x.	<i>Three Orchestral Pieces</i>	Zagreb	
1923.x.	<i>Three Songs in German Manner</i>	Zagreb	
1923.x.10	<i>Three Funeral Marches</i>	Berlin	Danced
1923.x.11	<i>Theodore</i>	Glasgow	
1923.x.14	<i>Theodore</i>	Malvern	
1923.x.20	<i>Theodore</i>	Bath	
1923.x.27	<i>Theodore</i>	Chelsea Town Hall, London	
1923.xi.	<i>Three Funeral Marches</i>	Liverpool	
1923.xi.2	<i>Three Funeral Marches, Three Songs, Valses Bourgeoises</i>	Zagreb	
1923.xi.3	<i>A Long Time Ago, Theodore</i>	Liverpool	
1923.xi.7	<i>Fragments Psychologiques</i>	Boston, USA	
1923.xi.10	<i>Three Funeral Marches</i>	Berlin	
1923.xi.20	<i>Three Songs</i>	New York	
1923.xi.21	<i>For a Rich Aunt</i>	Norristown, Pennsylvania	
1923.xi.22	<i>Valses Bourgeoises</i>	Aeolian Hall	Duet, Jean Wiener and Darius Milhaud
1923.xi.29	<i>Valses Bourgeoises</i>	Aeolian Hall	
1923.xii.	<i>Valses Bourgeoises</i>	Brussels	
1923.xii.	<i>Poisson d'Or, Trois Chansons</i>	Zagreb	
1923.xii.18	<i>Three Orchestral Pieces</i>	Queen's Hall	
1924.i.6	<i>Valses Bourgeoises</i>	New York	
1924.i.11	<i>For a Rich Aunt</i>	Aeolian Hall, New York	
1924.i.12	<i>Fantaisie Espagnole</i>	Glasgow	
1924.i.16	<i>For a Rich Aunt</i>	New Jersey, USA	

¹ One of the *Three Funeral Marches*.

TABLE 7

Date	Work	Place	Notes
1924.i.28	<i>Theodore</i>	New York	
1924.ii.9	<i>Fantaisie Espagnole</i>	Queen's Hall	
1924.iii.21	<i>A Long Time Ago, Du bist, Greeneyed Monster, Lullaby, Theodore, Valses Bourgeoises</i>	New Haven, USA	
1924.iv.4	<i>Three Pieces</i>	Cardiff	
1924.iv	<i>Le Carrosse</i>	Paris	April 24, 25, 27
1924.vi.6	<i>Dialogue</i>	? NY Aeolian Hall	Song. John Barclay.
1924.vii.7	<i>Green-eyed Monster</i>	Wigmore Hall	Nancy Fry
1924.viii.28	<i>Fantaisie Espagnole</i>	Queen's Hall	Proms. Sir Thomas Beecham
1924.x.24,27	<i>Dialogue</i>	Town Hall, New York	George Morgan
1924.xi.12	<i>Poisson d'Or</i>	Cont. Music Centre, London	Henri Gil-Marchex
1924.xi.18	<i>Poisson d'Or</i>	Salle des Agriculteurs, Paris	Henri Gil-Marchex
1924.xi.27	<i>Lady Visitor</i>	Liverpool	George Hill
1925.i.2	<i>Trois Chansons</i>	Lisbon	
1925.i.15	<i>Dialogue</i>	Wigmore Hall	Suzanne de Livet
1925.i.23	<i>Three Little Funeral Marches</i>	Strasbourg	Henri Stennebruggen
1925.ii.8	<i>Dialogue, Lady Visitor</i>	Aeolian Hall, New York	John Charles Thomas
1925.ii.27	<i>Lullaby, Three Funeral Marches</i>	Wisconsin, USA	V. L. Simones and Elizabeth George
1925.iii.17	<i>For a Rich Aunt</i>	New York	Marion Rous
1925.iii.19	<i>For a Rich Aunt</i>	New York	Marion Rous
1925.iii.	<i>Valses Bourgeoises</i>	Rome	International Society for Contemporary Music.
1925.iv.3	<i>For a Rich Aunt</i>	New Jersey USA	Marion Rous
1925.iv.17	<i>Dialogue, Lullaby</i>	Wigmore Hall	Elsie Hulme
1925.iv.27	<i>Fantaisie Espagnole</i>	Queen's Hall	Royal Phil. Soc and Malcolm Sargent
1925.v.2,3,4	<i>Le Carrosse</i>	Trianon Lyrique, Paris	Stage performance
1925.vi.9, 16	<i>Le Carrosse</i>	Trianon Lyrique, Paris	Stage performance
1925.vi.8	<i>Three Orchestral Pieces</i>	Paris	Theatre des Arts Decors
1925.ix.22	<i>Dialogue between Tom etc</i>	Wigmore Hall	Judith Litante
1925.xi.30	<i>Chinoiserie</i>	Aeolian Hall, New York	Piano duet
1925.xii.3	<i>Valses Bourgeoises</i>	Salle Erard, Paris	Piano duet
1925.xii.18	<i>Three Orchestral Pieces</i>	Staatsoper, Berlin	
1926.ii.28	<i>Chinoiserie</i>	Symphony Hall, Boston	

TABLE 7

Date	Work	Place	Notes
1926.iii.15	<i>Three Funeral Marches</i>	Wigmore Hall	
1926.iv.	<i>For a Rich Aunt</i>	Lyric Theatre Hammersmith, London	Danced by Penelope Spencer
1926.v.13	<i>Three Orchestral Pieces</i>	broadcast	Conducted by Eugene Goossens
1926.vi.14 – vii.17	<i>Fugue</i>	London	Interlude to Diaghilev Ballet Russes
1926.viii.10	<i>Fantaisie Espagnole</i>	Hollywood Bowl, USA	
1926.viii.28	<i>Poisson d'Or</i>	Manchester, broadcast	
1926.x.6	<i>For a Statesman</i>	Manchester	Orchestral arrangement, danced
1926.xi.14	<i>Fugue</i>	Royal Albert Hall, London	Conducted by Sir Thomas Beecham
1926.xi.19, 20	<i>Fantaisie Espagnole</i>	Philadelphia, USA	
	<i>Fantaisie Espagnole</i>	Washington, USA	
1926.xii.15	<i>Tom Filuter</i>	London	
1926?	<i>Three Funeral Marches</i>	Hamburg	
1926.xii.3,4,6,7,8,9, 10, 11	<i>Triumph of Neptune</i>	London	Diaghilev. In later issue of <i>The Chesterian</i> , dates given were 6, 7, 8, 9, 10, 11
1927.i. and ii.	<i>For a Rich Aunt</i>	Minneapolis, Rockford, Erie, New Wilmington, Akron, Williamstown, Baltimore, Madison, USA	Piano, Marion Rous
1927.ii.17	<i>Fugue</i>	Vienna	Sir Thomas Beecham
1927.ii.23	<i>Three Funeral Marches</i>	London	Danced
1927.iii.14	<i>Dialogue</i>	Florence	
1927.iii.14	<i>Fugue</i>	London	Sir Thomas Beecham
1927.iii.18	<i>La Fiancée du Timbalier, Romance</i>	London	Songs
1927.iii.25	<i>Three Funeral Marches</i>	Los Angeles	
1927.v.	<i>Triumph of Neptune</i>	Monte Carlo	Danced, in rep.
1927.v.17	<i>Dialogue, Lullaby</i>	Paris	Songs
1927.vi.	<i>Triumph of Neptune</i>	Paris	Eugene Goossens
1927.vi-vii.	<i>Triumph of Neptune</i>	London	16, 18, 20, 22, 24, 28, 30 June, July 7, 13, 16. Diaghilev
1927.viii.16	<i>Fugue</i>	Hollywood Bowl, USA	
1927.viii.18	<i>Fantaisie Espagnole</i>	London	
1927.x. 9	<i>Dialogue</i>	New York	

TABLE 7

Date	Work	Place	Notes
1927.xi.	<i>Triumph of Neptune</i>	Austria	Ballets Russes
1927.xii.	<i>Triumph of Neptune</i>	Germany	Ballets Russes
1928.ii.	<i>Triumph of Neptune</i>	Monte Carlo	Ballets Russes, Diaghilev
1928.iii.6	<i>For a Statesman</i>	London	
1928.iii.26	<i>Lullaby, Rio Grande</i>	Paris	
1928.iv.12	<i>Fugue</i>	Bournemouth	
1928.iv.19	<i>Fugue</i>	Paris	
1928.v.2	<i>La Fiancée du Timbalier</i>	Bournemouth	
1928.v.	<i>Three Funeral Marches</i>	Rome	
1928.vi-vii.	<i>Triumph of Neptune</i>	London	Ballets Russes 28, 30 June; 4 July
1928.vii.16, 26	<i>Fugue</i>	London	Ballets Russes, Sir Thomas Beecham interlude
1928.ix.25	<i>Fantaisie Espagnole</i>	London	Symph. Orch. Henry Wood
1928.x.4	<i>Fugue</i>	Leeds	LSO Sir Thomas Beecham
1928.x.12	<i>Fugue</i>	London	LSO Sir Thomas Beecham
1928.x.26	<i>For a Canary</i>	New York	Guy Maier
1928.xi.	<i>Fugue</i>	Eastbourne	Capt Amers, cond.
1928.xii.4	<i>Triumph of Neptune</i>	London	New Eng. Music Soc. Cond. Anthony Bernard
1928.xii.6	<i>Fugue</i>	Manchester	Hallé Concert Soc.
1928.xii.10	<i>For a Rich Aunt</i>	London	Danced by Penelope Spencer
1929.iii.1, 2	<i>Triumph of Neptune Suite</i>	Philadephia	Cond. Eugene Goossens
1929.iii.5	<i>Triumph of Neptune Suite</i>	New York	Cond. Eugene Goossens

Table 8. Performances of Berners' ballets.

Source: J. P. Wearing: *The London Stage*.¹

This table is not fully comprehensive. Wearing does not mention performances given by the Ballet Rambert at The Mercury Theatre, thus, for example, omitting the first performance of *Foyer de Danse* on 9th October 1932.

Abbreviations:

<i>DT</i>	<i>Daily Telegraph</i>	<i>St</i>	<i>The Stage</i>
<i>STi</i>	<i>Sunday Times</i>	<i>Obs</i>	<i>Observer</i>
<i>Ti</i>	<i>The Times</i>	<i>Spec</i>	<i>Spectator</i>
<i>E</i>	<i>The Era</i>	<i>NS</i>	<i>New Statesman</i>
<i>ILN</i>	<i>Illustrated London News</i>		
<i>Nat</i>	<i>The Nation and Athenaeum</i>		

Year/ref	Work	Dates	No. ²	Notes and dates of reviews.
1925.58	<i>Smaragda's Lover</i> ³	February	1	Three Hundred Club. Reviews: <i>Ti</i> 24/2, 10; <i>E</i> 28/2, 7; <i>Nat</i> 28/2 748; <i>STi</i> 1/3; <i>Obs</i> 1/3, 11
1926.354	<i>Triumph of Neptune</i>	December	9	<i>Obs</i> 5/12, 13; <i>Spec</i> 11/12, 1065; <i>Ti</i> 6/12, 12
1927.171	<i>Triumph of Neptune</i>	June, July	10	<i>Obs</i> 26/6
1928.262	<i>Triumph of Neptune</i>	June, July	3	No reviews noted.
1930.97	<i>Cochran's Revue</i>	27 March to 25 October	245	<i>Luna Park</i> reviews: <i>E</i> 2/4; <i>ILN</i> 22/3; ?5/4 588; <i>Nat</i> 5/4, 15-16; <i>Ti</i> 28/3, 12
1931.267	<i>Waterloo and Crimea</i>	16 June		Susan Salamon <i>DT</i> 16/6, 8; <i>Ti</i> 16/6, 12
1931.278	<i>Le Boxing</i>			<i>DT</i> 23/9, 6
[No refs]	[<i>Foyer de Danse</i>]	[9/10/32]		[Mercury Theatre, not in Wearing]
1935.42	<i>Foyer de Danse</i>	February	8	<i>Ti</i> 5/2
[1935.47]	[<i>Le Rugby</i>]	[February]	[5]	[Lord Berners acknowledged, but the music was by Poulenc, first performed 1930; see Ballet Rambert books.]
1937.32	<i>Foyer de Danse</i>	February		<i>NS</i> 13/2
1937.33	<i>Le Boxing</i>	February		<i>NS</i> 13/2
1937.131	<i>Wedding Bouquet</i>	April, May	3	Sadler's Wells. <i>NS</i> 1/5/37, 716. <i>Obs</i> 2/5, 19; <i>Spec</i> 30/4, 805; <i>STi</i> 2/5, <i>Ti</i> 28/4
1937.160	<i>Foyer de</i>	28 May	1	<i>Obs</i> 30/5, 18; <i>St</i> 3/6, 10; <i>Ti</i> 29/5, 12

¹ J. P. Wearing *The London Stage* 1920-1929, Scarecrow Press USA 1984, 1-3; 1930-1939 Scarecrow Press USA 1990, 1-3; 1940-1949 Scarecrow Press USA 1991, 1-2; 1950-1959 Scarecrow Press USA 1993, 1-3

² Number of performances.

³ *The Times* review: 'a mixed salad' of conversations on topics – birth control or compulsory maternity (rape), Prime Ministers, the purchase of titles, a National Theatre, the folly of editors and the turpitude of dramatic critics. No mention of the music.

TABLE 8

	<i>Danse</i>			
1937.331	<i>Wedding Bouquet</i>	October, November	9	Sadler's Wells; contd. January, February, March 1938
1937.360	<i>Foyer de Danse</i>	16 Nov	1	Savoy <i>Ti</i> 17/11
1938.318	<i>Wedding Bouquet</i>	November, Dececeember	5	Sadler's Wells <i>Ti</i> 4/11, 12
1939.95	<i>Cupid and Psyche</i>	April, May	4	<i>NS</i> 6/5, 679; <i>Obs</i> 30/4, 13; <i>Spec</i> 5/5, 761; <i>St</i> 4/5, 11; <i>Ti</i> 28/4, 14
1940.44	<i>Foyer de Danse</i>	February, April	12	Arts Theatre
1940.71	<i>Sporting Sketches</i>	April	8	Benjamin, Poulenc and Berners No reviews noted.
1940.112	<i>Wedding Bouquet</i>	June, July, August	6	Rev. <i>NS</i> 22/6
1941.28	<i>Wedding Bouquet</i>	February	2	Sadler's Wells
1941.63	<i>Wedding Bouquet</i>	May, June	13	New Theatre <i>St</i> 22/5, 5; <i>Ti</i> 21/5, 6
1943.83	<i>Wedding Bouquet</i>	June, September, October	18	<i>NS</i> 19/6, 400; <i>St</i> 17/6, 1
1943.179	<i>Wedding Bouquet</i>	December		10 performances in total together with next entry down.
1944	<i>Wedding Bouquet</i>	January, July		No reviews noted.
1946.259	<i>Les Sirènes</i>	November, December, January 1947	19	Reviews: <i>NS</i> 23/11, 376; <i>Obs</i> 17/11, 2; <i>St</i> 14/11, 1; <i>Ti</i> 13/11, 8
1949.30	<i>Wedding Bouquet</i>	February, March, May, June, August	12	<i>Obs</i> 28/8, 6; <i>Spec</i> 25/2, 254, <i>St</i> 24/2, 7; <i>Ti</i> 18/2, 7
1950.99	<i>Wedding Bouquet</i>	15 May	1	<i>Ti</i> 16/5, <i>Obs</i> 21/5, 6
1950.151	<i>Wedding Bouquet</i>	July	1	No reviews noted.
1951.80	<i>Wedding Bouquet</i>	May	3	No reviews noted. <i>NS</i> 5/5, 502

Table 9. Combined newspaper and periodical entries, 1869-1950.

This table of newspaper and periodical entries starts with the naval career of Berners' father, Hugh Tyrwhitt. It is compiled from various sources, including *The Times Digital Archive*, Album 8 in the Berners Archive and a grey file (numbers with small 'g' in table) also in the Archive which is believed to be the work of Gavin Bryars. The table is included because it gives a very good overview of various public aspects of the life of Berners' parents and his own career. Some of the entries are significant, some trivial. It is not a complete record, but gives a unique flavour. The two entries *12 and *13 relate to the wrong person, a different Tyrwhitt, and illustrate the dangers of newspaper Archives. Entry *13 was mis-recorded as 'H' and I failed to check entry *12 sufficiently accurately; it was such a good story.

	Date	Paper	p/c ¹	Contents
1	1869.x.19	<i>Times</i>	6f	Tyrwhitt (Berners' father, Hugh) nominated naval cadet.
2	1870.v.11	<i>Times</i>	5b	Julia Foster (Berners' mother) presented at court by her mother.
3	1875.i.29	<i>Times</i>	10e	Royal Mail steamer on Fire, Barbados. Tyrwhitt commended for 'good service'.
4	1875.v.8	<i>Times</i>	13c	Julia Foster attended court.
5	1877.vi.23	<i>Times</i>		Tyrwhitt attended State Ball.
6	1880.xii.9	<i>Times</i>	11a	Sub-Lieut. on <i>Helicon</i> when commissioned.
7	1881.v.19	<i>Times</i>	10a	To <i>Hercules</i> .
8	1881.vi.11	<i>Times</i>	12e	To <i>Agincourt</i> as Flag-Lieut. to Rear Admiral The Hon. Henry Glyn OB.
9	1882.vi.21	<i>Times</i>	12c	To <i>Hercules</i> as Flag-Lieut to Rear Ad. His RH the Duke of Edinburgh
10	[1882.viii.10]			[Tyrwhitt and Julia married]
11	1883.i.16	<i>Times</i>	10a	Flag-Lieut. to Vice-Admiral Lord John Hay KCB.
*[12]	[1883.vi.21]	<i>Times</i>	6f	[*Hon. Philip B. Tyrwhitt. Courtmartial. Conduct unbecoming officers and gentlemen ...]
*[13]	[1883.vii.4]	<i>Times</i>	5f	[*Hon. Philip Tyrwhitt re-instated, placed at bottom of list of sub-lieutenants. <i>The Times</i> recorded this as 'H. Tyrwhitt'.]
14	[1883.ix.18]			[Gerald Hugh Tyrwhitt, later Lord Berners, born.]
15	1886.iv.9	<i>Times</i>	10d	To <i>Vernon</i> .
16	1886.vi.3	<i>Times</i>	7f	<i>Hercules</i> , as Flag-Lieut. to Vice-Admiral Baird during summer cruise.
17	1886.vi.14	<i>Times</i>	7f	Appt. became permanent.
18	1887.iv.6	<i>Times</i>	10b	To <i>Excellent</i> , additional for a short course.
19	1887.v.19	<i>Times</i>	6a	Julia presented to Princess of Wales at 'a Drawing Room'.
20	1888.viii.28	<i>Times</i>	10e	Appt. to <i>Opal</i> .
21	1890.x.22	<i>Times</i>	7b	To <i>Excellent</i> .
22	1890.x.28	<i>Times</i>	6f	Torpedo and gunnery course.
23	1891.i.3	<i>Times</i>	7d	To <i>Amore</i> to date Jan 1.

¹ p/c = page and column, '8' are from Album 8 in the Archive, and 'g' figures are from the grey file in the Archive.

TABLE 9

	Date	Paper	p/c ¹	Contents
24	1894.ii.1	<i>Times</i>	7g	Funeral of Tyrwhitt's father.
25	1894.ix.4	<i>Times</i>	5e	Commander. Appt. to the <i>Achilles</i> and Nile.
26	1895.x.12	<i>Times</i>	7e	Appt. <i>Surprise</i> , despatch vessel.
27	1895/6/7/8	<i>Times</i>		Various mentions of movements of <i>Surprise</i> , with Tyrwhitt as Commander.
28	1899.vii.10	<i>Times</i>	10c	Appt. <i>Pique</i> , cruiser at Devonport.
28a	1899.x.3	<i>Times</i>	4	Obituary of William Orme Foster, Berners' maternal grandfather.
29	1900.iii.15	<i>Times</i>	7e	Appt. <i>Renown</i> as Flag Captain.
30	1900.viii.10	<i>Times</i>	9g	<i>Renown</i> in Malta, 3rd summer cruise
31	1900.x.23	<i>Times</i>	9g	<i>Renown</i> – HT Captain.
32	1900.xii.24	<i>Times</i>	8g	<i>Renown</i> , flagship of Vice-Ad. Sir John A. Fisher arrived in Malta from Plates.
33	1902.viii.20	<i>Times</i>	5e	Tyrwhitt appt. Private Secretary to the First Lord of the Admiralty. Longish c.v.
34	1902.xi.17	<i>Times</i>	6a	Visited Sandringham.
35	1903/4/5	<i>Times</i>		Various attendances on the King, inc. Balmoral.
36	1905.vi.13	<i>Times</i>	8a	<i>Renown</i> to India, temporary rank of Commodore.
37	1905.vii.8	<i>Times</i>	9a	Mrs Hugh Tyrwhitt among many attending Their Majesties' State Ball.
38	1905 xii.19	<i>Times</i>	12a	<i>Renown</i> arrived at Colombo.
39	1906.i.11	<i>Times</i>	6b	<i>Renown</i> taking Prince and Princess of Wales to Burma.
40	1906.iii.20	<i>Times</i>	5a	Honours at the end of India trip – Tyrwhitt: Star of India.
41	1906.vi.13	<i>Times</i>	12a	Julia at Princess of Wales concert in aid of Mission to Seamen.
42	1907.x.9	<i>Times</i>	9c	Tyrwhitt appt. Naval Aide-de-camp to His Majesty the King.
43	1907.xi.1	<i>Times</i>	6c	Tyrwhitt died aboard <i>Caledonia</i> , obituary.
44	1907.xi.6	<i>Times</i>	12a	Memorial service at Brompton Parish Church – list of attendees.
45	1917.viii.20	<i>Times</i>	3f	Death of Berners' grandmother, Baroness Berners, obituary.
46	1917.x	<i>Chesterian</i>	8/2	Mentions letter by Stravinsky to Chester re. Tyrwhitt.
47	1918.i.26	<i>Musical America</i>	8/66	Entertaining review by 'A.W. K.' of <i>The Funeral Marches</i> . 'A British Leo Ornstein ...'
47a	1918.v.11	<i>Times</i>	9c	Review of recently published <i>Three Funeral Marches</i> (Chester), 'leanings towards Schönberg'.
48	1918.ix.9	<i>Times</i>	11c	Obituary of Berners' uncle, Robert Tyrwhitt-Wilson, 8th Baron (inherited in 1917 on mother's death).
49	1918	<i>Chesterian</i>	8/71	Review of <i>Fragments Psychologiques</i> .
50	1919	unknown	8/63	Review of <i>Fragments Psychologiques</i> .
51	1919.i.	unknown	8/45	Sunday Lecture Society. John Tobin on 'The Glories of British Music', including Berners.

TABLE 9

	Date	Paper	p/c ¹	Contents
52	1919.iii	unknown	8/13	<i>Orchestral Pieces</i> . Manchester concert, Hallé, Goossens. 'Out-Stravinskied Stravinsky.'
53	1919 [iii]	unknown	8/72	<i>Chinoiserie</i> . Manchester 'fireworks' – review.
54	1919.iii.16	<i>National News</i>	8/69	Special correspondent's review of Manchester concert.
55	1919.iv.29	<i>Times</i>	15e	Review of <i>Trois Pièces</i> as performed in Paris concert.
56	1919.v.26	<i>Star</i>	5.3;1g	Title/name change
57	1919.vi.20	<i>Daily News</i>	9.5;2g	Ground landlord – music frankly revolutionary
58	1919.vi	<i>Chesterian</i>	8/3	Florent Schmitt article: <i>Funeral Marches, Chinoiserie</i> etc. 'They all please me enormously.'
59	1919	unknown	8/19	<i>Orchestral Pieces</i> . Notice of interlude tomorrow at 8.30.
60	1919.vi.	unknown	8/15	<i>Orchestral pieces</i> . Interlude at Ballet Russes, Alhambra.
61	1919.vi.19	<i>Daily Mail</i>	8/43	'R62' mentions the praise of Florent Schmitt for the futurist composer.
62	1919.v-vii	<i>Times</i>		Sales of various estates.
63	1919.vii.13	<i>Observer</i>	9d	Ernest Newman. Article 'New Lamps for Old.' Critical review of <i>Poisson d'Or</i> . Gets Berners' compositions in the wrong chronological order.
64	1919.viii.10	<i>Observer</i>	8c	Letter from Berners in Rome dated 23 July in reply to Newman's article.
65	1919.viii.16	<i>Times</i>	8e	Promenade Concert programme announcement.
66	1919.viii.17	<i>Observer</i>	7c	Long article by Newman 'The Modern Creed', draws parallels between music of Satie and Berners.
67	1919.viii.24	<i>Observer</i>	8	Letter in reply from Berners, dated 18 August from Faringdon, conciliatory, and thanking him for the publicity.
68	1919.viii.31	<i>Observer</i>	4e	Letter from Newman dated 29 August, – if composition by Berners written for Newman he would review it well.
69	1919.viii	<i>Organist and Choirmaster</i>	8/31	D. C. Parker about several of Berners' compositions, but mainly on <i>Poisson d'Or</i> , the quality of paper and Goncharova's cover.
70	1919.ix.24	unknown	8/18	<i>Fantaisie Espagnole</i> . Notice of Promenade Concert.
71	1919.ix.24	<i>Programme</i>	8/65	Mentions artistic and literary humorists, but notes the shortage of musical wits. Sullivan nowhere without Gilbert.
72	1919.ix.25	unknown	8/14	<i>Fantaisie Espagnole</i> . Promenade performance, Sir Henry Wood.
73	1919.ix.25	unknown	8/23	<i>Fantaisie Espagnole</i> . Review by Edwin Evans.
74	1919.x.25	<i>Musical America</i>	8/44	Long article by Edwin Evans describing good reception of Berners' music by audiences. Mentions <i>Fantaisie</i>

TABLE 9

	Date	Paper	p/c ¹	Contents
				<i>Espagnole, Funeral Marches, Poisson d'Or, Three Orchestral Pieces.</i>
75	1919.xi	unknown	8/30	Studied under Malipiero and Stravinsky. Diaghilev in Promenade audience.
76	1919.xii.	<i>Chesterian</i>		Eugene Goossens' article on Berners.
77	1919	unknown	8/33	<i>Three Orchestral Pieces</i> , arrangement of <i>Valses Bourgeoises</i> . Debate about format for 4 hands, one piano versus two – perhaps influenced by writer's growing width!
78	1919	unknown	8/36	Publication of <i>Valses</i> with Larionov's modern print covers.
79	1920.i.1	<i>Chesterian</i>		Article by Edwin Evans on Berners
80	1920.i.17	unknown	8/10	<i>Orchestral Pieces</i> . Review, Bournemouth S.O. conductor Dan Godfrey.
81	1920.i.30	<i>Christian Science Monitor</i>	8/32	Writer from Boston describes Berners' humour and the influence of Stravinsky. He rates both Berners and Goossens.
82	1920.ii.11	<i>Times</i>	19b	Berners attended opening of <i>Pygmalion</i> .
83	1920.v.	unknown	8/55	Photo of Berners taken from an unidentified newspaper.
84	1920.v.	<i>Tatler</i>	8/57	Lord Lathom's concert included a song by the futurist musical peer.
85	1920.v.21	<i>Times</i>	10a	<i>French Songs</i> to be performed at Steinway Hall by Miss Olga Haley
86	1920.v.21	<i>Times</i>	14a	Review of recital. 'There is little but courage to commend ...'
87	1921.v.21	<i>Times</i>	13a	Berners arrived in Florence.
87a	1921.vi.8	<i>Times</i>	10c	Review of 'Spanish Fantasy': 'so much pleasant toying with foreign fancies' in Goossens' concert with <i>The Rite of Spring</i> .
88	1921.vi.19	<i>Times</i>	11a	Berners left for Paris.
88a	1921.vii.13	<i>Times</i>	15c	Funeral of uncle, Leonard Tyrwhitt, Canon of Windsor.
89	1921.xii.22	<i>Daily Express</i>	5.3;3g	Poets do homage to Mme Tetrzzini, singer.
90	1921.xii.27	<i>Daily Express</i>	5.6;4g	Carol singers in masks.
91	1922.v.11	<i>Times</i>	11b	Berners has bought 3 Chesham Place.
92	1922.v.24	<i>Times</i>	11b	Berners at Aix-les-Bains.
93	1922.viii.26	<i>Times</i>	9a	Berners left for Italy and will be away for two months.
94	1922.xii.1	<i>Times</i>	15b	Berners has returned.
95	1922.xii.27	<i>Times</i>	13d	Death of Lady Knollys [Ardyn]. Family links with court.
96	1923.iii.31	<i>Times</i>	6a	Bournemouth Festival, inc. LB
97	1923.iii.31	<i>Christian Science Monitor</i>	8/77	G. Jean-Aubry: Profile and interview of Berners and new comic opera, <i>Carrosse</i> . One of the few 'un-spun' sources of information about how Berners wrote. Mentioned that Diaghilev and Monte Carlo interested

TABLE 9

	Date	Paper	p/c ¹	Contents
				in opera.
98	1923.viii.14	<i>Times</i>	11e	Salzburg Festival.
99	1923.viii.29	<i>Daily Sketch</i>	5.1;5g	Salzburg – Berners makes Schoenberg sound like J. S. Bach. Rolls-Royce and piano. New Opera.
100	1923.viii	<i>Music Bulletin</i>	8/68	Edward J. Dent on Salzburg Festival. Berners' composition one of the most directly successful items.
101	1924.i.7	<i>Times</i>	10d	Ad. for <i>Fantaisie Espagnole</i> at Queen's Hall.
102	1924.ii.11	<i>Times</i>	7f	Review of <i>Fantaisie Espagnole</i> – no comment on music.
104	1924.x23	<i>Times</i>	11c	Subscribed to clavichord by Arnold Dolmetsch on Robert Bridge's 80th birthday [Poet Laureate].
105	1924.xi.14	<i>Times</i>	10c	<i>Poisson d'Or</i> played by M. Gil-Marchex at Contemporary Music Centre – 'there is nothing [in it] to understand.'
106	1924	unknown	8/7	<i>Carrosse</i> , photo and note.
107	1924	unknown	8/8	<i>Carrosse</i> , Paris gossip, review.
108	1924	unknown	8/9	<i>Carrosse</i> . Woman correspondent in Paris. Gossip. Rehearsals dreadful.
109	1924	unknown	8/76	<i>Carrosse</i> : Review of Paris performance, 24 April.
110	1925.i.31	<i>Daily Sketch</i>	5.3;6g	Berners attended Honegger concert with score. Did not boo.
110a	1924.ii.24	<i>Times</i>	10c	Review of 300 Club performance, <i>Smaragda's Lover</i> . No mention of music.
111	1925.iv.27	<i>Daily Sketch</i>	5.3;7g	Modern music at Queen's Hall tonight. <i>Fantaisie Espagnole</i> .
112	1925.viii.1	<i>Times</i>	10b	The New Music. An International Society. Edward Dent. Mention of Berners.
113	1925.viii.15	<i>Times</i>	13a	Berners arrived in Salzburg.
114	1926.iii.1	<i>Times</i>	8g	Berners at party.
115	1926.iii.13	<i>Times</i>	15b	Berners leaving England for Rome today.
116	1926.iii.19	<i>Times</i>	12b	Recital by Miss Marcelle Meyer: 'Lord Berners's "Petites Marches Funèbres" proved very cumbersome jokes and very ugly music, while a "Gymnopédie" by Satie truly represented the Father of all this nonsense.'
117	1926.iv.12	<i>Times</i>	12c	Penelope Spencer danced 'Funeral March for Dead Aunt' most successfully.
118	1926.v.12	<i>Times</i>	14d	Radio programme. LB's orchestral pieces to be played.
119	1926.viii.25	<i>Daily Sketch</i>	5.4;9g	Venice. Harpsichord, spinet, piano. Fancy dress party.
120	1926.i.9	<i>Daily Sketch</i>	5.1;10g	Berners has virginal in car. Owns a harpsichord and spinet.

TABLE 9

	Date	Paper	p/c ¹	Contents
121	1926.x.14	<i>Daily Express</i>	9.4;11g	Ref. to Penelope Spencer dancing to 'Rich Aunt'.
122	1926.	<i>Evening Standard</i>	10.4;12g	Ref. to same event – 'Penelope Spencer's eccentric dancing a joy'.
123	1926.xi.8	unknown	8/52	Review of <i>Fugue</i> , first concert performance. Sir Thomas Beecham conducted the LSO at the Albert Hall.
124	1926.xi.22	<i>Daily Sketch</i>	5.4;13g	Berners has flu. Looking forward to <i>Schottische</i> (from <i>Triumph of Neptune</i>). Rehearsed in Venice this summer.
125	1926.xi	<i>Observer</i>	8/78	Interview with Sacheverell Sitwell on the <i>Triumph of Neptune</i> coming at the Lyceum.
126	1926.xii.4	<i>Times</i>	14d	Long review of <i>Triumph</i> . No mention of music.
127	1926.xii.6	<i>Times</i>	12b	<i>Triumph of Neptune</i> . 'The music ... is for the most part light and melodious ...'
128	1926.xii.6	<i>Daily Express</i>	8.3;14g	Titled people in audience for first night of <i>Triumph of Neptune</i> .
129	1926.xii.24	<i>Daily News</i>	8/50	Gloomy article about the state of British music. <i>Triumph of Neptune</i> an amusing score, but not likely to add to growing reputation.
130	1927.i.11	<i>Daily Sketch</i>	8.1;15g	Berners bought a Gauguin and a Corot. Truffle pig bought in Italy. Studies in manner of Gertrude Stein. House overlooking Forum.
131	1927.iii.15	<i>Times</i>	14b	Review of Beecham and LSO performing <i>Fugue</i> . 'Strenuous ... orchestration ... entertaining ... lather ...'
132	1927	unknown	8/88	G. de Pawlowski. Review of <i>Triumph of Neptune</i> . [In French.]
133	1927.iv.26	unknown	8/86	Henri Anger. Long rave review in French of Monte Carlo production of <i>Triumph of Neptune</i> .
134	1927.v.30	<i>Le Figaro</i>	8/89	P.-B. Gheusi. Review of 20 years of Ballets Russes in Paris, included mention of <i>Triumph of Neptune</i> .
135	1927.vi.1	unknown	8/87	Henry Malherbe: Three pages on 'Chronique Musicale' including mention of <i>Triumph of Neptune</i> and <i>La Chatte</i> [Sauguet].
136	1927.vi.21	<i>Times</i>	9f	<i>Triumph of Neptune</i> . 'Music clearer, revised scoring or better performance.'
137	1927.vi.28	<i>Daily Sketch</i>	5;16g	Description of weekend at Coombe, listening to Eugene Goossens, and watching Berners paint still life.
138	1927.vii.8	<i>Daily Mail</i>	11.3;17g	Gala performance before King Faud included <i>Triumph of Neptune</i>
139	1927.xii.5	<i>Times</i>	12.d	Festival of English Music, Czechoslovakia, concert 13 Dec will include music by Berners.
140	1927.xii.24	<i>Daily Express</i>	4.5;18g	Berners staying in Cannes. Paintings.

TABLE 9

	Date	Paper	p/c ¹	Contents
141	1928.i.12	<i>Times</i>	15.c	Berners visits Winter Exhibition at Royal Academy.
142	1928.ii.2	<i>Daily Express</i>	19g	Berners at a private view.
143	1928.ii.7	<i>Times</i>	8d	Berners at Londonderry House reception.
144	1928.iii.30	<i>Times</i>	14d	Berners at celebration and dinner for Sir E. German.
145	1928.iii.31	<i>Times</i>	17c	Berners at inaugural concert of New English Music Society
146	1928.iv.13	<i>Times</i>	12c	<i>Fugue</i> at Bournemouth Festival. Brilliant piece of make-believe which needs equally brilliant treatment. ... The orchestra didn't quite achieve it.'
147	1928.v.22	<i>Times</i>	14b	Ballets Russes in Brussels: <i>Triumph of Neptune</i> .
148	1928.vii.19	<i>Daily Sketch</i>	20g	Duchess of Sutherland's fancy dress ball inc. Berners.
149	1928.ix.5	<i>Times</i>	10c	Leeds Music Festival inc. <i>Fugue</i> .
150	1928.ix.26	<i>Daily Express</i>	21g	Berners abroad. <i>Fantaisie Espagnole</i> played at Queen's Hall. Berners a humourist with double talent.
151	1928.ix.22	<i>Times</i>	13b	Berners will be away for 2-3 months
152	1928.x.6	<i>Times</i>	14b	<i>Fugue</i> review – an agreeable five minutes of rather raw humour between ... more serious occupations.
153	1928.x.13	<i>Times</i>	17j	Review of <i>Fugue</i> ... 'put us in a good humour'
154	1928.xii.7	<i>Times</i>	14c	Third Concert of New English Music Society. New <i>Triumph of Neptune</i> suite, three movements, well received. Long.
155	1928.xi.22	<i>Daily Express</i>	19.4;22g	Noble artists.
156	1929.iv.12	<i>Times</i>	12b	Goupil Gallery exhibition included Berners' "The Coliseum".
157	1929.v.1	<i>Times</i>	19b	Berners has left London for Brussels.
158	1929.vii.17	<i>Times</i>	14e	Advertisement for Three Choirs Festival, Worcester, includes work by Berners on 8 July.
159	1929.vii.24	<i>Times</i>	16e	Berners at dinner at Wimborne House.
160	1929.ix.20	<i>Times</i>	12d	<i>Triumph of Neptune</i> . Promenade concert review. Cheerful, too long, irrelevant.
161	1929.xi.1	<i>Times</i>	19b	Berners a guest of Lady Cunard at Hallowe'en Ice Carnival.
162	1929.xii.13	<i>Times</i>	17b	Berners a guest at 'Joy of Life Ball'.
163	1930.iii.8	<i>Evening News</i>	12.2;23g	Cochran's Revue, and <i>Luna Park</i> .
164	1930.iv.11	<i>Times</i>	12e	Photographs exhibited included Berners as a bird of paradise, and Mr Christopher Wood.
165	1930.v.1	<i>Times</i>	19b	Berners' <i>Fanfare</i> composed for Musicians' Benevolent Society.
166	1930.v.9	<i>Times</i>	18c	Review of nine new fanfares, no mention of Berners'.
167	1930.ii.13	<i>Times</i>	17c	Berners attended dinner-dance for coming-of-age of Lady Mary Lygon

TABLE 9

	Date	Paper	p/c ¹	Contents
				(Lady Dorothy Heber Percy's sister).
168	1930.ii.17	<i>Times</i>	12d	<i>Le Boxing</i> reviewed – music borrowed from <i>Triumph of Neptune</i> .
169	1931.ii.20	<i>Faringdon Advertiser</i>	2.2;24g	15 Feb, death of Julia – details of funeral, wreaths etc.
170	1931.iii.16	<i>Times</i>	10d	<i>Triumph of Neptune</i> suite – LSO. Long review. Full of wit, many moments of charm and pretty spots of colour, but too fragmentary ... etc. Long.
171	1931.iii.27	<i>Faringdon Advertiser</i>	2.2/3;25g	21 March death of Col. Ward Bennitt. Details of funeral.
172	1931.v.8	<i>Times</i>	9e	Attended inaugural dinner of Anglo-Hungarian Society
173	1931.v.16	<i>Times</i>	15d	Berners at Second Aeolus Concert at Grosvenor Square res. lent by Lady Cunard – Mme Lotte Lehmann and Mme Elisabeth Schumann sang.
174	1931.v.20	<i>Evening News</i>	8.3;26g	Berners in box at opera.
175	1931.v.27	<i>Times</i>	15f	Berners at reception given by the Cochrans.
176	1931.vi.11	<i>Times</i>	14e	Camargo season announcement. <i>Waterloo and the Crimea</i> , with music by Berners.
177	1931.vi.11	<i>Times</i>	19b	Berners at performance of <i>Lady Windermere's Fan</i> .
178	1931.vi.12	<i>Times</i>	14c	Goupil Gallery exhibition including Berners' 'Farm Buildings'.
179	1931.vi.13	<i>Times</i>	15c	At Miss Harriet Cohen's lunch, other guests include Bax, Francis Toye etc. [Publication of Bach Arrangements in 1932.]
180	1931.vi.15	<i>Times</i>	10b	<i>Waterloo</i> and <i>Le Boxing</i> in current season of ballet. [Ballet Rambert]
181	1931.vi.16	<i>Times</i>	12e	<i>Waterloo</i> . Lengthy review, 'vivacious music' and plot.
182	1931.vi.18	<i>Times</i>	12c	Berners one of the English lenders of a Matisse in the Paris Exhibition.
183	1931.vi.23	<i>Times</i>	19d	Berners among dinner guests.
184	1931.vi.23	<i>Evening News</i>	6.4;27g	<i>Le Boxing</i> and <i>Waterloo and the Crimea</i> .
185	1931.vi.21	<i>Observer</i>		<i>Waterloo</i> a failure: 'piece is silly, set to silly music.'
186	1931.vii.8	<i>Times</i>	12c	Mention of portrait of Berners by Baroness D'Erlanger.
187	1931.vii.9	<i>Times</i>	12d	Long review of Berners' exhibition at the Lefèvre Gallery.
188	1931.viii.14	<i>Times</i>	13b	Berners has left 3 Halkin St, now at Faringdon House
189	1931.x.19	<i>Times</i>	4a	<i>Luna Park</i> to receive first concert performance.
190	1931.x.16	<i>Times</i>	12.b	Goupil Exhibition: 'Faringdon House from the Lake.'
191	1931.xii.31	<i>Times</i>	3g	Faringdon to be let furnished.
192	1932.i.13	<i>Times</i>	13d	Attended Mansion House private supper and dance.

TABLE 9

	Date	Paper	p/c ¹	Contents
193	1932.ii.25	<i>Times</i>	17c	Signed tribute to Mr George Moore on 80th birthday, inc. Berners.
194	1932.iv.2	<i>Evening News</i>	2.4;28g	Disappointed by <i>Luna Park</i> , but it was charming.
195	1932.iv.19	<i>Times</i>	17b	Attended Mrs William E. Corey's lunch party at Claridges, inc. the Laverys, Castlereaghs, Mr Evelyn Waugh and Lady Cunard.
196	1932.v.9	<i>Times</i>	17c	Attended exhibition at Spinks.
197	1932.vi.14	<i>Times</i>	12d	Camargo Society: 'Lord Berners's cheerful <i>Luna Park</i> was played as an interlude under Mr Constant Lambert.'
198	1932.vi.15	<i>Times</i>	15c	Attended charity midnight matinee.
199	1932.vii.8	<i>Evening News</i>	3.2;29g	Berners' private view.
200	1932.viii.23	<i>Times</i>	8c	Music by Berners on radio, after 9.55 pm shipping forecast.
201	1932.ix.30	<i>Evening News</i>	6.3;30g	Publication of autobiography, part 1. All names are altered so as not to do mischief. eg Cheam.
202	1932.x.3	<i>Times</i>	12b	Announcement of Berners' <i>Foyer de Danse</i> first performed on Sunday at Ballet Club.
203	1932.x.11	<i>Times</i>	12d	Review of <i>Foyer</i> . Good, inc.: 'Lord Berners's music has enough of the satiric quality to remind us that we are not watching the dull details of routine rehearsal ...'
204	1932.xi.15	<i>Times</i>	15d	At Marchioness of Londonderry's to meet the Prime Minister
205	1932.xi.23	<i>Times</i>	10d	<i>Fanfare</i> played at annual dinner of the Musicians' Benevolent Fund.
206	1932.xi.24	<i>Times</i>	15c	Present at Second Aeolus Concert.
207	1933.i.4	<i>Evening News</i>	2.4;31g	Faringdon let, Berners concert attendance, no jokes this Christmas.
208	1933.ii.14	<i>Times</i>	15b	Returned from Spain.
209	1933.ii.17	<i>Times</i>	1.4;32g	Advertisement for new job for Berners' butler, Herbert Marshall.
210	1933.iii.25	<i>Times</i>	15g	Berners left for Delphi.
211	1933.v.16	<i>Times</i>	17b	Berners arrived in Lesbos.
212	1933.vi.12	<i>Times</i>	17b	Arrived in Rome.
213	1933.vii.5	<i>Times</i>	17b	Attended concert of French Music.
214	1933.vii.7	<i>Times</i>	12d	Exhibition of pictures, Hampstead. In room called 'Those who know what they are doing', Lord Berners' portrait of Mr Osbert Sitwell posing cloaked in a niche won second prize.
215	1933.xii.19	<i>Times</i>	15e	Attended an Edwardian Party.
216	1934.ii.2	<i>Times</i>	7e	Publication of <i>First Childhood</i> [first volume of autobiography] announced.
217	1934.ii.3	<i>Times</i>	10c	Duets at the Aeolian Hall. "Valse". Review.
218	1934.ii.9	<i>Times</i>	9a	Ad. for <i>First Childhood</i> , including quotes from Hugh Walpole (<i>Book Society News</i>), Sir John Squire (<i>Sunday Times</i>).

TABLE 9

	Date	Paper	p/c ¹	Contents
219	1934.ii.9	<i>Times</i>	9d	Full review: 'But if this book is extremely funny it is very far from being frivolous.'
220	1934.iv.23	<i>Times</i>	17c	At Salisbury Infirmary Ball.
221	1934.v.14	<i>Times</i>	17c	Sponsor of second son of Viscount Weymouth – but not present at christening.
222	1934.vi.9	<i>Times</i>	11a	Report of proceedings after Fascist Rally at Olympia on 7th June at West London Police Court. Berners gave evidence for defendants, and: 'Robert Hever [sic] Percy, a horse trainer, giving an address in Shropshire, said that a policeman knocked Lord Berners against the railings and Jackson [the defendant] shouted "You can't do that"'.
223	1934.vi.11	<i>Times</i>	10d	Mention that <i>Foyer de Danse</i> is to be given at the Mercury Theatre.
224	1934.vi.14	<i>Times</i>	12c	Reference to Berners giving evidence at court.
225	1934.vi.14	<i>Times</i>	12c	Letter to editor from Pauline Peto in support of police – despite adverse testimony from Lord Berners.
226	1934.vi.16	<i>Times</i>	15e	Attended Park Lane Concert.
227	1934.vii.19	<i>Times</i>	4f	Faringdon Rural Council turned down folly plans.
228	1934.vii.27	<i>Times</i>	8c	<i>First Childhood</i> recommended for holiday reading.
229	1934.ix.12	<i>Oxford Mail</i>	8/115	re Faringdon folly planning permission.
230	1934.x.4	<i>Daily Telegraph</i>	8/116	re Faringdon folly Inquiry.
231	1934.x.4	<i>Morning Post</i>	8/117	re Faringdon folly Inquiry.
232	1935.v.16	<i>Times</i>	14e	Advertisement for exhibition of Berners' collection of French pictures.
233	1935.v.21	<i>Times</i>	10a	Book review of Mr de la Mare's 'An Anthology of Childhood.' Discussion about memories, including Berners'.
234	1935.v.30	<i>Times</i>	14c	Review of exhibition. [ref. 232] 48 pictures, including 14 Corots and 'Entretat' by Matisse.
235	1935.vi.5	<i>Daily Telegraph</i>	8/53	<i>Fugue in C minor</i> . Part of programme for Beecham concerts in Brussels.
236	1935.vii.1	<i>Daily Mail</i>	8/51	Edwin Evans: Music lost on journey – changes to Brussels concert.
237	1935.vii.1.	<i>Times</i>	14d	Berners' music not played at first Beecham concert in Brussels because parts lost.
238	1935.vii.12	<i>Times</i>	17c	Attended dinner given by Italian Ambassador.
239	1935.viii.8	<i>Times</i>		Named as one of the sponsors of Mr Rutland Boughton's opera <i>The Lily Maid</i> .
240	1935.xii.14	<i>Melody Maker</i>	8/119	'Philosophical ramblings' on wit and satire in music by Stanley Nelson, inc.

TABLE 9

	Date	Paper	p/c ¹	Contents
				Berners.
241	1936.iii.12	<i>Times</i>	12d	Report that a new revue, <i>Spread IT about</i> includes 'a ballet to music by Lord Berners'. Saville Theatre. [This was late starting, then reviewed 2.iv.36, 12c with ballet <i>Four Winds</i> but no mention of Berners – music by William Walker.]
242	1936.iv.1	<i>Times</i>	14e.	<i>Foyer de Danse</i> reviewed – Ballet Club at the Cambridge Theatre.
243	1936.v.16	<i>Times</i>	12d	Review of Berners' paintings: 'He appears to see instinctively and naturally with Corot's eyes, etc ...'
244	1936.v.26	<i>Times</i>	10d.	'Some new books' includes <i>The Camel</i> by Berners.
245	1936.v.28	<i>Times</i>	14b	Berners' music to be played by Swedish guest conductor and BBC SO.
246	1936.vi.11	<i>Times</i>	21e	Attended Lady Dunn's dance.
247	1936.vii.24	<i>Times</i>	9c	Good book review of <i>The Camel</i> .
248	1936.ix.23	<i>Times</i>	15b	Returned to London from Austria.
249	1936.xi.17	<i>Times</i>	14b	Announcement of review <i>To and Fro</i> , and a ballet by Berners
250	1936.xi.27	<i>Times</i>	12c	<i>To and Fro</i> 'charmingly danced by Miss Maude Lloyd and Mr Hugh Laing, would come to no harm in the revue of satire ...'
251	1936.xii.21	<i>Times</i>	9g	'News in Advertisements': 'Lord Berners wishes to DISPOSE of TWO ELEPHANTS and ONE SMALL RHINOCEROS (latter house trained). Would make delightful Christmas presents. Apply R. Heber-Percy, Faringdon House, Berkshire.
252	1936.xii.21	<i>Times</i>	1.4;33g	Advertisement for disposal of two elephants and 1 small rhinoceros.
253	1936.xii.22	<i>Times</i>	9c	Article: 'Oh, and an elephant for Willie. That definitely is the lot, I think.'
254	1937.i.2	<i>Times</i>	13d	Attends dance.
255	1937.i.25	<i>Times</i>	4b	Berners' horse 'Passing Fancy' entered in the 3.00pm Quorn Handicap Steeplechase. Leicester.
256	1937.ii.26	<i>Times</i>	14e	Review of Royal Philharmonic Society concert which included <i>Triumph of Neptune</i> suite. 'However, its impudent burlesque and bright colouring made an amusing ending to a rather heavy evening.'
257	1937.iii.9	<i>Times</i>	6c	'Passing Fancy' to race in Wolverhampton.
258	1937.iii.27	<i>Times</i>	10c	Notice of new ballet: <i>Wedding Bouquet</i> .
259	1937.iv.28	<i>Times</i>	10g	Court Circular, Berners included among famous in first-night audience.
260	1937.iv.28	<i>Times</i>	14b	Review – <i>Wedding Bouquet</i> quite long, quite good.
261	1937.vii.31	<i>Times</i>	10a	List of subscribers for seats in the park

TABLE 9

	Date	Paper	p/c ¹	Contents
				includes £5 from Berners
262	1937.xi.17	<i>Times</i>	14c	Charity matinee; Mme Rambert included <i>Foyer de Danse</i> .
263	1937.xii.13	<i>Times</i>	15b	LB included in Lady Diana Cooper's party to Bavarian Christmas Tree Ball.
264	1937.xii.14	<i>Times</i>	19b	Attended dinner dance of the Ladies Lygon and Lord Beauchamp.
265	1937.xii.18	<i>Times</i>	10a	Photographic show of portraits by Dr Harlip, included Berners, Pearl Argyle, Mr Beverley Nichols, Mr Bernard Shaw and Furtwängler.
266	1937.xii.18	<i>Times</i>	3f	Robert Heber Percy cited in undefended divorce case – Lady Castlerosse née Delavigne at an hotel in Paris in February 1936.
267	1938.iv.25	<i>Times</i>	25a	<i>Wedding Bouquet</i> to be televised at 9.25 pm.
268	1938.iv.27	<i>Times</i>	16d	<i>Wedding Bouquet</i> broadcast again in afternoon.
269	1938.vi.11	<i>Times</i>	15b	Attended dinner.
270	1938.vi.28	<i>Bournemouth Echo</i>	8/90	Reference to new version of <i>Triumph of Neptune</i> by Frederick Ashton and VicWells Ballet.
271	1938.vii.15	<i>Times</i>	10e	Attended reception at Hampton Court Palace.
272	1938.xi.2	<i>Times</i>	17d	Attended reception after Sibelius concert.
273	1938.xi.4	<i>Times</i>	12c	Review of <i>Wedding Bouquet</i> . Good.
274	1938.xi.10	<i>Times</i>	19d	Attended concert given under Mlle Nadia Boulanger.
275	1939.ii.2	<i>Times</i>	10c	On committee of International Confederation of Authors' and Composers' Societies – list of composers inc. Bax, Bliss, Lambert, Vaughan Williams ...
276	1939.iii.29	<i>Times</i>	14e	Announcement of <i>Cupid and Psyche</i> to be produced in April. 3 paragraphs.
277	1939.iii.31	<i>Times</i>	12d	Among lenders of modern French art.
278	1939.iv.5	<i>Daily News-Chronicle</i>	8/101	Gladys Boyd wrote an introduction to <i>Cupid and Psyche</i> headed 'Lawn Gay with Dyed Pigeons'.
279	1939.iv.9	<i>Observer</i>	8/100	Article about Faringdon, lunch, colours, and work process.
280	1939.iv.15	<i>Times</i>	10a	Costume preview and party, <i>Cupid and Psyche</i> .
281	1939.iv.28	<i>Daily Express</i>	8/96	John Grime reviewed production of <i>Cupid and Psyche</i> .
282	1939.iv.28	<i>Times</i>	14c	Good long review of new ballet <i>Cupid and Psyche</i> .
283	1939.iv.28	<i>Daily Telegraph</i>	8/102	<i>Cupid and Psyche</i> . Long review by Richard Capell.
284	1939.iv.28	<i>Liverpool Post</i>	8/98	Edwin Evans' review of <i>Cupid and Psyche</i> .
285	1939.vi.8	<i>Times</i>	19f	Attended reception, artists Bernac and Poulenc.

TABLE 9

	Date	Paper	p/c ¹	Contents
286	1939.vi.23	<i>Evening News</i>	8/106	Debate on <i>Who's Who</i> entry: 'Recreations: none.' Interview with Berners, 'versatile.'
287	1939.vii.10	<i>Times</i>	10c	Announcement of <i>Caprice Péruvien</i> .
288	1939.vii.13	<i>Times</i>	12b	Letter from Berners correcting idea of 'joint' composition with Constant Lambert.
289	1939.x.2	<i>Times</i>	5g	Wishes to let Faringdon House.
290	1940.i.29	<i>Times</i>	4e	Royal Philharmonic Soc. and Contemporary Music Centre resuming. Boyd Neel Orchestra to play some Berners, etc. [<i>Adagio, Variations and Hornpipe for Strings</i> from <i>Triumph of Neptune</i> .]
291	1940.i.31	<i>Times</i>	11c	Bad review of the concert music by Berners – set of variations on modal quasi-folk tune ...
292	1940.i.31	<i>Daily Telegraph</i>		Review of concert.
293	1940.i.31	<i>Evening Standard</i>	6.4;34g	Berners working as librarian in Oxford.
294	1940.iii.14	unknown	8/95	Programme for evening includes <i>Foyer de Danse</i> .
295	1940.iii.19	<i>Glasgow Evening Times</i>	8/92	<i>Foyer de Danse</i> . Review of Ballet Rambert in Glasgow.
296	1940.iii.20	<i>Bystander</i>	8/104	Mention of the season in Australia, and exhibition connected with the ballet, including Berners.
297	1940.vi.	<i>Tatler</i>	333;35g	Photo of Berners at garden party.
298	1941.i.18	<i>Times</i>	8b	<i>Triumph of Neptune Suite</i> to be broadcast, 10.30pm.
299	1941.v.21	<i>Times</i>	6f	Review of <i>Wedding Bouquet</i> .
300	1941.vi.11	<i>Tatler</i>	8/94	<i>Bystander</i> . Review of <i>Wedding Bouquet</i> production, including Constant Lambert as narrator.
301	1941.vii.19	<i>Times</i>	2a	Advertisement for <i>Far from the Madding War</i> .
302	1941.xi.26	<i>Oxford Mail</i>	8/105	Photo of Berners, the Cecils and William Walton in Oxford.
303	1941.xii.12	<i>Times</i>	7j	Display advertisement for <i>Count Omega, Madding War, Camel</i> and <i>First Childhood</i> .
304	1941-2		8/123-131	Various reviews of <i>Count Omega</i>
305	1942.vii.14	<i>Times</i>	1a;36g	Marriage in London on 11 July, Robert Heber Percy to Jennifer Fry
306	1942.vii.22	<i>Times</i>	5a	Presides at Foyle's Literary Luncheon.
307	1942.xii.10	<i>Times</i>	7a	<i>Romance of a Nose</i> added to book advertisement.
308	1942.xii.16	<i>Times</i>	7c	Berners attended wedding reception of Sir William Beveridge.
309	1943.xii.22	<i>Times</i>	1c	'Working Head Gardener needed' advertisement.
310	1944.v.24	<i>Times</i>	7a	Advertisement for <i>Count Omega</i> and

TABLE 9

	Date	Paper	p/c ¹	Contents
				<i>Romance</i> .
311	1944.viii.26	<i>Daily News-Chronicle</i>	8/103	Richard Winnington reviewed 'racy suggestiveness' of <i>Champagne Charlie</i> .
312	1945.vii.4	<i>Times</i>	7a	Advertisement for <i>Distant Prospect</i> .
313	1946.vi.17	<i>Times</i>	8c	Notice that Berners has composed another ballet.
314	1946.xi.12	<i>Daily Herald</i>	2.7/8; 37g	Dress rehearsal of <i>Les Sirènes</i> . Balloon problems.
315	1946.xi.13	<i>Times</i>	8b/c	Long review of <i>Les Sirènes</i> , and large photograph.
316	1946.xi.16	<i>Times</i>	6a	Boyd Neel to perform <i>Suite for Strings</i> .
317	1946.xi.21	<i>Daily Herald</i>	2.4; 38g	Letter from Berners complaining of description as 'rich and dilettante'.
318	1946.xii.4	<i>Times</i>	8b	London Contemporary Music Centre, <i>Valses Bourgeoises</i> .
319	1947.viii.27	<i>Evening News</i>	2.4/5; 39g	Maximillian Society: Berners a member.
320	1948.ii.20	<i>Daily Mail</i>	3.1; 40g	Maximillian Society.
321	1949.i.17	<i>Times</i>	6c	<i>Wedding Bouquet</i> to be revived on February 17.
322	1949.ii.18	<i>Times</i>	7d	Very good review of <i>Wedding Bouquet</i> .
323	1949.iii.18	<i>Times</i>	6f	<i>Les Sirènes</i> does not work so well on gramophone record.
324	1949.vii.31	<i>Sunday Pictorial</i>	1.4; 41g	Photo of Berners, Beaton and Ashton. Berners' new game, 'Snobs and Ladders.'
325	1950.iv.20	<i>Times</i>	8e	Obituary of Lord Berners, anon.
326	1950.iv.28	<i>Spectator</i>	568	Obituary by Harold Nicolson.
327	1950.v.11	<i>Listener</i>	839	Obituary by John Betjeman.

Printed music from the Archive mainly by other composers

Composer	Title	Publisher	Date	Comments
Bartók	<i>Mikrokosmos, vol 1</i>	Winthrop Rogers	1940	
Bartók and Kodály	<i>Musique Hongroise</i>	La Revue Musicale No 5	no date	‘Deux pieces inedities pour le piano.’
Berg	<i>Wozzeck</i>	Universal-edition	1930	Piano arr. Dedicated to Alma Maria Mahler. [poor condition]
Berners	<i>Le Carrosse du Saint-Sacrement</i>	Chester	1923	arr. piano
Bridge Frederick	<i>Crossing the Bar</i>	Supp. to The Graphic	no date	Pull out with printed engravings ‘The Funeral of the Late Alfred Lord Tennyson, etc...’
Britten	<i>Variations on a theme of Frank Bridge</i>	Hawkes	1938	Opus 10, orig theme copyright 1911. Written June 3 – July 12 1937
Chabrier	<i>Le Roi malgré lui</i>	Enoch and Co	1929	Some pages uncut!
Chopin	<i>Concertos</i>	OUP	1928	Edited from the original edition, for piano.
Chopin	<i>Etudes</i>	Henry Litolff	no date	Vol 2. 12 Etudes Op 25
Czerny.	<i>Schule der Geläufigkeit</i>	Peters	no date	Opus 299. Pencil piano markings in the beginning.
de Falla	<i>El Amor Brujo</i>	Chester	1921	<i>Love the Magician</i> . Front and back cover: black and white illustration by Gontcharova
Debussy	<i>Petite Suite</i>	Durand	1907	Miniature score
Dvořák	<i>Poetické málady</i>	Simrock	no date	Opus 85
Fauré	<i>Requiem</i>	Hamelles	1927	Originally 1900. Voice and piano
Granados	<i>Goyescas</i>	Union Musical Española	1912	First part. Piano
Hindemith	<i>Reihe Kleiner</i>	Schott	1927	Opus 37

Composer	Title	Publisher	Date	Comments
	<i>Stücke</i>			Piano music.
Hindemith	<i>Noblilissima Visione</i>	Schott	1938	Piano arrangement.
Hindemith	<i>III Sonate</i>	Schott	1936	Piano
Hindemith	<i>1922 Suite</i>	Schott	1922	Piano
Hindemith	<i>Symphonie Mathis der Maler</i>	Schotts	1934	Miniature score.
Hollaender	<i>Sumurûn</i>	Erich Reiss	1910	Piano
Honegger	<i>Amphion</i>	Rouart	1931	Details of first performance in Paris. Reduction for piano and voice. No pencil markings.
Honegger	<i>Roi Pausole</i>	Édition Francis Salabert	1930	Operetta, first performed Bouffes-Parisiens, Paris. Piano arrangement.
Lambert	<i>Music for Orchestra</i>	OUP	1930	Dedicated to Lord Berners. Signed in front by CL, ‘to Lord Berners from Constant Lambert Hommage affectueux.’ September 1930. Full score.
Lambert	<i>Elegy</i>	OUP	1940	Piano. ‘To Gerald with apologies for this prophetic piece With love from Constant.
Lambert	<i>Horoscope</i>	OUP	1938	Score. First performed August 8 1938. ‘To Gerald from Constant with all good wishes. Christmas 1938
Markevitch	<i>Psaume</i>	Schott	no date	reduction for piano and voice. No markings.
Milhaud	<i>Madame Bovary Album</i>	Les Éditions du Cinéma	1934	1933 Dedicated to Sabine et Robert Aron.
Milhaud	<i>Trois Valses</i>	Les Éditions du Cinéma	1934	Extraites du film Madame Bovary. Dedicated to Jean Renoir.
Milhaud	<i>Sonata</i>	Durand	1914	Violin and piano, written 1911. Violin part only.
Milhaud	<i>Chansons Bas</i>	Éditions de la Sirène	1920	‘a Lord Berners. Bien amicalement Milhaud,’ handwritten dedication.
Mozart	<i>Nozze di Figaro</i>	Novello	no date	‘War price’. Piano version.

Composer	Title	Publisher	Date	Comments
Offenbach	<i>I Ciarlieri</i>	Ricordi	no date	Operetta in 2 acts. Bought in Rome. No markings
Palestrina	' <i>Ecce ego Joannes</i> '	Breitkopf & Härtel	no date	v. poor condition. Bars marked. Note at end in LB's hand: 'One of the greatest. Agnus Dei a little less finished.'
Palestrina	' <i>Missa 'O sacrum convivium</i> '	Breitkopf & Härtel	no date	Also pencil marks. Manuscript music interposed. Note on penultimate page: 'Thanks to your extravagant transposition'. Note at end. 'Very beautiful. Like all obviously early Masses of Palestrina inconveniently long for services. But that's no excuse for making this edition useless for students.'
Prokofieff	<i>L'Amour des trios Oranges</i>	Gutheil	1922	arr. piano; in pieces, some missing.
Puccini	<i>Madam Butterfly</i>	Ricordi	1929	Piano reduction. Copyright 1906.
Rawsthorne	<i>Bagatelles</i>	OUP	1943	Piano
Salazar	<i>Trois Chansons</i>	Chester	1920	Poems of Verlaine.
Satie	<i>Cinéma</i>	Rouart	1926	arr. piano duet.
Sauguet	<i>La Chartreuse de Parme</i>	Private print number 41	1938 Toulouse, Paris 1927 1936	Handwritten inscription: 'à Lord Berners – quatorze ans après Le Plumet et Le Carosse on St. Sacrement, onze ans après La Chatte et Le Triomphe de Neptune! qui ont unis nos vous sur les themes affichez, (huit ans aussi après Night et Luna Park). En summeries et on Timorguage d'amitié fidèle. Henri Sauguet. 17.11.38
Schubert	<i>Overtures zu Fierrabras</i>	Henry Litolff	no date	arr. solo piano.
Slaughter, W	<i>Dandy Dan</i>	Hopwood & Crew	no date	(The Lifeguardsman) Musical comedy. Signed by the composer. Libretto by Basil Hood. 'G. Tyrwhitt'.
Strauss, R	<i>Ein Heldenleben</i>	Leipzig	1899	Opus 40. 'Gerald Tyrwhitt. November 1902'. Miniature score.
Strauss, R	<i>Der Rosenkavalier</i>	Fürstner	no date	Very poor condition, and first 20 pages missing.
Strauss, R	<i>The Stone-breaker</i>	Adolph Fürstner	c1902	Opus 49, no 4
Strauss, R	<i>Die schweigsame</i>	Fürstner	1935	Opus 80. arr piano and voice.

Composer	Title	Publisher	Date	Comments
	<i>Frau</i>			
Strauss, Richard	<i>Kampf und Sieg.</i>	Heinrichshofen	1930	Orchestral version. Battle and Victory.
Stravinsky	<i>Capriccio</i>	Édition Russe de Musique	1929	Reduction for 2 pianos, 4 hands. Nice 1929. 'Berners' in pencil on front cover.
Stravinsky	<i>Les Noces</i>	Chester	1922	1917. Voice and piano for two hands. French and Russian. Dedicated to Diaghilev.
Stravinsky	<i>Quatre Chants Russes</i>	Chester	1918	Piano and voice
Stravinsky	<i>Sonata for 2 pianos</i>	Chappell	1945	Two parts
Stravinsky	<i>Le Baisier de la Fée</i>	Édition Russe	1928	arr. piano.
Strawinsky	<i>Dunbarton Oaks</i>	Schott	1938	Concerto for chamber orchestra, arr. 2 pianos. Poor paper, some ghosting.
Strawinsky	<i>Concerto en Ré</i>	Schott	1931	Arr. violin and piano. No violin part. 'Berners' in own hand on cover.
Strawinsky	<i>Mavra.</i>	Édition Russe	1925	Opéra Bouffe in 1 act. First performed, Paris, by Diaghilev, 3rd June 1922. Poor condition, and 2 pages manuscript music, notation Berners.
Strawinsky	<i>Histoire du Soldat</i>	Chester	1924	Written 1918, poor condition.
Strawinsky	<i>Apollon Musagète</i>	Édition Russe	1928	arr. piano duet, 1927
Strawinsky	<i>Jeu des Cartes</i>	Schott	1937	arr. piano, written 1936.
Strawinsky	<i>Les Noces</i>	Chester	1922	Written 1917. Dedicated to Diaghilev; arr piano duet, with vocal lines.
Strawinsky	<i>Le Sacre de Printemps</i>	Édition Russe	no date	Piano duet, 1913. 'Gerald Tyrwhitt'. In front Berners' work on poem: 'Shall I compare thee to a porcupine or with some quaint comparison, decline The armadillo's hide no match for thine Nor alligators scales so wild and rare as all the cortex that doth guard thy brain.' -- with lines crossed out etc.

Composer	Title	Publisher	Date	Comments
Strawinsky	<i>Apollon Musagète</i>	Édition Russe	1928	arr Piano. Written 1927. 'Berners' handwritten on front cover.
Strawinsky.	<i>Duo concertante</i>	Édition Russe	1932	Violin part only.
Tchaikowsky	<i>1812 Overture</i>	?Russian	no date	Miniature score, end missing.
Wagner	<i>Tannhäuser</i>	Fürstner	no date	Full score. Conductor's marks in blue pencil. Inscribed 'H.H. Cruddas. June 15th 1936.' Volume included miniature ice-skate in between pages.
Walton	<i>Façade</i>	OUP	1936	Full score. Hand inscription 'for Gerald from William Oct 9th 1936'.
Walton	<i>Façade</i>	OUP	1926	Piano duet arr. Constant Lambert
Wely	<i>Nocturne</i>	Augener	no date	Solo. Les Cloches du Monastère. Back pages advertise other publications in category 'Brilliant yet not difficult'. inc. Gautier, Roeckel, Kirchner, Gurlitt, etc ...

Appendix 1. Berners' unpublished writings about music

i) Room and music

Source: Notebook 6.

A music room should be reasonably large, and attention must be paid to acoustics. But a room for music, that is to say a room for composing music in, should be small and its acoustics are less important. All that matters is how the piano sounds to you as you play it. I have noticed a tendency among composers to pretend they work without a piano. Yet, say what they will, nearly all modern composers do in fact compose with a piano. And if, from a sense of undue virtue, or because of something Bach said, they don't, so much the worse for them.

A room for writing music in must be small. Ideas must be confined to a restricted space and not allowed to disseminate themselves over a wide area. I know one composer who writes his music in a marble hall (the marble is sham) and the result is that his music sounds as if it had been written in a sham marble hall. It is better for you to rely on your inner self for supplying atmosphere, and the room should be as neutral as possible. You may be allowed a few aids to inspiration if, like Wagner, you find that stroking velvet helps you, or like Schiller, a drawerful of rotten apples. Donizetti found inspiration in black coffee. You may have a coffee pot by your piano if you like, but I do not recommend hashish or opium, they are unreliable.

The same advice applies to those writing about music, although a musical critic's working room may, without danger, be slightly larger than that of a composer, and he will require no aids to inspiration other than a well-stocked musical library.

Some composers like having animals in the room,^[1] but unless like Rossini you are composing a piece of music for your little dog's birthday I should not say that this was a very good plan. One or two composers, I believe, like having a parrot in their rooms. I once tried having a horse in mine. But the experiment was not really successful. It was perhaps a rather conventional horse, I noticed that it grew restless whenever consecutive fifths or false relations occurred.^[2]

There is also the question of composing in the open air – Gluck is supposed to have been in the habit of having his instrument taken out into a field together with a bottle of champagne. Nowadays, owing to aeroplanes and motor cars' ... [unfinished].

¹ red: In the margin 'one British composer told (of?) me he liked having his dog by his side when he composed.

² red: continues, but crossed out 'I tried a second time with an Arab but although its sympathies (unfinished)'.

A music room

Source: Notebook 64a.

A music room, a room in which you listen to music, must be reasonably large, attention has to be paid to acoustics and in a lesser degree to decoration, the latter is not important because ugliness can always be mitigated by darkness.

Nevertheless the pleasure of listening to music is never spoilt by beautifully [sic] surroundings. The rooms at Wimbourne House where the quartette society holds its concerts and the central hall of the Schloss Leopolds K at Salzburg, that formerly belonged to Reinhardt³] and now taken over by the Nazis are both examples of perfect music rooms.

** then there are variations from the previous essay.

I have noticed a tendency among composers to pretend that they work without a piano ... A very celebrated composer told me he never worked with a piano, but, happening one day to enter his working room unexpectedly, I noticed music paper on the piano together with a pencil and India rubber ...

All the composers I know seem to prefer working in small rooms, Walton, Constant Lambert, Stravinsky, Casella. However the size of the room you work in and even the piano is far less important than the fact that it should be soundproof; that you should not be able to hear telephones, barrel-organs and other people's pianos and gramophones.

³ Max Reinhardt (1873-1943), director of the Salzburg Festival, who was forced into exile in 1937.

ii) The time element in music – a plea for brevity

Source: Notebook 42a.

[There are two versions of this essay, a typed version which is shorter and this handwritten one which is taken from Notebook 42a and is timed for a talk. It contains more examples.]

Music being a brand of art that takes place in time, it is natural that time should be an important element in musical composition. Yet this is not as a rule mentioned in ordinary books of musical instruction – perhaps because a sense of time and timing cannot be taught. There are no hard and fast rules to determine either the exact length of a piece of music or the timing of dramatic emotion in a play or as a proportion in architecture. These are things that depend on the tact and sensibility of the artist.

Many composers seem to think that if the technical business of counterpoint, harmony and development are skilfully managed, it doesn't matter how long-winded they are. There is no excuse for being longwinded. A work of art should never be boring – although a good many musicians and music critics do not appear to share this view. However long, however short a piece of music may be, it is essential that it should be the right length for what the composer has to say, and it is equally essential that the climaxes should not be too long deferred or reached too soon.

How admirably in his fugues, Bach brings in at exactly the right moment the re-iteration of his subjects and counter-subjects, and he always knows exactly where to stop. Most of Beethoven's symphonies are perfect in their length, though he is apt at times to linger a little too long over the threshold before bidding us farewell, and I am always a little disconcerted by the almost abrupt ending of the Scherzo of Sibelius's fourth symphony which gives the impression that he had got bored with it or had come to the end of his writing paper. Debussy's *Après midi d'un faune* seems to me to be a perfect work of art, both in the timing of its climax and in its length.

Padding in music is as insufferable as it is in literature. It is a grave mistake to think that length is impressive and that a piece of music, like an English public character, can gain importance through longevity – giving people more than their fair share doesn't always pay. [red type: 2 minutes].

When the dramatic element enters into music as in opera the time element assumes a different character and depends more on dramatic structure and perhaps also on the fact that an opera is intended to be a whole evening's entertainment. It is also a question of the nationality of the composer. The operas of Bizet, Verdi, Puccini never seem too long, while I trust I may not be accused of eccentricity if I say that I find Wagner a little on the lengthy side. Mozart is Italian in spirit, but Wagner is a thorough German. His gods and heroes are teutonic in their prolixity and the dissertations of Gurnemanz and King Mark are as tedious as a four-hour speech by Hitler. [red*⁴]

⁴ red: ('and one often wishes Wagner had employed blitz-krieg methods' added at side) (several pages of draft notes follow, then the article resumes ...)

In the earlier period of German music, in the music of Haydn and Mozart, Gluck and the early Beethoven, a better judgement is shown with regard to time and timing than in the later period. In the nineteenth century there appears a lamentable tendency to prolixity as exemplified by the works of Bruckner, Mahler, and Richard Strauss, which is possibly due to the influence of the Romantic Movement and the substitution of the ideal of the Gothic Cathedral to that of the Greek temple.

Latin and Slavonic composers, on the other hand, have been less prone to prolixity than their German colleagues and possess the faculty of saying what they have to say without unnecessary expansion. [red → (repeat)].

When the dramatic element enters into music as in opera, the time element assumes a different character and is dependent on dramatic structures. But here also the composer should beware of the prolixity that is apt to occur when literature gets the upper hand. He should have before his eyes, as a warning example, the tedious dissertations of Wotan and Fricka, Gurnemanz and King Mark. In ballet music the time question is happily settled by the exigencies of choreography.

The moral of this little talk is that brevity is the soul of music as it is of wit. However serious, however weighty may be your message, deliver it as concisely as possible and avoid unnecessary rhetorical trappings. Padding in music is as insufferable as it is in literature. It is a grave error to think that length can be impressive, and that a piece of music, like an English public character, can gain importance through the length of its duration.

[Notebook 43 has more drafts of same material with the addition of:
My own point of view is that it is better to err on the side of conciseness than on that of over-expansion. For music is not like a book that one can put aside when one is bored with it. It is true that one can turn off the radio or stop the gramophone but it requires a certain amount of courage and callowness to leave the concert room before a piece is ended.']

iii) English music

Source: Notebook 32.

[There is no indication of when or why this was written. The article is written at the back of the notebook on pages which are falling out. This is one of the most interesting of the occasional writings, but also one of the most difficult to decipher.]

There is a legend firmly (one of the legends that is, most firmly) rooted in the minds of foreigners that the English are an unmusical race. They are willing to give us points for literature, architecture, painting and all the commodities of comfort, but they deny that any good musical thing can possibly come out of England. They read our books, buy our motor cars and are dressed by our tailors, but they do not seem to listen to our music. Of course there have been isolated exceptions to this lack of appreciation abroad, and from time to time we read in the newspapers that when Sir Somebody Something's cantata for ladies' voices was performed in Berlin it met with warm applause or when Doctor somebody Else's Oratorio "Zion's trumpets" was given at a concert arranged by the League of Nations at Geneva, the audience (consisting almost entirely of politicians) rose to their feet and cheered.

These, though they are unhappily isolated exceptions, may lead us to hope, if we are sufficiently optimistic, that the influence of the legend may be eventually overcome and that one day British works may be more frequently performed and appreciated on the continent. It is an encouraging fact that within the last year a French critic has discovered Purcell and has written an enthusiastic book about him. But here again ... but even here the [?] legend has asserted itself once more and the gilt on the gingerbread is slightly tarnished by his trying to prove that Purcell was a Frenchman.

A dispassionate observer, not unduly influenced by patriotic sentiment and mistrust of foreigners in principle, may well wonder what it is in our music that seems to repel Latins, Slavs and Teutons alike.

It certainly cannot be [?entirely] due to lack of propaganda as there is or there seems to be just as much propaganda to get British works produced abroad as there is to get them produced in England.

One is loath to believe in the inferiority of British composers. Only in my case are there better British works that have never been performed abroad than there are foreign works that have been performed in England. May I be permitted to quote the views of an Italian who is a great lover of England and all things English and who is also a writer on music – (not that that proves anything!) speaking on one occasion about English music. It had certain qualities, he said, it is difficult for any [?] who was not an Englishman to appreciate. A certain greyness, the reflection of our grey skies, a certain [?] solidity like that of our architecture, and a certain correctness of deportment that was distinctly chilling to the light-hearted foreigner (to the Latins, I presume as nobody could accuse the modern musical Germans of being either light-hearted or light-headed). There was the well-known saying in the last century that the Frenchman loved Freedom like his mistress, the Englishman liked his legitimate wife and the German liked his grandmother. Of music this epigram does not quite apply, but

one may say that the English musician loves music as he might some amiable but rather pedantic governess whose susceptibilities he would not willingly offend.

Debussy once said to me, “You English composers always seem to write with one eye on Brahms and the other on the Cathedral towns.”

It is of course true that until recently the upper circles of the musical world in England have only cared for the kind of music that could be performed in Cathedrals. Recently, however, they have been showing signs of getting [?] better, or rather worse, I should say from a puritanical point of view.

It is significant [?] system that far fewer works of a distinctly ecclesiastical tendency are being composed in England today, and even celtic mysticism is being less exploited than it was a few years ago. But the really indisputed thing is that this legend should be once and for all laid to rest. But legends are terrible things. When once they are started there is no putting an end to them. And it is difficult to see how we are to put an end to this one. The matter would seem to lie in the hands of the English composers themselves, aided by intelligent propaganda.

But I have no doubt that a great many English composers have no desire to be liked by foreigners, and quite rightly. It may also be urged that it is a trifle undignified to wish to thrust one’s music on unwilling ears. Let us rather adopt an insular, John-Bullish attitude. [It seems to me anyhow that as a nation we are growing too amiable, too willing to please.⁵]

Let me conclude this article by saying that the foregoing views represent the opinion of my Italian friend, and I decline to hold myself responsible for anything therein contained.

Comments and variations on left hand side of the notebook page:

Of all the legends that are circulated abroad about England and the English the one that is [?] most firmly rooted [?] in the minds of [?] is that the ...

This lack of appreciation of our music has of course been broken by isolated ... do not seem to manifest the same appreciation of our music ...

Brahms has been replaced by Debussy and latterly by Stravinsky, but the result remains the same – merely brought up to date.

English music acquired in the 19th century a kind of moral and literary tinge which had its counterpart, in parity, in the anecdotal and historical works that used to crowd the walls of the Royal Academy, but it had a puritanical note as well, and this is fatal. Puritanism and music can never go together. It was not so long ago that a member of a well-known choir objected to one of Dame Ethel Smyth’s works on the ground that it contained lines about “swimming in wine”. It is true that ?? eventually formal works by G. Scriabin, with all their curious stage directions “voluptueusement” “erotique”, “divine libidisme” and so on have been performed in one of the most respectable of our cathedrals but that was possible because those who were responsible for its performance were unable to read French.

⁵ Berners’ square brackets.

iv) Ronald Firbank

Source: Notebook 100.

[Left hand cover: ‘Those who were apt to disregard the fact that as Longfellow said: “Life is real. Life is earnest.” were “escapists”’.

And: ‘The term was abused in an aesthetic sense. It didn’t of course apply to such things as watching football or dog-racing.’]

In the late twenties, somewhere about the time that fascism was beginning to rear its head in Europe, the word “escapism” first made its appearance. It was used chiefly by the more serious of the left-wing intellectuals to stigmatise attempts to escape from the more disagreeable aspects of life – only of course in the intellectual realm. Their term didn’t apply to such things as watching football or dog-racing – consequently the word grew quite popular among the art-hating section of the British public. I am not sure if it was used in the pulpit. It was certainly used a good deal by the more earnest critics of literature and art, and seems to have induced a sense of guilt among some of the more timorous members of the art community. I remember in those days asking a well-known critic and author what he thought of Ronald Firbank and his replying, rather stiffly, “I am not interested in purely escapist work.”

The word has now happily disappeared from circulation and not even the most solemn of the dry as dust would venture to use it. After six years of anxieties, privations and enforced seriousness, the world is ready to welcome a little frivolous recreation –

Ronald Firbank is frivolous par excellence. Frivolity combined with beauty, humour, and fantasy. One need not expect to find in his work any weighty sociological or philosophical judgements, any more than one would in the books of Edward Lear. There are some, no doubt, who would like frivolity to be banished from the world.

There is a cartoon by Max Beerbohm of Mrs Humphry Ward as a child saying to Matthew Arnold, “Why, Uncle Matthew, cannot you be wholly serious.” not merely a ?worthy imagination of Max, but based in fact. For Mrs Humphrey Ward did actually complain. Well, there are [still]⁶ quite a sufficient number of/good many Mrs Humphrey Wards about.

There is a good deal to be said for frivolity. Frivolous people, when all is said and done, do [any practice of] less harm in the world than some of our philanthropers and reformers.

Mistrust a man who never has an occasional flash of silliness.

Let us be quite clear as to what is meant by frivolity. Let us look up the word in the Oxford dictionary –

“1. of little or no weight or importance; paltry, trumpery; not worth serious attention.

2. characterized by lack of seriousness, sense or romance; given to trifling, silly.”

⁶ Berners’ square brackets.

Some very serious people have essentially frivolous minds without knowing it. Frivolity that wears a solemn mask, that is the sort of thing that is dangerous. The sort of thing that, in our politicians, was largely responsible for the last war. Serious matters treated in a frivolous manner are less dangerous than serious matters treated frivolously. And about two things Ronald Firbank was certainly serious, beauty and art. These were the things he lived for.

Ronald Firbank rarely indulged in aesthetic criticism, and when he did it was in a [mocking] allusive fashion.

“The East is whispering”

“Robert Hitchinson. He’s a good author.”^[7]

“Do you think so? I feel his books are all written in hotels with the bed unmade at the back of the chair.”

Again in ‘The Flower beneath the Foot’ the appearance at the Royal Procession of a book containing the representation of British Culture ^[8], Lady Alexander, E.V. Lucas, Robert Hichens, Clutton Brock etc – the ensemble the very apotheosis of worn-out cliché.

Any criticism of Firbank is of necessity in the form of appreciation. Hostile criticism is beside the point. You either like Firbank or you don’t and there’s an end of it.

To break a butterfly upon a wheel says Mr. E. M. Forster in his essay on Firbank is a delicate task.^[9] It is also a ridiculous task and involves the perpetrator in more absurdity than it does the victim.

Firbank, in his day, suffered more from neglect at the hands of the critics than from hostility, and such hostility as there was came from people whose hostility anyone would welcome. One contemporary reviewer said of him that he was essentially a second-rate artist. Now that is one thing that Firbank was essentially not. He was a minor artist perhaps but never a second-rate one. There is obscenity at moments but never vulgarity. Silliness, yes, but never triteness or stupidity. His futility was not of the pessimistic order. His books are full of beauty and a joy of living – that makes up for a good deal of dreary commonsense and nobility of sentiment.

[Berners continues:

E. M. Foster p114. ^[10]

to ring for the police –

⁷ Ronald Firbank, *The Flower beneath the Foot* (London: 1923, 1929) 53. Firbank made obvious references to prominent people in his novel, and identified many of the characters for his mother.

⁸ Ronald Firbank (1923, 1929) 135. This appears to be a misquotation by Berners for ‘English Culture’ in the original rather than ‘British’ culture.

⁹ Quotation from the opening sentence of E. M. Forster’s writing on Ronald Firbank which first appeared in the *New York Herald Tribune* book review on 5 May 1929, section 11, 1, 6, reprinted in the collection *Arbinger Harvest* (London: 1936) 113-118.

¹⁰ A fuller quotation is on page 115 of *Arbinger Harvest*: ‘But it is not easy for an Anglo-Saxon to realise so little. He requires a book to be serious unless it is comic, and when it is neither is apt to ring for the police.’

One or two passages, one feels, might have occasioned a ringing for the police. No doubt their elusiveness, their epigrammatic form were a little too much for the comprehension of the common informer.

One or two passages, one may well think, might have occasioned a ringing for the police. No doubt their elusiveness altogether eluded the comprehension of the common informer.]

Appendix 2. Berners' unpublished autobiography, part 4: *Dresden*

[I have transcribed the typescript which contains corrections, amendments and alterations in Berners' handwriting. The pages are contained in a cardboard file/folder. One page is larger than the others and contains corrections which are presumably later than the rest of the typescript. The folder had been used before it was marked 'Dresden' in Berners' handwriting. The memoir is about 20,000 words long and continues the tales of Berners' studies and musical activities in Dresden and Weimar.¹ It is very well written in his characteristically ironic and amusing style and deserves to be published, perhaps in a volume containing all four of his autobiographical writings.

The typescript is 87 pages in length, with pencil corrections by Berners. Pages are numbered in his hand, and it is in double spacing with indented paragraphs. There are large gaps between some paragraphs. I have used italics for 'floating' additions in Berners' hand – not his corrections, and have included more punctuation for ease of reading.

I include this with my thesis partly because it is unpublished and I have referred to it both directly and indirectly, and partly because it is fun. The Berners Trust hopes that it will be published in time for Berners' 125th anniversary in 2008.]

Easy conversation with the inmates of Résenlieu and the facility with which I read French books had led me to believe that I was more proficient in French than I really was. Before embarking on the German language, it would have been better if I had returned to Résenlieu to perfect my French, and I should have much preferred to do so. But my mother, who had no means of judging the progress I had made, took me at my own estimate. She had heard of a good diplomatic crammer in Dresden, a Mr Parry, and arranged for me to go to him at the beginning of 1901. I wished that I had been less boastful of my proficiency in French. I was still unsuspecting of the traps that Providence lays for boastfulness of any kind.

My mother had at first intended to accompany me to Dresden, as she had accompanied me to Résenlieu, but she was unwilling to interrupt her hunting season, and I was allowed to travel out alone.

With the radiant vision of Résenlieu still fresh in my mind, I was convinced that I was going to find Germany a good deal less attractive than France, and my forebodings were confirmed by the first impressions I had of the German landscape seen through the frosted windows of my railway-carriage; interminable plains with dark masses of pine trees crawling over them like gigantic black alligators; tidy, rather smug villages and towns that looked like Christmas cards in grisaille; the general heaviness of the landscape all looked far less inspiring to the painter than the scenery of France. However, the comparison was hardly a fair one, drawn in that cold January weather, under cold/dull grey skies, the countryside flecked here and there with patches of snow that reduced everything to dull greys and browns.

I had two books to read in the train. One was "A Tramp Abroad" by Mark Twain; the other "Three Men on the Bummel" by Jerome K. Jerome. These books had been recommended as being instructive of the manners and customs of the Germans. The former, a description of a Grand Tour from the point of view of an American bourgeois in the middle of the nineteenth century, seemed a little out of

¹ According to Julia's diaries (Gavin Bryars notes), Berners went to Dresden in 1901. He stayed in the country that summer according both to the diaries and Berners' typescript of *Dresden*, but the dating of the Weimar stay is more difficult. The diaries indicated that Berners stayed there in 1903, while *Dresden* suggests that Berners went to Weimar following his summer visit to the Harz. This was possibly artistic licence.

date, while Jerome's book was frankly too facetious to be of any real value, the chapter on Dresden, to which I eagerly turned, being devoted chiefly to an account of a tourist wanting to buy a cushion and the misunderstandings occasioned by his asking the shop-Fräulein for "Ein Kuss."

However there was one more serious passage about Dresden. "Dresden", it said "is the most attractive town in Germany, a place to be lived in for a while rather than visited. Its museums and galleries, its palaces and gardens, its beautiful and historically rich environment provide pleasure for a winter but bewilder for a week. It has not the gaiety of Paris or Vienna which quickly palls. Its charms are more solidly German and more lasting."

This didn't really get me much further, and I was obliged to evolve for myself a slightly more exciting vision of the place. All I had to go upon was Dresden china. I pictured, therefore, a town of delicate, rather ornate architecture inhabited by a people somewhat pastoral in character who, although perhaps not as gay as the inhabitants of Paris and Vienna, were nevertheless possessed of an airy, eighteenth-century elegance.

Night had fallen by the time the suburbs of Dresden appeared. The appearance of the lighted streets as the train passed along the embankment was not encouraging. They put me in mind of the outskirts of any English industrial town. Nor was I more favourably impressed by the aspect of the town itself as I drove to Frau Eberhardt's Pension in the Lindenau Strasse, a rather shabby-looking stucco house in heavy pseudo-baroque style.

Upon my ringing the bell there ensued a loud buzzing noise such as might have been made by an angry hornet, and the door suddenly opened of its own accord. I was a little taken aback. It was my first experience of this method of controlling street doors from the interior. I felt like a traveller in a fairy tale about to be lured into the Ogre's castle, and for a moment I hesitated to enter the dark inner court. I was reassured by a substantial-looking maid-servant who appeared with a lantern and conducted me up a flight of winding stairs to the first floor. I was shown into a brilliantly lighted room where I found Frau Eberhardt, her daughter, a bald bespectacled German and two young Englishmen.

Frau Eberhardt was a plump, comfortable woman with a "friendly bust" and frizzled grey hair arranged in a low fringe on a level with her eye-brows; the daughter, Anna, was short, plain and anaemic looking; Dr Kohlrausch, the bald, bespectacled German, was a lodger and, I discovered later, affianced to Anna. One of the young Englishmen I recognized as an Etonian. His name was Milward.^[2] For athletic and social reasons he had been one of the more distinguished members of the school. Although he welcomed me in quite a friendly and condescending manner I felt a return of that awe and reverence with which such eminent persons always used to inspire me at Eton. The other Englishman, Withers by name, was, I learnt in the course of conversation, a Harrovian. Milward was extremely good-looking and Withers rather ugly. As he was a Harrovian I felt a natural superiority and was prepared to be more at my ease with him than with Milward.

In spite of a general atmosphere of kindness, I was a little embarrassed by my complete ignorance of the German language. I was also rather tired and was relieved when, after being given a cold supper of sausage, potato salad and beer, it

² Identified by Nancy Mitford as Neville Henderson (1882-1942).

was suggested that I might like to retire to my room, which I did after having arranged with the two Englishmen that they should take me to Mr Parry's on the following morning.

My bedroom, which was large and comfortable-looking, was upholstered chiefly in red plush, and was rather stuffy. There was a porcelain stove in one corner that gave out a fierce heat, in which the furniture and upholstery seemed to exude a curious aroma of their own just as box hedges and fig-trees do in the heat of the sun. The room smelt also of furniture polish and stale tobacco. I tried to open one of the windows, but it was fastened in such a way as to defy my efforts. I foresaw that whatever I was going to suffer from in Frau Eberhardt's Pension, it was not going to be from cold.

The bed was strange. It was short even for my diminutive stature; the sheets were buttoned on to a thick blanket resembling in texture a horse-cloth, and there was a loose feather-lined quilt that slipped off if one made the slightest movement. [*It was altogether elaborate and uncomfortable.*] I now understood the failure of a practical joke I had once played on a German governess who had come straight from Germany and had never been in England before. On the night of her arrival I had made her an apple-pie bed. The joke, such as it was, had been a failure because she had not noticed anything at all peculiar about the arrangement. She had thought that in England beds were always made up like that.

Next morning, as soon as it was light, I went to the window in the hopes of finding that the Lindenau Strasse might be a little less depressing than it had seemed the night before. But in the daylight it was even worse, and my first impressions of the town as I walked to Mr Parry's with Milward and Withers were distinctly discouraging. The quarter of the town through which we passed was entirely modern – that is to say that there was nothing earlier than about 1880. There was not a single building that gave me any pleasure to look at, and the inhabitants were on a par with the architecture. The women were mostly dressed in black, and the men were nearly all of them in some kind of uniform. The population seemed to be composed of widows and minor officials. The bitter cold pinched their faces and reddened their noses.

I asked Milward what Mr Parry was like. He replied "I think I'd better leave you to draw your own conclusions" which sounded, I thought, a little ominous.

Mr Parry lived in the Reichenbach Strasse which, in those days, was on the very edge of the town, in fact the last completed street on that side of it. It faced a dreary slope dotted with allotment grounds. There are few aspects so cheerless as the outskirts of a modern town in the process of construction. However, the place seemed to me a suitable habitation for Mr Parry when I saw him. [*When I saw Mr Parry. The place seemed to me a suitable enough habitation for him.*] He was the very impersonation of gloom. His only redeeming feature was that he slightly resembled a photograph I had seen of Walter Pater. [³] He was bald and wore a heavy cavalry moustache. But his nose was considerably larger and more aquiline than Mr Pater's. He had an anxious, haunted look. I had seldom seen a man so woe-begone in appearance. One might have imagined that he was expiating a sinful past, though, as far as I knew, he had done nothing worse than teach the classics at a

³ Walter Pater (1839-1894), critic and writer, wellknown for *The Renaissance: Studies in Art and Poetry*.

preparatory school. In his present capacity, he gave instruction in all the subjects required for the diplomatic examination; German, French, Latin, Mathematics, History and Précis-writing. Into everything he taught, Mr Parry contrived to infuse an atmosphere of melancholy – to such a degree that after a few days I began to think that I should never be able to bear up under the boredom of the work involved. My despondency was increased by the discovery that I was far less advanced than any of his other pupils.

There were five of us in all. Besides Milward and Withers there were two youths who were going into the Consular Service. The general tone of Mr Parry's Establishment was one of a rather squalid austerity. We worked in a long low classroom lit by a single window at one end, and this looked on to a blank wall. There was a deal table down the centre of the room, and there were hard kitchen chairs to sit upon. There were maps on the walls, a portrait of Queen Victoria and an enlarged photograph of Mr Parry over the fireplace, in which there was never a fire except on very cold days.

I didn't feel much sympathy for Mr Parry while I was under his tuition, but afterwards, when I thought of him, I felt profoundly sorry for him. So sorry in fact that I put him into the category of depressing things it is better not to think about. I succeeded in banishing him from my mind so successfully that I find it a little difficult now to resuscitate [sic] any distinct memory of him. I can remember that he lived alone in this house with one grim, elderly maid-servant who called to mind the maid-servant in one of Anatole France's novels. "Celle à qui personne n'ouvre la porte en souriant."⁴

Withers, who seemed to be obsessed by sex, was of the opinion that this woman was Mr Parry's mistress. But I thought it was unlikely. Neither Mr Parry nor his maid-servant gave the impression of being disposed to any kind of amenity [sic].

I imagine that her cooking must have been in conformity with her appearance, for Mr Parry had never been known to invite anyone to a meal, and he complained a good deal of indigestion.

For the first few weeks I felt rather lonely. Milward and Withers, who were several years older than I was, although quite amiable, kept their distance. In my relations with them I felt rather like a lower boy at a public school. The other two young men, the embryo consuls, were uninteresting and unprepossessing and, in those days of snobbery and class distinction, I followed the lead of Milward and Withers who made it clear that people going into the diplomatic service were entitled to look down upon those destined for a consular career.

2

There was an old school friend of my mother's living in Dresden. My mother had written to her asking her to be kind to me. The lady's name was Miss Amy Mansfield. She was studying music, a fact of which my mother was no doubt unaware or she would have been more cautious about recommending me to her. Miss Mansfield had for many years been pegging away at her music in Dresden. As she did not appear to have any natural aptitude for music this denoted a laudable

⁴ *Manniquin d'Osier*, 331. [Lord Berners]

spirit of perseverance. The fact that her labours seemed to have produced but meagre results did not, however, seem to have discouraged her. She was full of enthusiasm. She was about forty. She had the rather insipid expression of a Raphael Madonna. One might have imagined that she had studied deportment in a duck pond. She waggled her bottom when she walked and looked as if, at any moment, she might be going to quack. One of her friends had christened her “The Wild Duck” after the Ibsen play that was enjoying a vogue in Dresden at the time. She would often affect a schoolgirlish *espièglerie*, and when anything moved her very deeply, she would shriek and clap her hands with delight. She was a great admirer of Wagner, but Brahms was her idol. Apart from certain absurdities of demeanour she was a nice gentle creature, a little bewildered by life, thoroughly kind hearted, and she made herself particularly agreeable to me. She was very popular with all the musical people in Dresden. Most of the British colony in Dresden, which at that time was a large one, seemed to be studying music or were at any rate interested in music. The atmosphere of Miss Mansfield’s house was that of a kind of musical *Cranford*.⁵

I had often thought that it would be highly enjoyable to frequent a musical world, but now that I had the opportunity of doing so, I found it a little disappointing. All these ladies took music very seriously, as seriously as in England people took sport. Unfortunately there was in most cases more earnestness than talent, and more enthusiasm was displayed about the music teachers than about music itself. The interminable discussions of the relative merits of Doctor Schwarz or Professor Weiss were just as tedious as the discussions of sport in the home circle. Occasionally I would accompany Miss Mansfield to the Music Academy where she went for her lessons. The glimpses I had of this antechamber of Parnassus filled me with depression. I was dismayed by the drabness, the squalor of the place, the grubby unattractive appearance of the music students, the peculiarly dreary sound of instruments being practised that assailed my ears as I went through the corridors. “To accomplish anything in art,” Miss Mansfield used to say, “one must go through the mill.” Yes, but I wanted the mill to be a picturesque, romantic affair, not a sordid-looking urban factory. Music, I felt, should exist in an environment of elegance and beauty. I thought of Haydn putting on court clothes when he composed, of Wagner in the highlands of Bavaria, of Liszt in the gardens of Villa d’Ests [sic], of Chopin in Corsica with Georges Sand. Much as I disliked the atmosphere of Mr Parry’s class-room, I relished just as little the idea of having to frequent such a place as the Dresden music academy. Nor was I very favourably impressed by the professional musicians I used to meet in Miss Mansfield’s house. She was crazy about opera singers. There were no doubt many who were delightful and charming, but it just happened that those with whom Miss Mansfield was acquainted were arrogant and temperamental as well as elderly and physically unattractive.

Mark Twain in “A Tramp Abroad” speaks of the faithfulness of the German public to old favourites. This, I found, was very much the case in Dresden. There was in particular one elderly female Wagnerian singer who, I was told, had been remarkable in the roles of Brunnhilde and Isolde some twenty years before. It appeared that Wagner himself had thought very highly of her. I don’t know how old she was now. Off the stage she might have been anything between sixty and seventy. She had the appearance of a rather disagreeable German governess. Her face wore

⁵ Elizabeth Gaskell, *Cranford* (London: 1853).

an expression of permanent indigestion, even when she was obviously intending to be gracious. This woman was the object of a fanatic adulation both on the part of the German public and of the British colony. Schoolgirls “schwärmte” for her. Once when she appeared as Isolde after a prolonged absence, I saw a whole row of schoolgirls burst into tears. Whenever she visited Miss Mansfield or appeared elsewhere in a private capacity, she was always treated like a royalty. As the embodiment of Brunnhilde or Isolde she was far from conforming to my ideal, and this was partly responsible for the decline in my adoration for Wagner.

The performances of the *Ring* to which I had looked forward with passionate eagerness left me a little disillusioned. The scenery of the *Rhinegold* was, I thought, far less effective than that of my own production in the miniature theatre at Althrey. The singers, the finest Wagnerian singers in Europe, were for the most part rather elderly and unprepossessing in appearance, Brunnhilde being played by the aforesaid lady and Siegfried by a fat middle-aged tenor who looked perfectly ridiculous as he bounced about the stage in simulation of heroic youthfulness. I was physically exhausted by the length of the operas and the stuffiness of the auditorium as well as a little nauseated by the unpleasant smell emitted by the Germans. Often towards the end of an opera I would find my eyes closing. I would come to with a start and be overtaken by a sense of guilt. When I saw Miss Mansfield sitting bolt upright, all alert to the very last note, I began to wonder if perhaps after all I were not really musical.

The British colony was very much in evidence in Dresden at that time. In the theatres, in the cafés, one heard as much English spoken as German. Thackeray observed that British colonies in continental towns brought with them all their local customs, their prejudices and their sauces. This was true of the British colony in Dresden at the beginning of the twentieth century. English society there was as strictly divided as Austrian society in Vienna. There was a good deal of snobbery, exclusiveness, class hatred – call it what you will. In the top category of society were the British Minister and his wife and any members of the aristocracy who happened to be residing in Dresden. At the Chaplain’s tea-parties the Minister’s wife, who was incidentally a peeress, was always given a specially valuable Meissen tea-cup, and I remember there once being a fearful row when one of the humbler guests got it by mistake. The remainder of the colony, composed chiefly of the lower upper class and upper middle class, was ruled over by a certain Mrs Wray, who kept a finishing School for Young Ladies, a buxom, rather portentous lady whose conversational manner alternated, according to your social status, between that of interviewing parents and that of addressing pupils. She gave stately tea-parties and receptions to which all the eligible were invited. She was very exclusive and a great authority on “tone”. “They have a bad tone” she would say of those of whom she disapproved. At these parties Mrs Wray was always magnificently attired, and there was nothing continental about her. She looked, as indeed she was, British to the core, the type of British matron who flourishes in the provinces, and her flounces and furbelows gave her the air of a prize cabbage at a village flower show.

A few people, enjoying a certain prominence on account of their wealth or their personalities, held themselves aloof from the British colony and were never to be seen at Mrs Wray’s parties or at those given by the Chaplain’s wife. Among these was a family called Delaunay Thompson, consisting of a mother, two daughters and a son of about my age. The Delaunay Thompsons were reputed to be immensely rich. An impression of wealth was conveyed by expensive-looking clothes and a

haughty bearing. They were generally described as looking “stuck up”. I used to see them at the opera, occupying a large box on the first tier or strolling magnificently in the foyer surrounded by German officers, attracted perhaps by the ‘dots’ of the Miss Delaunay Thompsons. They resided at the Hotel Belle Vue, the smartest and most expensive of the Dresden hotels, and when I went to the restaurant of the hotel I used to see them dining in state amid a bevy of obsequious waiters. These people became for me a sort of social ideal. I longed to know them to sit in their box at the opera, to stroll with them in the foyer, to dine with them in state at the Hotel Belle Vue. I should have liked to have it said of me, “He is an intimate friend of the Delaunay Thompsons.”

But, alas! it was not to be. I could discover no possible means of contact with them.

Mrs Wray said that they were merely vulgar industrialists from Birmingham. However, I fancy that if the Miss Delaunay Thompsons had been at Mrs Wray’s Finishing School she might have given a different version of their origin.

Then there was a Miss Daphne Craig. Here amorous rather than social ambitions were involved. Miss Craig was an extremely beautiful young woman, always wonderfully dressed in the height of fashion. She was about the only person in Dresden who wore what was known in those days as “Paris frocks”. She was tall and graceful, altogether a most ravishing creature. She was supposed to be “fast”. Mrs Wray spoke of her with disapproval; but I don’t imagine she would have been averse to making her acquaintance had she been given an opportunity to do so.

Miss Daphne Craig, like the Delaunay Thompsons, “kept herself to herself”. She was often to be seen at the opera, generally in the company of some of the leading opera singers on their off nights, much to the envy of the English school-girls. I used to worship Miss Craig from afar. My heart would beat violently whenever I passed her in the foyer or met her in the streets – unlike the Delaunay Thompsons she was occasionally to be seen walking in the streets. This Dante and Beatrice relationship was on the whole perhaps the most satisfactory, for, had I been introduced to her, I should, at that period of my life, have been far too shy to do anything but gape, and she didn’t look the sort of young woman who would be likely to take much trouble about a timid youth.

At the age of seventeen, in unsatisfactory neutral periods, when I was not dominated by any particular personal relationship, such people as these, as well as certain characters in fiction, often used to play a more important part in my life than the people I knew and consorted with.

After leaving Dresden I never saw or heard of either the Delaunay Thompsons or Miss Daphne Craig again. The latter I believe, married a German officer and disappeared into Darkest Germany.

Apart from Frau Eberhardt, her daughter, Doktor Kohlrausch and such friends and relations who came to the house, I didn’t know very many Germans. Nevertheless it was possible to get a fairly good impression of the manners and customs of the Germans, of the Saxons at any rate, by observing them in the streets, in the cafés and theatres. One objectionable trait I noticed was the way in which they managed, in the foyer and in the corridors of the opera house, to bump into one as they passed, even if there was plenty of room on the other side. At first I took it to be a manifestation of a dislike for foreigners, a crude form of xenophobia. Later I

came to understand that it was due to an inherent lack of proportion, to an inability to judge distances, both material and spiritual. For the same thing happened in social relationships. They were always bumping into you and appeared to be almost deliberately regardless of the direction you were trying to take.

Another thing that I found rather unattractive about the Germans was their excessive regard for law and order. In England those not directly concerned generally adopted an attitude of neutrality in the face of some minor breach of the law. Here everyone seemed to be instinctively on the side of the police. If you trod on the grass in a public garden, if you took your hands off the handlebars of your bicycle, if you walked with your stick or your umbrella under your arm, officious citizens would shout at you, “Das ist verboten.” Indeed, it was the minor contraventions that seemed to incur the greatest odium. There was a legend that a man who had thrown his wife and children out of a top storey window had been charged firstly with throwing things out of a window, and secondly, with murder.

Although, as a result of my experience at Résenlieu and in Dresden I was inclined to compare the Germans, in most respects, unfavourably with the French, I was forced to admit that there was a greater sense of domestic comfort in Germany than in France, where style and elegance predominated.

The famous German Gemütlichkeit! It was often impressed upon me by Frau Eberhardt and her friends that there was no exact counterpart of the word in any other language. In fact the Germans were the sole proprietors of Gemütlichkeit. Certainly domestic life, as I knew it in Dresden, had a very definite charm. At the end of a long afternoon spent in Mr Parry’s dank and gloomy classroom, it was very pleasant to get back to the plush and fug of Frau Eberhardt’s Wohnzimmer, to her placid amiability and the excellent if rather stodgy food which resulted from her frequent incursions into the kitchen. “Heute abend haben wir Kartoffelpuffer” (We have potato cakes for supper) she would announce in confidential tones.

Occasionally there took place a ceremony called Kaffeekränzchen when a number of ladies would invade the house, sit in a circle and consume coffee and gossip. For these events a special cake would be provided, a Baumkuchen, a sort of erection that resembled a tree trunk with short branches sticking out of it, made of a heavy rolled sponge-cake coated with sugar. There was a decidedly Christmassy air about these entertainments.

I also enjoyed the large comfortable cafés where one could sit at tables drinking chocolate and listening to classical music played by a really excellent orchestra.

Yet, from out [of] an apparent kindliness of disposition and amiable cosiness there would, from time to time, emerge rather ominous indications of cruelty and brutal cynicism. Frau Eberhardt herself was eminently gemütlich, but she would at moments give vent to quite hair-raising sentiments, especially with regard to some foreign nation, the French, the Italians and, I’ve no doubt if I had not been present, the English. In general also I noticed a latent admiration for ‘frightfulness’. It would be said of someone how good, how gentle he was and then, with an air of final appreciation, “Kann auch sehr unangenehm sein” (can also make himself extremely disagreeable).

Of course, at the time, I didn’t know about schizophrenia – even today the word is not in the Oxford Dictionary – but schizophrenia was evidently what many

of the Germans were suffering from, a complaint that, together with their exaggerated reverence for law and order, a will to regimentation, has caused them, even more than a natural bellicosity to which other nations are equally prone, to be responsible for most of the disasters that have overtaken Europe.

3

Milward and Withers began to relax their rather exclusive attitude towards me. They had come to realize, perhaps, that I was more worthy of their attention than they had believed me to be at first. This change of heart made a good deal of difference to my life in Dresden. It was heartening to my amour proper to be promoted from the status of lower boy to a relationship of equality, though it was hardly one of equality with regard to Milward. I was still in the hero-worshipping stage, and this paragon of charm and beauty soon took the place previously occupied by Longworth and Deniston in the scale of my affections. Young men of the Milward type are usually responsive to the flattery of admiration, and his response to mine was adequate enough to cause me a great deal of happiness. In my early youth I was apt to be more impressed by people of elegance and social brilliancy than, much as I loved music and literature, by prominent figures in the latter fields. And, in any case, people like Milward were, at that time, more within my range of accessibility [Berners' question mark].

Withers and Milward saw even less Germans than I did and, except at meal times, they were very seldom in the house. They had made a large circle of English and American friends, most of whom would not, I imagine, have been approved of by Mrs Wray – neither would Mrs Wray have been approved of by them. They were, on the whole, rather a rowdy lot, but of a quite inoffensive kind of rowdiness, the result of youth and high spirits and occasionally of a lack of breeding. I don't know what exactly they were doing in Dresden. They were certainly not studying music, neither did they contribute very much to good will among the nations.

One of the ring leaders of this group was a very good-looking young woman called Miss Sylvia Sparks. She might be described as a less expensive edition of Miss Daphne Craig. Milward was very much in love with her and, in the measure that my intimacy with him increased, so did his confidences with regard to Miss Sylvia Sparks. It required all the strength of my devotion to enable me to put up with the perpetual unburdening of his passion. In any case it was rather a hopeless passion, for Miss Sparks was engaged to be married to a young man who was shortly coming to Dresden. He was a bank clerk, I believe. When he did eventually appear he proved to be a rather vulgar creature and considerably less attractive in every way than Milward. I couldn't help thinking that it was a little pusillanimous of Milward not to have succeeded in achieving – at least something. But Miss Sparks, for all her reputation for "fastness", was at heart a highly respectable middle-class young woman, and she was perhaps sensible enough to realise that, in view of the difference of their social position, there was nothing very solid to be hoped for from Milward's direction. So she flirted outrageously with him and stuck to her bank clerk.

Milward had written a poem, a very bad one, dedicated to Miss Sparks, and asked me to set it to music. My first introduction to Miss Sparks took place on the occasion of my playing to her what I had written. The music, I fear, was not much

better than the poem. However, she professed to be enchanted with it. She had a fashionable leaning to the arts but knew nothing whatever about them.

At first Miss Sparks terrified me. I was disconcerted by the vulgarity of her manners combined with such a very alluring appearance. I knew that I had nothing whatever in common with her and felt in her presence a bit of a muff. I was also a little impressed by her not responding more gratefully to my paragon's attentions.

However, if only on Milward's account, I determined to persevere and try to win from her, if possible, a little more respect. I would indulge from time to time in conversational obscenities which I fancied would let her see that I was not quite such a muff as she might imagine. But, instead of impressing her as I had hoped, they merely shocked her, and she told Milward that she didn't think his friend had a very nice mind. I never really succeeded in making much headway with Miss Sylvia Sparks.

Withers was right in saying that Milward was romantic. He was one of the most romantic young men I have ever known – not only in his relation with women. He lived in a world of romantic make-believe. Whenever he went to a play he would, for days afterwards, see himself in the role of the hero. He was a strange mixture of naivité and sophistication. It seems strange now that I should have ever believed him to be, as I did in those days, a consummate man of the world. However, he was a man of his own world, and it was a world that never expanded. Perhaps that is why, in later life, he was a failure as an Ambassador.

At the age of nineteen he had certainly a very attractive personality, and I think he was better than he ever was subsequently. There are many Englishmen who are at their zenith round about the age of twenty and afterwards cease to develop. I used to think that he was very intelligent. Most of us, I believe, are as intelligent at the age of twenty than we ever become later, and it is the manner in which experience is assimilated that makes the difference. It is the digestion of experience that makes us better and wiser men. There must have been something a little sticky about Milward's psychological metabolism because, when I met him again some thirty years later, I found him exactly the same as when I had known him in Dresden – only a little less physically attractive.

4

I made a more speedy progress in reading German than I did in speaking it, and soon I was able to read German books with a certain facility. Nietzsche⁶ was one of my first discoveries. My approach to him was from a musical rather than philosophical angle. I had heard one of Miss Mansfield's musical friends speak bitterly of Nietzsche, having been outraged by his recently published attack on Wagner. She said that anyhow Nietzsche had gone mad and Wagner hadn't – which seemed to her a conclusive argument in favour of the latter. I immediately bought "Der Fall Wagner" and was enthralled by it. As often happened with me my enjoyment of the book was heightened by my not quite understanding a good deal of it. I was a little surprised that Wagner should be denounced as a 'decadent'. I had always imagined, as did apparently in later times the Nazis, that he was the

⁶ Friedrich Wilhelm Nietzsche (1844-1900), philosopher.

apotheosis of Nordic vigour and virility. That Wagner was a bit of a cabotin [⁷][sic], yes! The appearance of the actor in music. But that his music was a poison, a public danger, of that I was not wholly convinced. What appealed to me most in the book was the treatment of certain absurdities of which I was already half aware – particularly the passage relating to the third act of Siegfried where Wagner suddenly realises that there have been no female characters on the stage. As all the heroines were at the moment otherwise engaged, what does he do? He summons Erda, the oldest woman on earth. Up she comes out of a trap-door, and after having fulfilled her function, down she goes again. “Return to your slumbers, ancient Grandmama.”

I also liked the comments on Wagner’s “redemption” craze – how “alte verdorbene Frauenzimmer” (old debauched baggages) like Kundry prefer to be redeemed by chaste young men, and how innocent saints like Elizabeth have a predilection for saving interesting sinners. I thought these things were very funny, but they were more concerned with Wagner’s philosophy and stage craft than with his music. I think, on the whole, “Der Fall Wagner” was less responsible for the waning of my Wagner enthusiasm than my actual experience of Wagner operas on the stage and the elderly prima donna who played all the principal roles.

“Also sprach Zarathustra” was, I had heard, Nietzsche’s best book or, if not his best, the most famous. I acquired a very handsome copy of it bound in sham leather, and its possession gave me the wildest pleasure, a slightly priggish pleasure I fear. I displayed the book proudly on my table, and sometimes I took it to a café and would read it ostentatiously with the idea that people might say of me, “What a very cultivated young Englishman to be reading ‘Also sprach Zarathustra’ in a café!” The pleasure it gave me was also of a slightly fetishist character. I liked the look of the lettering and the quasi-biblical lay out. But whether I understood it is another matter. Milward took it up, one day, from my table and said, “Good God, do you mean to say you understand this?”

“Up to a point,” I admitted.

“Well then” he said, selecting a passage at random “what does this mean?”

Luckily it was fairly simple and I was able to explain it. But it had been touch and go.

I read other German authors besides Nietzsche, but in a more perfunctory way, with the examination looming in the background. I kept a note book into which I transcribed every word and phrase that I thought might come in usefully for examination purposes, and I remember the joy with which, when the examination period was over, I was able to read foreign books solely for pleasure without having to bother about the new words and phrases I came upon.

In a similarly perfunctory manner I used to make a point of having some conversation every day with Frau Eberhardt and Anna. Of these conversations hardly a memory remains, no doubt because they never said anything worth remembering. I do, however, recollect that there was a good deal of talk about food and that Frau Eberhardt once said of some beauty spot or some place of historical interest they had visited, “That was the place where we had those excellent veal cutlets” (*herrliche Kalbskoteletten*), and that once at a restaurant she had said to the

⁷ Concise Oxford Dictionary, 55: ‘*cabotin*: a second-rate actor; a strolling player.’

waiter who was serving her, “Es ist doch nicht genug” (it is still not enough) a phrase, I thought, that would have made a good text for a Bach motet.

5

Some excitement was caused in the British colony by the arrival in Dresden of an eccentric peer, the Marquis of Anglesey, and by the announcement that he was going to appear at one of the principal music halls. Since marquises in those days still enjoyed a certain veneration, particularly among the British colony in Dresden, this was considered very eccentric indeed. Mrs Wray complained that Lord Anglesey was “letting down” the peerage, and Miss Mansfield was of the opinion that no Englishmen ought to go and see him disgrace himself. It would have been bad enough if he had been going to take the part of Siegfried at the opera house - but to appear at a music hall!

I had heard that Lord Anglesey had previously appeared in other continental music halls, and that all he did was to show himself on the stage attired in the family jewels. It didn't sound to me a very exciting performance; however, in spite of Miss Mansfield's injunction, I was determined to go and see it.

If not exactly exciting it was decidedly a strange ‘turn’. It came between that of a lady with performing pigeons and a company of acrobats. The theatre was darkened. There was a roll on the drums and the curtain went up on Lord Anglesey clad in a white silk tunic, a huge diamond tiara on his head, glittering with necklaces, brooches, bracelets and rings. He stood there for a few minutes, motionless, without any mannequin gestures of display. Then the curtain went down again. No applause followed, only an animated buzz of conversation. The German audience seemed a little disconcerted by this manifestation of British eccentricity. I may say that German audiences even in the music halls were extraordinarily disciplined and well-behaved. Once at the Dresden opera a new tenor (?baritone⁸) [Lord Berners' brackets and question mark – and footnote number, but no note], appearing for the first time in the role of Lohengrin, missed his footing on stepping out of the swan-boat and fell headlong on the stage. His shield and helmet were restored to him by members of the chorus, and the performance was resumed in perfect silence. There was not the sound of the faintest chuckle. Lord Anglesey, I thought, had got off lightly. Imagine the reception of such a display by an English music hall audience. The press treated the matter with similar restraint. The notices merely commented on the magnificence of the jewels. German propaganda had not yet taken up the subject of British decadence. In later years poor Lord Anglesey would no doubt have been accused by his compatriots of being in the pay of the German government and of being employed by them to bring the British nation into disrepute.

6

After this the two most interesting events were my discovery of Richard Strauss and the commotion caused in Mr Parry's establishment by a caricature.

My enthusiasm for Wagner had, as I have said, considerably abated. I was musically at a loose end and returned for a time to Chopin. I practised assiduously

⁸ [Berners' blank]

the Preludes, but I had never acquired a proper piano technique and, although my performance might perhaps have impressed the ignorant, it would not have passed muster with a connoisseur.

One day I went to a concert and heard Richard Strauss's symphonic poem "Till Eulenspiegel". I was fairly bowled over by it. My subsequent passion for Richard Strauss equalled if not exceeded my former passion for Wagner. These early musical enthusiasms of mine were something akin to falling in love. When first Richard Strauss swam into my ken I could think of little else. The sight of a Richard Strauss score in a shop window was like meeting the beloved one at a street corner. Although I could at that time hardly read an orchestral score I got hold of the score of Don Juan and would pore over it in a state of wild excitement. The mere printed notes seemed to radiate a mystical rapture, even greater than the actual sounds when I heard them in the concert hall. And as, on the occasion of my first passion for Wagner, I became fired with the idea of writing an opera, I was now bent on composing a symphonic poem. My knowledge of musical technicalities was hardly more advanced than it had been on the former occasion. However, I did at least realise that some knowledge of orchestration might be necessary. I determined to study orchestration.

Miss Mansfield whom I consulted said that the best teacher of orchestration in Dresden was an elderly composer, Professor Kretschmer, who had written several operas that were very rarely performed. She seemed a little surprised that I should wish to embark on orchestration before I had mastered the more elementary branches of music. But she was pleased that I should want to study anything connected with music and, being acquainted with Professor Kretschmer, arranged for me to have an interview with him.

Whatever may have been Professor Kretschmer's merits as a composer, at all events he looked like a very distinguished one, and in addition he was a very charming old gentleman. He reminded me a little of Monsieur de Rosen, only he was altogether a more imposing figure. His longish grey hair was brushed back in the same way from his forehead, and he had the same sort of drooping moustache. In the house he always wore a black velvet coat edged with braid. His study, where I had my lessons, was a most inspiring room with faded laurel wreaths tied up with scarlet ribbons on the walls; there was a huge grand piano, a mask of Beethoven and bookcases filled with scores and books on music. I thought that any one possessing such a room could not fail to be a genius. Professor Kretschmer's ambience was an effective antidote to the depression caused by my visits to the Music Academy, and all my musical ambitions flowered once more. Diplomacy faded for the moment into the background, and I almost made up my mind to brave parental displeasure and devote my life to music. The Professor didn't seem to be at all embarrassed by my comparative ignorance of other musical technicalities. That was not his concern. His duty was to teach me orchestration.

I had exactly three lessons from Professor Kretschmer. They were brought to an end by the untimely arrival of my mother in Dresden as a consequence of the affair of the caricature which I will now recount.

One evening as we left Mr Parry's class-room, Withers drew a lifesize caricature of Mr Parry's head on the blackboard. Withers' draughtsmanship was not particularly expert, but Mr Parry's features were not very difficult to reproduce; a

bald head, a bushy moustache and a large beaky nose (in this instant enlivened by a pendent drop) were all that was necessary to ensure a likeness.

Thinking no more about the matter Milward and I went that evening to a performance of Hauptmann's "Versunkene Glocke" at the Residenz Theatre. [⁹] When we came out after the first act we found Mr Parry waiting for us in the foyer. (I never discovered how he had managed to track us down.) He seemed very agitated.

"I thought it would be as well," he said, "to strike while the iron is hot", and he followed up this forcible metaphor by an almost hysterical outburst about the caricature he had found on the blackboard. He seemed to be convinced that it was I who had been its perpetrator. A spirit of fourth-form heroics got the better of my sense of justice as well as of my pride as an artist, and I never denied it. Next day he sent a telegram to my mother complaining of my behaviour. Hence my mother's arrival in Dresden. [¹⁰]

Her state of mind was balanced between distress at my lapse of decorum and the pleasure of an unexpected continental trip chargeable to her sense of duty, the hunting season now being over. By the time my mother had arrived, Mr Parry had cooled down somewhat, and I think he was now a little ashamed of having made such a fuss. As soon as the trouble had been disposed of my mother settled down to enjoy herself in Dresden. We visited the galleries and the museums together and I took her to the opera. The Wagner season was over and nothing very interesting was being performed at the time. We went to see an opera called "Nausicaa", part of a Homeric tetralogy by an indifferent composer, Bungert by name, who was setting out to rival Wagner on Hellenic lines. It was a long, boring opera, and my mother didn't enjoy it. She said she found it a strain to attend to the music and what was going on on the stage at the same time. Although in this case neither were very much worth attending to I suppose it is a reproach which might be brought against any opera. Anyhow we did not go to the opera again.

We spent a few days in Saxon Switzerland at a small hotel on the Bastei. Milward, by whom my mother was very favourably impressed, accompanied us, and it was no doubt due to his presence, as well as to the wonderful May weather, that this was perhaps the happiest time of my Dresden period.

Saxon Switzerland, I imagine, remains today very much as it was at the beginning of the century. There may be a few more hotels, a few more notice boards. Those "singular rock-formations", as Baedeker describes them, rising up on both sides of the Elbe, looking like a landscape painted by Patinir [¹¹] (perhaps it actually was Saxon Switzerland that he painted – I don't know.) There were Wagnerian aspects too, Walhalla-like peaks, slabs of rock where Brunnhilde might have reposed encircled by flames, precipitous rocky paths leading down through wooded slopes to the Elbe, where at any moment you might expect to see Mime or Alberich popping up out of a rocky cavity. I did some sketching while we were there but without much success. The scenery was too folk-loreish, too märchenhaft, to suit

⁹ Gerhart Hauptmann (1862-1946) – Nobel Prize 1912, *Die versunkene Glocke* [*The Sunken Bell*]: 1897.

¹⁰ It is very interesting to compare this with the entries from Julia's diaries. 1901: Tuesday 5 March. 'Heard from Mr Parry Gerald had been very rude to him.' Monday 25 March: 'Saw Mr Parry for over an hour!'

¹¹ Joachim Patinir (c1480-1524).

my style, and my capacity for figure-drawing was not sufficient to enable me to embellish it, Boecklin-fashion, with Germanic nymphs, fauns and kobolds. A few days after our return to Dresden my mother went back to England. She had brought her maid Dawson with her. Dawson's comments on Germany and the Germans were not as enlightening as usual. She said she thought Dresden was a dull town and that the Germans dressed badly and looked as if they drank too much beer.

Before leaving, my mother had arranged that I should stay on for another month with Mr Parry (the caricature having finally sunk into oblivion) and then go to a family she had heard of in the Harz Mountains.

Milward was returning to England at the end of the month to go to the famous diplomatic crammer, Scoones, and as it was his company that made my life in Dresden more or less tolerable, I welcomed the change that was before me.

[Next paragraph glued over what had previously been written.]

Although I have often been told that Dresden is a delightful town I was never able to appreciate its charm. It may have been because I lived in an ugly modern quarter which I was obliged to traverse every time I wanted to get to a more interesting section of the town. The Saxons appeared to me to be an unattractive race, unprepossessing, unfriendly, gross in appearance and manners. With the exception of a few members of the foreign colony, one seldom saw a good-looking or well-dressed person in the streets. The place was pervaded by an atmosphere of heaviness, drabness, an absence of vitality. Mr Parry's establishment accentuated the gloom.

The Harz [¹²]

In the first week of June 1901 I left Dresden for the Harz. Frau Eberhardt had been loud in her praise of the country and had continually assured me how much I should enjoy being there. She said it was by far the most beautiful part of Germany but, as she didn't seem to have travelled very extensively in her own native land, I was inclined to suspect that her opinion might be due to the fact that the Harz was one of the few places she had visited. As a preparation for my coming experience I read Heine's "Harzreise", which heightened my expectations far more than Frau Eberhardt's testimony in its favour.

The house of the "Forstmeister" Müller was my destination. The title of Forstmeister aroused anticipations of a sort of Robin Hood-like character which were to some extent confirmed by the appearance of the Forstmeister himself, when he met me at the station of Harzburg in a rustic-looking conveyance drawn by two spirited horses. He was a tall huntsman-like fellow dressed in a pale green uniform with dark green lapels and cuffs and a green brush in his hat. He seemed to be rather a stupid man, but his manner was authoritative, and stupid people with authoritative manners have always impressed me.

The Forsthaus was about five or six miles from Harzburg. We drove through a very pretty valley, thickly wooded, but not, I was pleased to notice, with pine trees. The vegetation was composed for the most part of beeches and oaks. The house was situated on a spot where the valley widened out into a large open space covered with

¹² German mountains and now national park, south-east of Hanover.

heather and rough grass through which there ran a stream about forty yards from the house. A neat little garden separated the road from the house which was a long, low building of whitish, roughcast stone covered with lattice-work espaliered with pear trees and creepers. The romantically rural aspect of the place delighted me after five months spent in a town.

The Frau Forstmeister was a woman of rather austere appearance. She had dark, smooth hair done up in a bun behind. Her features were pleasing but rather insignificant. She had one of those faces that have been described as “once seen never remembered.” Although she appeared to be amiably disposed, the general impression she made was one of stiffness and angularity. She looked a little like a schoolmistress and it was, in fact, she who was responsible for the educational side of the establishment.

There were two small boys aged about nine and ten whose names were Ernst and Heinrich.

I was given a fairly spacious room overlooking the garden. It was barely furnished, and the floor was carpetless. It looked as if it might have been cold in winter, but it contained the usual German stove and I imagined that the usual German fug could have been achieved if necessary.

We had a nice substantial tea with plenty of cream, butter and jam in a little arbour in the garden. I soon discovered that the Forstmeister and his wife were, from my own particular point of view, not very intelligent people. That is to say that they took no interest whatever in music, art or literature. However, they seemed to be sensible and agreeable and I felt that I was going to be happy with them, if a little dull.

I was in no doubts as to the charm of the surrounding country. The two little boys were deputed to take me for a walk and show me the chief spots of interest in the immediate vicinity; the Waldmühle, the waterfall, the Philosopher’s Walk. The Germans have a habit of designating certain places as officially interesting and providing them with observation towers, restaurants and notice boards so that they can go straight into Baedeker without further ado. The country was less mountainous here than in other parts of the Harz; however, it made up for what it lacked in dramatic grandeur by a homely, intimate attractiveness.

The valley continued for several miles, flanked by high wooded hills. A little rushing stream flowed down the centre of it, widening out here and there into stretches that might almost be dignified by the name of river. On its banks lay the little village of Immenthal, a modest summer resort, of which most of the houses were built of wood. It had a picturesque church and a friendly-looking creeper-clad Gasthaus, gay with window-boxes and striped awnings. The atmosphere of the countryside was that of an illustration by Ludwig Richter whose work Baedeker tells us is “typically German and homely as are the fairy tales of Grimm.”

Every morning after breakfast I had a German lesson with Frau Müller. In spite of her somewhat scholastic appearance her scholastic methods were quite as unprofessional as had been those of O’Kerrins. But unlike Madame O’Kerrins she had no sense of humour and, whatever you may say, a sense of humour is far from being a defect in a teacher. Also, apart from considerations of grammar and vocabulary, her opinions on almost every other subject were totally devoid of interest. I tried to get her to explain to me certain parts of the “Harzreise” that I had

been unable to understand, but she was not very helpful. She might have been excused for failing to elucidate the allusions to local Göttingen gossip in the first chapter, but I found that I was as well able to cope with the poetical and humorous passages as she was. She seemed on the whole a little mistrustful of Heine: she was inclined to be mistrustful of both sentiment and irony wherever they appeared. With Nietzsche she would have nothing to do. She said that “Also sprach Zarathustra” could be of no earthly use to me for examination purposes. Here she was right no doubt. So our reading was confined to rather dreary historical books and the local newspaper.

Frau Müller was, I discovered, of Prussian origin, and from veiled insinuations I gathered that she had married slightly beneath her. However, the Forstmeister looked the more distinguished of the two. He was very seldom in the house. He was intensively occupied by his forestal duties. I should say that he was thoroughly efficient in his profession. But from a social point of view he was distinctly impersonal, quite as impersonal as Mr Oxney had been at Eton.

The two little boys, Ernst and Heinrich, who had seemed, at first sight, to be comparatively harmless, turned out to possess in embryo all the nastiest characteristics of the German race. They were alternately arrogant and cringing. They used to bully the servants and the smaller village children, but they would collapse and whine if there were the slightest sign of retaliation or firmness of character. A harsh word would reduce them to respectful compliance. I was relieved to hear that they were going away to a cadet school in a few weeks’ time.

The Müller family appeared to have an almost religious veneration for the Kaiser. They didn’t seem to be religious in any other respect and I imagined that, in their hierarchy, God must have occupied very definitely a back seat. Frau Eberhardt had never appeared to have any very great respect for the Kaiser. I had even heard some rather ribald jokes made about him. With the Müllers it was a very different matter, and I felt that it was injudicious even to mention the Kaiser, just as it was a little unwise, in the home circle in England, to mention God.

The Müllers extended their veneration to all the members of the imperial family, and the fact that two of the young princes were at the cadet school to which the boys were going converted it into a sort of paradise to which they were looking forward with the most ardent anticipation.

After a fortnight I was beginning to have a premonition of approaching boredom. Luckily the situation was relieved by the arrival of Onkel Peter.

Onkel Peter was the elder brother of the Frau Forstmeister. From what I gathered he was not particularly popular either with his sister or with the Forstmeister. They said of him, “Er ist ein wenig verrückt” (he is a little mad), and I don’t imagine that his presence would have been so cheerfully tolerated if he had not been fairly wealthy and a Graf. He was unmarried, and I suppose there were definite hopes of inheritance.

Onkel Peter was a man of about fifty. He was rather fat and had a round, ruddy, clean-shaven face and closely cropped hair that stood up in bristles, and he wore very large spectacles. He had a slightly Prussian appearance, but this was deceptive – a sheep in wolf’s clothing. He was very different in character from his sister, and was vastly more intelligent than either of the Müllers. He was obviously well-read and took a keen interest in literature and art.

The very first evening he started talking to me about Voltaire, which seemed to embarrass and irritate the Müllers. I think he expected to embarrass me as well, and he seemed a little astonished to find that I did happen to know something about Voltaire and had read Candide. For a German and a man of such elephantine proportions he was singularly nimble-witted, and when he teased the Forstmeister, which he did pretty frequently, the process was rather like the onslaughts of a large butterfly on a small cabbage. I think Onkel Peter was a little sorry for his sister, but he had given her up as hopeless. As for Ernst and Heinrich, he certainly had no very great affection for them. He once confided to me that he considered that they combined the aggressiveness of mosquitoes with the humility of worms. He seemed indeed to be so little in harmony with the entire Müller family that I wondered why he ever came to stay with them. It must have been that he had a very dutiful regard for family ties.

I made great friends with Onkel Peter. We used to go for long walks together, and he would discourse to me on literature, music and life in general. We didn't walk very fast. Onkel Peter used to puff and pant a good deal, and he would frequently stop and mop his brow with a large purple silk handkerchief.

He was pleased with me for liking Heine and Nietzsche. "They are the two finest writers of German prose that we possess", he said, "and can be compared for the brilliance and the clarity of their style to certain French authors." (He had a great admiration for Voltaire, Renan and Anatole France.) "But", he added, "pay no attention to Nietzsche's philosophy. It is nonsense."

I was puzzled. "But surely – isn't Nietzsche a good philosopher?"

"He is a wit and a poet and that is more than sufficient. In any case philosophy is very tiresome and merely consists in saying things that most people hardly think worth while saying, in longwinded and incomprehensible language."

I was glad to hear this as I had been rather discouraged by the few incursions I had made into the realm of philosophy.

On musical questions I was less in sympathy with him. He took no interest in any composer later than Beethoven. When I mentioned Richard Strauss to him he snorted and said "I suppose it is the kind of stuff that impresses young people nowadays. But it won't do."

Onkel Peter's unreasonableness about modern music led me to wonder if he might not perhaps be a little unreliable about other matters. I often wished afterwards that I had been older at the time and more advanced in my culture, so that I could have appreciated more wholeheartedly the things he used to say to me.

The Frau Forstmeister was, I think, pleased that I held so much conversation with her brother, as it relieved her, to a certain extent, of her educational duties, as well as of the company of Onkel Peter and myself. I don't fancy that she felt any very great affection for me, and the Forstmeister, I was sure, rather despised me for not being more interested in forestal matters and in more active outdoor pursuits. Once when I was driving with him he said to me, "Can you drive?" "Of course", I replied. He handed the reins to me, but German horses didn't seem to respond to the reins in the same way that English horses did, and I drove him into a ditch. Another time he gave me his gun to shoot at a falcon and I missed it, which was a great source of joy to the two little boys who continually referred thereafter to the occasion when "der Herr Engländer hatte an einem Falken vorbeigeschossen."

I was grateful to Onkel Peter for saying to them one day in the playfully sarcastic tones he always adopted when speaking to them, “You nasty little creatures, I think your father would love you better if you were horses or roe-deer.”

The more I saw of Onkel Peter the more I liked him. But there was no doubt that he was a little crazy, and there was perhaps some justification for what the Müllers had said of him. There were rather alarming moments when his brain seemed to have got stuck in a groove and he would continue to repeat some phrase or other *ad infinitum*. I remember one morning when it was raining, he sat in the porch with the house-cat, which was also named Peter, chanting to it for nearly an hour

“Peter, Peter, Peterlein.
Peterlein, es regnet.
Peter, Peter, Peterlein.
Peterlein, es regnet.”

The Brocken

As a treat for Ernst and Henrich, before they left for the cadet school, an excursion to the Brocken was arranged. Onkel Peter, after having at first protested against the expedition, finally decided to go with us, for which I was glad as I foresaw his participation would preclude too strenuous an outing.

We left early in the morning. The train journey took several hours, and we arrived at about ten o’clock at a little village (I have forgotten its name) in a valley just below the Brocken. Here the Müllers got out to make the ascent on foot – it took about two hours – while Onkel Peter and I continued in the train and were landed nearly at the summit.

There are two excellent descriptions of an ascent of the Brocken, both by poets. One by Heine in the “*Harzreise*”. The other by Coleridge. The two accounts are very different. Coleridge describes with a wealth of poetic detail the scenery observed during the ascent and the descent of the mountain, but of the Brocken itself he says practically nothing. Except for a short poem in which he speaks of his longing for England and the ubiquity of God, he passes it over in silence. Heine, on the other hand, gives an elaborate account of the scenes of jollity and dissipation that took place in the Gasthaus on the top of the Brocken, ending with the incident of two intoxicated youths saluting the night in Ossianic language before an open cupboard which they mistook for a window. There is also a romantic description of his meeting with a beautiful young woman with ostrich feathers in her hat, on the observation tower. From this account I was expecting to find a little more liveliness on the top of the Brocken than there actually was. It was the height of the tourist season, and although there was a large number of students and schoolboys, they were orderly and well-behaved. There was no sign of dissipation or even of the high spirits that the loftiness of the situation might have been hoped to engender. The rest of the crowd was composed of bourgeois families all very placid and cowl-like.

After a while we were rejoined by the Müllers. Onkel Peter was a little irritated by the triumphant smugness resulting from the energies of their ascent on foot, (“We did in an hour and a half”) and he was still further irritated by the food in the Gasthaus which was not very good.

However, the view from the top of the Brocken was really magnificent, the most grandiose expanse of country I had ever seen. One might have believed that the contemplation of so immense and completely circular a view would have led thoughtful people from time immemorial to guess that the earth was round. It is strange how slow the world has been in the past to solve the riddles of the universe. Perhaps it was just as well, for now the world is getting a little too quick in doing so for general convenience.

The sky was overcast with clouds but the country below was bathed in the most brilliant sunshine in which the little towns and villages scattered over the whole vast expanse stood out in minutest detail.

“Quite a Wagnerian scene”, said the Frau Forstmeister, unbending a little to culture, and Onkel Peter snorted.

Baedeker assures us that the towns of Magdeburg, Erfurt, Gotha, Cassel, Hanover, Brunswick, can be seen on a clear day, adding with Baedekerian caution “unclouded horizon rare.” However, there was such a crowd round the telescope that I hadn’t the patience to await my turn and find out if this was true.

Heine says that the Brocken is a typically German institution. No doubt it is. The panorama for all its magnificence had something about it that was a little too well organized, a little too symmetrical. There was a touch of regimentation about it. All the same it was a glorious sight. It was with such a panorama as this, I thought, that the Devil must have tempted Our Saviour. A dictator perched on the summit of the Brocken might well feel that he had a thorough command of the situation and be encouraged to take advantage of it.

On the way down we visited the Hexen-Altar, a place where the witches were supposed to dance on Walpurgisnacht. By this time Onkel Peter was thoroughly out of temper, and he enquired maliciously of his sister if the associations of the place made her feel she wanted to dance. For my part I didn’t feel as if the spot was at all suggestive of witches’ revels. It was all too respectable and looked as if it had been tidied up by municipal inspectors. No witch could dance with much abandon in the midst of notice-boards and neat wooden railings.

The return journey by train was very tedious, and everyone was a little weary. I noticed that in the railway carriage the Frau Forstmeister sat bolt upright and never once leaned back. When I complimented her on her physical endurance she said that her father had brought her up to believe that to lean back or loll was effeminate. It seemed to me a little unreasonable that women should be denied an occasional lapse of effeminacy, but I supposed it was all part of the Bismarckian “blood and iron” policy.

Ernst and Heinrich went off to their cadet school. They wrote ecstatic letters to their parents about it and begged earnestly that I should be persuaded to come and see the place. As they had no particular affection for me – I could only imagine that they thought it would be a good thing for an Englishman to get a glimpse of German military efficiency. As an inducement Ernst wrote to me that perhaps I might have the privilege of seeing the young princes but, in order not to raise my hopes too much he added, “Vielleicht auch nicht” (and perhaps not).

The atmosphere was decidedly more agreeable after Ernst and Heinrich had left.

I continued my peripatetic rambles with Onkel Peter. One afternoon as we were sitting on a bench in the glade known as the Philosopher's Walk, I saw approaching us two very pretty girls dressed in light flowered muslin. From their elegance, their un-German appearance, I realized at once that they couldn't be any of the local inhabitants. In these Grimm's Fairy Tale surroundings they might have been a couple of enchanted princesses. As they drew nearer I heard that they were speaking English. I stared at them and they stared at me. But maidenly discretion got the better of them. They passed on and disappeared into the wood.

Onkel Peter was as much moved by this ravishing apparition as I had been.

That evening at supper I mentioned the incident to the Frau Forstmeister. Her face clouded and she said rather acidly, "I had heard that there was an English family staying at the Gasthaus in Immenthal." Afterwards she said to me, "I trust you will make no attempt to get to know these people. I do not fancy that your parents would desire it. You must remember that you have come here to speak only German."

This manifestation of anxiety on the part of his sister did not escape Onkel Peter's notice. It aroused his puckish instincts, and on the following day as we set out for our walk, he said "Let us go and call on the English family at Immenthal."

When we got to the inn we were told that the English lady was ill in bed, but that the two young Fräulein were there if we should by any chance care to see them. It was precisely the young Fräulein that we cared to see, and Onkel Peter sent in his visiting card. The young Fräulein appeared with such alacrity that I suspected they had been watching us from their windows.

I had been a little afraid lest, seen at close quarters, they might prove to be less attractive than they had appeared to be in the romantic atmosphere of the sylvan glade. But I was not disappointed. There was no doubt that they were extremely pretty. They were alike in looks. One could easily see that they were sisters. They both had dark hair and fair complexions. They were about sixteen and seventeen. The elder was the prettier of the two, but she looked very fragile and delicate. The younger sister was more robust and had a livelier colour. Their names were Mary and Evelyn. Their family name was Lysaght. [¹³]

When Onkel Peter expressed his regret at hearing that their mother was ill, they said, "Oh, she's not ill, she's merely resting. She can do anything she likes when she wants to."

From other things they said of their mother I gathered the impression that she might be a rather tiresome woman.

They said that they were very glad we had come to see them. They found the place rather too quiet and were beginning to be a little bored. However they were shortly going on to Hanover. That, they had heard, was a very nice place, and there were a lot of English people there.

I felt that I would have to make the most of the remaining time, and arranged to come and see them again very soon. It seemed a little inhospitable not to have invited them to the Forsthaus but that, of course, was out of the question.

¹³ Family name of Baron Lisle.

On the way back I implored Onkel Peter to say nothing to the Frau Forstmeister of this escapade. He promised that he would not, but added, with a glint of satisfaction, "She is bound to get to know about it sooner or later."

Having left behind him this little legacy of annoyance for his sister, Onkel Peter left shortly afterwards for Berlin.

I was saddened by his departure, but there was to be some compensation for it in the new company I had acquired. I had become quite fond of Onkel Peter. He was the first German I had got to know at all intimately and he had made me realise that there might be, after all, some Germans who could be quite nice. Nevertheless, strangely enough, I never saw him again, nor did I ever make any serious attempts to do so. When one is young it is difficult to maintain contact with people from whom one is separated by circumstances, especially when those people are older and of a different nationality. Besides there is such a constant on-rush of new experiences that former ones are quickly crowded out and become obliterated. It is only in later years that they tend to creep back into one's memory as pale ghosts from the past. I have often wondered what became of Onkel Peter. If he lived on into the Nazi period he may, I fear, have come to a bad end. With his independent, epicurean temperament, his mocking outspokenness, he was not the type of man that the Nazis would have accepted very cheerfully. It is possible that his sister who, even in those earlier days, had the makings of a Nazi, might have managed to save him from persecution – but it is more probable that she would have denounced him.

After Onkel Peter went away I used to visit the two girls nearly every afternoon. As they didn't care very much about taking long or even short walks we went and sat in the woods or remained in the courtyard of the inn.

Although they were very charming young ladies, they compared a little unfavourably with the two Hervey girls. They were prettier no doubt, but they were neither witty nor intelligent. Frivolity was the keynote of their character. They reminded me of Lydia and Kitty in "Pride and Prejudice." They were passionately interested in young men, and they never ceased talking about all the "boys" they knew. The conviction grew on me that if I were to see them in the company of a lot of young men, I should like them considerably less than I did.

Apart from this, there was something else about them that prevented me from bestowing on them my whole-hearted affection. When I eventually met their mother I discovered the cause of my inhibition. Mrs Lysaght confirmed the suspicion that had been growing on me that they quite definitely belonged to the middle classes. The girls had been sent to a good finishing school and had managed to acquire a certain veneer of refinement, but the mother had had no such advantages. She aped rather pathetically what she believed to be the manners of the aristocracy, but she was betrayed by her accent, her appearance and her general outlook. She must have been quite pretty when she was young. Now she had relapsed into a middle-aged rather flabby vulgarity. She was overdressed with a spurious smartness and resembled one of the bedizened elderly women one sees sitting about in the lounges of expensive hotels, or presiding over a supper table at a charity ball. She seemed to be under the impression that illness was fashionable. "I am not at all strong", she said to me, "My health is a constant worry to me. And my daughter Mary takes after me. She is not at all strong you know. I sometimes fear she may be consumptive. We think of going to St Moritz this year. It's a very nice place I'm told and a lot of very smart people go there." I knew that it would be impossible to introduce the

Lysaghts to my mother. Still less to invite them to Althrey. After the disaster of Marston's visit it would be inadvisable to try my mother with Mrs Lysaght.

Here the fastidious reader will undoubtedly set me down as a snob – and with some justification. However it was difficult in those days for anyone brought up by nurses, governesses, with the final touch of a public school, not to be, in some measure, a snob. I was apt to be put off quite charming people by a peculiar accent and manners suggestive of their not being “quite the thing.”

Nevertheless, for the time being, the society of the two girls was a source of considerable pleasure to me. It had, besides, all the allurements of forbidden fruit. Although I had said nothing to the Frau Forstmeister about my friendly relations with the Lysaght girls I had a shrewd suspicion that she knew about it. I don't know who had given me away. It may have been the servants or one of the village folk.

The idyll was terminated by the departure of the Lysaght family for Hanover. Our parting was of the tenderest, and we promised to correspond regularly. The letters I received from the girls were concerned entirely with the young Englishmen they were meeting in Hanover. The place seemed to them a veritable paradise. After a while the letter-writing ceased.

Many years later Mary Lysaght came into my life again. She married an elderly naval man, a friend of my father, a rather remarkable figure, whose daring and fantastic exploits recounted to me in my childhood had made of him a sort of legendary hero. Of his feats of prowess the one that had most impressed me had been a descent he made in a parachute. Being a rather massively built man he had sought to diminish his weight by putting on silk tights. The parachute crashed through a tree and deposited him in a clergyman's garden. The amazement of the cleric at finding a huge bleeding silk-clad figure sprawling in one of his flowerbeds may be imagined.

Advancing years seemed in no way to have impaired his adventurous spirit and poor Mary, who had a delicate constitution, must have been unable to bear the strain, for after a couple of years of a rather too exciting married life, she died.

That I now entered into a period of the blackest depression cannot wholly be attributed to the fact that I was left alone with the Müllers. It is true that after enjoying the gay companionship of the Lysaghts and the more intellectual pleasures of Onkel Peter's conversation, their society was, to say the least of it, inadequate. My daily lessons with the Frau Forstmeister continued at the same dead level of dreariness, and I was made aware that she was not over-pleased about my having consorted with the Lysaghts. The Forstmeister was occupied the whole day with his forestal duties and had but little time for me. I was compelled to fall back on nature. I took my solitary walks in the woods where I had formerly been with Onkel Peter, and I passed sadly by the now deserted inn. At night I looked out on to the moonlit garden, trying in vain to feel poetical in the manner of Heine. I became a prey to morbid introspection in which there revolved a pessimistic review of my character, and panic about the examination which I was sure I should never succeed in passing. I felt that I was incapable of working hard at subjects in which I lacked the moral fortitude to force myself to be interested. I was convinced that I should never do any good in the world, that I was a useless member of society and might as well not exist. Music and literature no longer afforded me any solace. Even the score of *Don Juan*, [?and – not in the typescript] the volume of Zarathustra had utterly lost their magic.

In this black nightmare all the old strictures of the headmaster of Elmley cropped up again and revived once more my self-consciousness at being bad at games. I was sure that Mr Gambril's opinion would be endorsed by the Forstmeister. I didn't see the possibility of my ever taking any pleasure in life again. I was in fact suffering from a bad attack of accidie.

Accidie is, I believe, no longer accounted a deadly sin, but that doesn't make it any the less difficult to bear. Neither medical science nor psychiatry has been successful in resolving the problems of what causes it or how it may be cured. Although it is often started by some adverse experience, some mental shock, it persists when the original cause has disappeared. It is impossible to be convinced that one is being unreasonable. A sort of negative reason establishes itself and rules supreme.

Having suffered from long spells of accidie during my life, I have found that the simplest and most effective cure for it is a complete change of scene. Old-fashioned doctors, in pre-Freudian days, used to recommend for certain nervous ailments "a sea voyage", and I think they were on the right tack. I knew that I was leaving the Harz and going to Weimar at the end of September – in about a month's time - but the mere prospect of a change did nothing to ease my condition and, until it actually took place, I gained no relief.

Weimar

Weimar stood for a slight triumph in the matter of domestic independence. I myself had suggested to my mother that I should go there, and she had put forward no objections to my doing so. An Eton friend of mine, Martin Locksley, had written to me that he was going to a family in Weimar in the autumn and proposed that I should join him there.

My mother in any case had been averse to my staying on in the Harz during the winter months. She had an idea that it might be damp. My description of the Forsthaus and the association of forests had aroused her apprehensions. As a general rule her apprehensions were liable to be a bit of a nuisance and to interfere with my scheme of life, but now they fitted in with it perfectly. And so, at the end of September, to Weimar I went.

Professor Zimmerman lived in the Henss. Strasse, a street that lay on the very edge of the town. The outskirts of Weimar were very unlike those of Dresden. The environment was pleasant and countrified. There were no new houses in the process of construction, no untidy allotment grounds, no half-made streets. The Professor's house stood alone in the midst of gardens filled with fruit trees and flowers. It was a little like the Forsthaus, a long low building with espaliered pear trees on the walls. A country house, in fact, an outpost of rurality in a town that in itself was not aggressively urban in character.

The family consisted of the Herr Professor, his wife and daughter. The Herr Professor was the personification of the traditional idea of a German professor. He was bald, had a walrus moustache and wore very large spectacles. His face was covered with scars, relics of the duels of his university days. He was a smaller, less bulky edition of Onkel Peter plus the scars and a moustache. His wife was a gentle little woman who looked like a parrot – a nice benevolent parrot, not one of those cross elderly birds who nip your finger to the bone. She was a homely, comfortable

person who liked everything around her to be homely and comfortable. She greeted me by taking hold of both my hands and saying, “Willkommen in der neuen Pension.”

The daughter Ilse was a pleasantly cow-like young woman of about thirty whose rather lymphatic appearance was redeemed by a distinctly humorous twinkle in her eyes. She had dark, smooth hair and a sallow complexion. Her expression was kindly and cheerful. With a little trouble she could have made herself look quite attractive.

The rest of the household consisted of my friend Martin Locksley and two middle-aged spinsters, Miss Macpherson and Miss Holmes. Miss Macpherson was a Scotch [sic]. She was large, gaunt and rather ungainly. She had sparse, iron-grey hair, and her nose was monumental. She was dressed in a roughish tweed coat and skirt. She had decided opinions and a very heavy tread.

Miss Holmes was younger and rather plump. Her manner was extremely jaunty. It contrasted a little incongruously with her prim Victorian exterior. She was like one of those slang words in inverted commas that crop up so surprisingly in the pages of Henry James.

A description of Martin Locksley’s personality will be given in the course of my story. It may suffice at this point to say that he was tall, dark and rather good-looking. His appearance was slightly effeminate in the way that quite a number of young Englishmen have a slightly effeminate appearance that is in reality misleading. However, there was no tiresome ultramanliness about him. He was gentle, intelligent and cultivated. Like myself he was destined for the diplomatic service.

[*Insert p 64.*¹⁴] I must not omit to mention the Zimmermanns’ dog, a curious-looking mongrel, a conglomeration of many breeds. When I asked the Frau Professor what sort of a dog it was she answered with a note of pride, “Das ist ein Luxus-Hund” – a luxury dog.

Each member of the Pension had a bedroom and a sitting-room next to it. The house was furnished for the most part in a rather tasteless fashion, but there was a great air of comfort everywhere. Gemütlichkeit was the prevailing note both of the house and its owners. We had meals in a long room on the ground floor with French windows opening on to the garden. In this room we also sat in the evenings. It was known as the Wohnzimmer. There was a drawing room, also on the ground floor, but it was only used for special occasions, for the reception of people whom the Frau Professor wanted to impress or of people she feared might bore us.

My depression had by now almost completely vanished. I had shed a good deal of it in the train. That awful nervous sensation of a windmill going round in one’s heart (known in later years as Angst) had ceased. On the following day my cure was completed by the weather. It was a marvellous autumn day. There was bright sunshine and the blue sky was heaped with mountainous white clouds. In the air was perfect stillness. Not a leaf stirred and the “autumn tints” were in full swing. Never before had I seen so gorgeous a display of scarlet yellow and pale green. The temperature was still summery, but there was a healthy exhilarating nip in the air. Martin and I walked up a road that led from the house into the open country. On the

¹⁴ Instruction in the original, from Berners.

way he pointed out to me a house where Nietzsche had lived and where he had died a few years ago. It was now inhabited by his sister Frau Forester-Nietzsche. I was unaware that Nietzsche had lived in Weimar. Baedeker had not yet got as far as Nietzsche and didn't include him among the Weimar celebrities. To find his house here seemed to add to the attractions of the place. Martin didn't share my enthusiasm for Nietzsche, nor did the Zimmermann family. Fräulein Ilse said that once, passing the house, she had seen Nietzsche himself looking out of the window. At that time he had already entered on his final stage of insanity. She said that although it was growing dusk she could observe his face quite distinctly through the glass. His eyes, she said, were terrible, and the general effect had been 'unheimlich' [spooky].

To anyone unacquainted with Weimar it would be difficult to convey an adequate impression of its charm. The town was not in the least sensational like Heidelberg, Hildesheim or Würzburg. The guide-book says, "Weimar retains much of its medieval character", but I think this must be intended as a sop for the romantic. It is true that there were a few medieval buildings, but they were discreetly tucked away, and the general aspect of the place was eighteenth century in character. The atmosphere was one of amiable placidity, of the comfortable culture that, one imagines, must have prevailed almost everywhere in Germany at the end of the eighteenth up to the middle of the nineteenth century in spite of the Napoleonic wars. That this atmosphere should still persist in Weimar was due no doubt to the fact that the Grand Dukes had always discouraged industrial development, but above all to the spirit of Goethe that still hovered over the place. Associations with Goethe are everywhere. Goethe designed the Grand Ducal Schloss and the charming "English Park" on either side of the little river Ilm. The Theatre is the theatre of *Wilhelm Meister* and Goethe ran it in its heyday. There was the Goethe-Haus in the town and his Garden House in the park, and Goethe set up the curious little stone altar with a serpent coiling round the base in a shrubbery overlooking the park. In Weimar Goethe was ever-present.

I have not been to Weimar since the days of the Weimar Republic and cannot tell if and to what extent the pleasant atmosphere of the place may have been polluted. But I like to think that Goethe's personality is strong enough to have resisted any encroachments of modernity and that Weimar is one of those towns like Vienna or Rome whose flavour no architectural disfigurement, no change of regime can wholly spoil.

Thackeray took Weimar as his model for the little town of Pumpnickel in *Vanity Fair*, where Becky and Amelia effected their reconciliation. When Thackeray lived there the Court seems to have been far more lively and hospitable than it was in my day. He speaks of an endless succession of court balls, concerts and receptions – a continual round of gaiety. Now the Grand Ducal Court was almost imperceptible, and if there were any festivities they occurred unnoticed. In Thackeray's day there were foreign ministers and ambassadors at Weimar. Now there were hardly any foreigners and only an English Chaplain and an American Consul.

The present Grand Duke and Grand Duchess were very quiet people. There was a current legend that the Grand Duchess was unhappily married, having been forced by the Kaiser against her will to marry the Grand Duke. I saw them occasionally walking together in the Park. They were both quite young and nice

looking. The Grand Duke didn't give the impression of a tyrant nor did the Grand Duchess look like an unhappily married woman.

It soon became evident to me that I was going to be as happy in Weimar as I had been at Résenlieu. No member of the household was quite as wonderful as Madame O'Kerrins nor as charming as Mademoiselle Henriette, but there were other compensations. In the place of the French elegance and the idyllically pastoral atmosphere of Résenlieu there was German comfort and cosiness and there were the many amenities of Weimar: the Hof Theatre, where both operas and plays were given, an excellent book shop, several antique shops, a music shop where I could hire a piano for my sitting room, and a Konditorei that supplied all manner of cakes and sweets, delicious coffee, chocolate and ices. All this was a matter of five minutes walk from the Henss. Strasse. A few minutes' walk in the opposite direction took one into the open country. Thus a small radius contained the pleasures of both the town and the country.

I had lessons every morning with the Professor. His teaching was perhaps more enjoyable than useful for the purposes of the examination. He concentrated entirely on literature and refrained from plaguing me with out-of-the way political and commercial phrases, all the things that made the idea of the examination so repulsive to me. (As I have said elsewhere, pleasure always had a relaxing effect on my sense of duty, and the prospect of the examination ceased for a time to trouble me. I hardly gave it a thought.)

As befitted an inhabitant of Weimar the Professor was a great Goethe enthusiast. He made me study *Faust* and helped me in the more difficult passages. He also gave me "Eckermann's Conversations with Goethe" to read. This book I enjoyed thoroughly. As the books I read had a considerable influence on me and coloured the atmosphere of the place and the period in which I read them, it will not be amiss, at this point, to say a few words about "Eckermann". It is one of the books I constantly re-read, as much for Goethe's wise pontifical utterances as for the passages of unconscious humour of which the book is full. The worthy Eckermann, so devoted, so pains-taking, seems never to be aware that the Divine Goethe is occasionally pulling his leg. And Goethe, while loath to offend his enthusiastic recorder, appears at moments to be growing a little impatient. For instance, when Eckermann parades his bird-lore with evident satisfaction at knowing more about birds than Goethe. A comment of Goethe's, after a long and tedious bird story about two young wrens and some robins cannot, I think, but be ironic in intention. The story ends thus: "How great was my surprise when I found in the nest my two young wrens which had established themselves very comfortably and allowed themselves to be fed by the two old robins."

'That is one of the best bird stories I have ever heard' said Goethe."

Goethe, however, managed to get his own back with elaborate expositions of his Theory of Colours and would say to Eckermann, "I shall tell you no more at present. You must find out the rest for yourself."

There was one touching example of Eckermann's solicitude. He and Goethe were picnicking at Berka. "Goethe cut a partridge and gave me one half. I ate standing up and walking about. Goethe had seated himself on a heap of stones. The coldness of the stones on which the night dew was still resting might, I thought, be dangerous for him, and I expressed my anxiety. However, Goethe assured me that it

would do him no harm, and I felt quite tranquil regarding it as a new token of his inward strength.”

Among other curiosities there was a strange account of Schiller’s rotten apples that had an almost Freudian flavour. Goethe visited Schiller and, finding him absent, seated himself at Schiller’s writing table. Almost at once he began to “feel queer.” “At first I did not know to what cause to ascribe my wretched and unusual state – until I discovered that a dreadful odour issued from a drawer. I opened it and found to my amazement that it was full of rotten apples. His wife told me that the drawer was always filled with rotten apples because the smell was beneficial to Schiller and he could not work or live without it.”

The book, on the whole, presented the great Goethe in a very amiable light and gave a pleasant picture of German life as it was in those days. It was one of the books that, together with those of Heine, Jean Paul, Hoffmann and other writers of that period, contributed to inspire me with an affection for Germany that even two wars and the Nazis have not entirely killed.

In the course of reading Eckermann I discovered the sources of a good many of the Professor’s tenets. He said to me one day “Miss Macpherson tells me her God moves in a mysterious way”. I say to her, “Don’t try to fathom Divine Mysteries. Endeavour only to cope with them. If it comes on to rain, don’t ask yourself why it rains but get your umbrella.”

Goethe had said, “Man is not born to solve the problems of the universe but to find out where the problems apply.”

The Professor and Miss Macpherson had frequent discussions on theology, a subject Miss Macpherson had been studying. As Miss Macpherson’s command of German was not very secure, these discussions occasionally lapsed into English. The Professor was in the habit of referring to the Holy Ghost as the ‘holy goat’, which very much distressed Miss Macpherson. She complained to me “I do wish the Professor wouldn’t keep on saying ‘the holy goat’. I always correct him and I am beginning to think he does it deliberately just to annoy me.”

Miss Macpherson took her religion very seriously. I was never able to discover what her religious views really were. She seemed by nature Calvinistic but at times she appeared to lean towards Catholicism. In any case she was always very decided in the expression of her opinions, and she was violently in favour of drastic action. “If I were an absolute monarch” she used to say “I would have people who do this or that (whatever it was she disapproved of) beheaded.”

She was in the habit of writing “strong letters” to the newspapers and I was told that when the war of 1914 broke out she sent a telegram to the Pope. “Pope. Vatican, Rome. Stop war. Macpherson.”

Although Miss Macpherson and her friend Miss Holmes seemed to be on the friendliest terms, there were occasional clashes between the former’s rude authority and the latter’s perky prevarication. Their quarrels flared up and died down again with equal rapidity. I once heard Miss Macpherson shout, as she flounced out of Miss Holmes’s room, “Very well then, you can stew in your own juice!” I don’t know how long Miss Holmes was left to stew in her own juice. At supper-time they were quite friendly again.

Miss Macpherson was temperamentally incapable of doing anything quietly. She slammed doors or shut them in such a way that the whole house trembled, and when she came downstairs it was like a herd of cattle descending. Once when she ran after me in the street I had the impression that I was being pursued by a carthorse.

She and the Professor got on very well together. He was always very playful with her and teased her a good deal, which she rather enjoyed. He once went so far as to tickle her. The spectacle of the gaunt spinster being tickled by the Professor is one that I shall never forget.

So you see there was plenty of fun and merriment in the Pension, and sometimes towards the end of meals when everyone was stoked up with food and drink, what with the Professor's bellowing and Miss Macpherson's harsh screams, the noise was almost intolerable. Miss Holmes and the Frau Professor made less noise than the rest of the party. Miss Holmes's perkiness was birdlike in its quality. Her chirpings and twitterings were drowned in the general rumpus, while the Frau Professor confined herself to smiling and pressing more food on everyone.

As long as the fine autumn weather continued Martin and I used to go for long walks together, exploring the country round Tiefurt and Berka. Sometimes we went by train to more distant places, Jena, Gotha, Eisenach and walked part of the way back. It might seem natural that, being alike in tastes and disposition, we should, in the course of these excursions, have come to know one another very well. But even at the end of a couple of months our relationship had not progressed beyond a certain degree of mild intimacy. That we were not more in one another's confidence was, perhaps, my fault rather than his. As a result of having been an only child and of having formed at an early age a habit of solitude, I never seemed able to establish anything but a rather superficial relationship with my friends – even with Deniston whom I had so passionately adored. Moreover, being always a little doubtful about my character, I instinctively surrounded it with a protective barrier to prevent people from prying into it too closely and discovering its deficiencies.

In contemporary novels I had read of young men who were in the habit of discussing in the profoundest manner their souls, their religion and their plans for bettering the world. I was rather glad that I didn't know any such young men. Martin was certainly not one of them. He didn't give me the impression of thinking very profoundly about anything, except perhaps about his work for the diplomatic examinations and his religion. He was religious, and I who was not often found it strange that anyone so intelligent should hold some of the beliefs he appeared to do. However, I felt no inclination to argue with him on the subject. Argument between sceptics and believers I had already discovered to be an unprofitable business.

In ordinary everyday matters Martin was a good deal more self assured than I was. He seemed able to settle any problems that confronted him promptly and calmly. I always had difficulty in making up my mind. Indecision was a defect of character that I had no doubt inherited from my mother.

Martin had neither the elegant worldliness of Deniston nor the heroic glamour of Milward, but he had a kindlier nature than either of them and was more dependable, and he was quite personable enough to satisfy my aesthetic requirements. He shared my love for books, pictures and music. He had a quiet taste

literature. He preferred Jane Austen to any other writer, and one of his favourite books was “Cranford”. He preferred classical music to modern music.

Our greatest bond of union was the similarity in our sense of humour. We both of us enjoyed nonsense and whenever conversation shewed signs of becoming crimonious or too serious, nonsense would come to the rescue. We were both perhaps a little priggish in that unconscious humour both in books and in daily life of which there occurred a good many instances in the Pension) appealed to us more than straightforward wit and humour. We were amused by innocent practical jokes. One evening when Miss Macpherson and Miss Holmes, who were ardent halma [¹⁵] players, had left the room for a moment, we gummed down one of the pawns to the halma board so that when Miss Macpherson, who was winning, attempted to pick it up, the whole board collapsed in confusion. The row that ensued was terrific.

Martin and I had invented a sort of card game that was played with the Zimmermanns’ family photograph album. It consisted in detaching the photographs from their paper frames, shuffling them and dealing them face downwards. The ugliest took the trick. There were two aunts who caused such endless discussion as to which was the uglier of the two that they had to be eliminated from the pack. Of course the game could only be played with safety when the Zimmermann family were absent from the house. One day Fräulein Ilse, who we thought was out, came suddenly into the room. With great presence of mind Martin swept the album and all the photographs on to the floor and we made a great business of picking them up and restoring them to the album. Fräulein Ilse looked a little suspicious, but I am sure she can have had no idea as to what we had really been up to.

I used to go two or three times a week to the Hof Theatre, generally with Martin, sometimes with the Zimmermanns. Never have I experienced such easy and agreeable conditions of theatre-going as in Weimar. The price of the seats was incredibly low and there was never any difficulty about getting them. On the evenings when we went to the theatre we had a sort of high-tea (known as Jause) about an hour before the performance, which was generally at seven o’clock. The theatre, although fairly large, had a pleasant atmosphere of cosiness and intimacy, and the variety of plays and operas performed was extensive. The plays were generally classical favourites; *Minna von Barnhelm*, *Kabale und Liebe* etc., and there was a preponderance of plays by Schiller and Goethe, *Wallenstein*, *Die Räuber*, *Maria Stuart*, *Torquato Tasso*, *Iphigenia* and *Clavigo*.

In front of the theatre there were the statues of Schiller and Goethe clasping one another by the hand. I remember, at the time of the Eulenberg scandal, seeing a caricature of these statues in *Simplicissimus* in which Schiller was saying to Goethe “Let go my hand, Wolfgang, here comes Dr Magnus Hirschfeld.”¹⁶

An opera that was frequently performed was Massenet’s “Werther”. I have not heard it since then and am not sure if it would appeal to me now. At that time I thought it enchanting. The music seemed to me to render perfectly the poetical environment of the story. Another opera that was often given was “Saint Elizabeth” by Liszt, another local celebrity. Of this I can only remember a chorus of Crusaders who tramped round the stage shouting, “Gott will es”, and a scene in which Saint

¹⁵ Halma – a board game like Chinese chequers.

¹⁶ [Berners’ note.] Doctor Magnus Hirschfeld. A well-known writer on sexual pathology who was in the habit of attributing homosexual tendencies to many of the great figures of the past.

Elizabeth, taking a basket of loaves to the famine-stricken peasants, was surprised by her husband, a cruel tyrant temperamentally opposed to charity. He asked her what was in the basket. She said, "Roses". He snatched the covering from the basket and lo! roses there were. I asked Miss Macpherson if it were all right for saints to tell lies. She said, "Saints can do anything they damned well like." All the same I couldn't help thinking that it would have been better if Saint Elizabeth had had the courage of her convictions and had brazened the matter out.

The days passed peacefully and pleasantly. In spite of the regularity of the lay's programme, it never grew monotonous. In the morning, after my lesson with the Professor, I used to walk into the town, inspect the book shop and the music shop, visit the antiquaries, take tickets for the theatre or drink coffee or chocolate at the Konditorei. In the afternoon I went for a walk with Martin and worked for an hour or two, which generally meant reading *Faust* or *Eckermann*. In the evening I either went to the theatre or stayed at home with the family.

Not a very exciting programme, you will say. However, in reaction to the enforced activities of school life and of home life as well, I enjoyed, as I had enjoyed at Résenlieu, a routine of peace and quiet in which my life was simplified and there was no necessity to live in a perpetual state of defensive extemporisation.

The Zimmermanns were socially inclined. They had a good many friends who were continually "looking in" on them. None of them were exceptionally interesting. They were just nice, amiable people. Their conversation was generally about local gossip and the servant problem which is an enthralling topic in every country. I longed to make the acquaintance of Nietzsche's sister who lived only a hundred yards or so from the Henss. Strasse. I didn't know at that time that Nietzsche had referred to her in one of his letters as "eine dumme Gans". Even if I had, I should have still liked to have met her. But the Zimmermanns didn't know her. Nor was their interest in Nietzsche sufficient to inspire them with the wish to do so.

My ambition to compose a symphonic poem had been revived by a concert I went to at which Richard Strauss's *Don Quixotte* had been played. The subject I chose was nothing less than Dante's *Inferno*, and beyond inventing an opening theme with which I was not particularly pleased I didn't progress very far with it. The Zimmermanns were always ready to welcome any signs of talent in the inmates of the Pension. They continually asked me how I was getting on with it, and I was loath to confess that I was not getting on with it at all.

My musical activities were cut short by a sudden and violent craze for Ibsen. There was to be a performance of "Ghosts" to which Martin and I decided to go. Fräulein Ilse refused to accompany us, but she whetted our appetite by saying that the play was "schauerlich" morbid and altogether disagreeable. "Ghosts" was not considered to be sufficiently conventional to be performed at the Hof Theatre and had to be given in a hall on the outskirts of the town. On this little makeshift stage the play had all the attributes of an amateur performance. But the acting was anything but amateur. An actress called Luise Dumont took the part of Frau Alving. Her interpretation of the role was the most perfect I have ever seen, not excluding that of Duse. The play made such an impression on me that I could think and talk of nothing else for days afterwards. Miss Holmes who went to see it on the following night said that it had given her the collywobblers. No other plays of Ibsen were acted in Weimar, and I had to content myself with reading them. I read *Rosmersholm*, *The*

ady of the Sea, John Gabriel Borkmann, Hedda Gabler which were the only ones I could get at the time. The result of my Ibsen craze was that I was smitten with the idea of writing a play myself in the manner of Ibsen, and started at once to do so. The subject of my play was the story of a married woman who fell in love with another man, upon which her husband went mad. She was unable to get rid of him, and her lover left her. Not a very ingenious plot and one which, I foresaw, was going to land me in difficulties about the marriage laws of which I knew nothing. I wrote the first act and read it to Martin who was very kind about it. He said to me shortly afterwards, "I don't think I could ever write a play. I'm not creative. You see people are either creative or receptive and I know that I am only receptive." Although I was sure that his remark was not aimed at me in particular, it caused me to ponder. I wondered if I, perhaps, were only receptive. The thought was discouraging and, after that, the play, for one reason and another, began to languish.

Miss Macpherson and Miss Holmes used often to speak of the dislike of the Germans for England. This surprised and disturbed me. In Dresden, it is true, I had from time to time noticed evidences of this dislike, but I imagined that it was only directed against the English who were actually in Dresden – and for this, I thought, there might perhaps be some excuse. In Weimar I had experienced nothing of the kind. Everyone seemed friendly and particularly amiable to the English.

At Résenlieu, while the Boer War was in progress, I had come across manifestations of anglophobia in the town, and I was under the impression that the French hated the English more than the Germans did. So, when I was assured that the Germans disliked the English, I thought that it might be a characteristic of all nations that they should dislike other nations – except of course in the case of the English who were above such pettiness.

I should no doubt have been more concerned if I had read the political articles in the German newspapers or the more modern German history books, in which aspersions are continually cast on the part played by England in world politics, or had I probed more diligently into the opinions of my German friends.

However, I had the habit of turning a blind eye on things I didn't wish to see. There are certain advantages to our peace of mind in being unobservant or indifferent. We at least remain innocent and happy until the crash comes. And when the crash does come, it is just as bad for those who had foreseen it as for those who hadn't. The provisions taken by the wise are only in rare cases successful. It seems to be an argument in favour of fatalism that those who foresee things, in the matter of politics at any rate, are generally unwilling or unable to do very much to remedy matters, and there is scant consolation in being in a position to say, "I told you so."

I am all on the side of the Foolish Virgins, and if their story had been told elsewhere than in Holy Scripture, I have always believed that their fate might have been less disastrous. And that if the bridegroom had been at all a decent fellow they must have been more attractive to him than their wiser sisters. [*The Ant and the Grasshopper.*]

Christmas was approaching. In a book of memoirs Maurice Baring has said, "Christmas is the captain jewel of German domestic life. No one who has not spent a Christmas with a German family can know Germany."

It is true that Christmas is a typically German institution. Many of the features of the customary celebration of Christmas were introduced in Victorian days by the Prince Consort, and the season was subsequently popularised by Dickens.

A fortnight before Christmas, the festive spirit sprang into activity in Weimar. The town and the shops began to glow with all the signs of the approaching season. Christmas trees in embryo state were being sold in the market place. The confectioners, the toy shops, even the butchers' shops were decked with tinsel, frosted cotton wool and garlands of coloured paper, and were more brilliantly illuminated than usual. The faces of the citizens shone with the expression of good will to men, and even the grumpy proprietor of the music shop became blander and more disposed to try and find what you wanted.

In the Henss. Strasse, cakes, sweets (in which marzipan predominated) and other delicacies were being prepared. The Frau Professor was continually hinting at surprises that were in store for us. Martin and I had never before spent Christmas in Germany, and she was particularly anxious that our first impression should be a good one.

Appropriately a few days before Christmas, snow fell and the setting was complete. The little town had the perfect appearance of a Christmas card, and the streets were full of children taking home Christmas trees and firewood in sledges.

On Christmas day we all went to an afternoon service in the Stadtkirche which filled me with Christian emotion. Under the impression of the lamp-lit, decorated church, the chorales that were sung and the fervent air of the congregation I felt like that atheistic character in Anatole France who exclaimed when he heard the *Dies Irae* being played on the organ in the Cathedral, "Cela me fout des idées religieuses."

The Zimmermanns had prepared in secret a marvellous Christmas tree which was moved into the Wohnzimmer on Christmas Day. There were presents for all, arranged in a little bower of cotton-wool ornamented with silver stars, stucco angels and glittering glass balls. The two spinsters received reproductions of Della Robbia babies which was perhaps the Professor's idea of humour. Martin had a carved Meerscham pipe, and I was given an elaborately bound volume of *Faust* which I still possess. I presented the Frau Professor with a Venetian glass goblet which was placed in the drawing room to be an object of admiration for distinguished visitors. The servants had a Christmas tree of their own in the kitchen and even the dog had one, hung with sausages and bones done up in ribbons.

Both meals at the Pension overflowed with Christmas cheer. The evening meal was the more sumptuous and festive of the two. We drank "Glühwein", which was a hot spiced red wine, and there was a flaming punch bowl. We all got rather drunk. Martin had produced a box of paper caps, and the Professor and the two spinsters in their caps looked like a Capricho of Goya attuned to Christmas. There was a discordant chorus of "Heilige Nacht". The Professor bellowed, Miss Macpherson screamed, and festivity reached the highest pitch of noise and gaiety.

That Christmas in Weimar was one of the passages of my youth that remained imprinted in glowing colours on my memory, and often during the periods in which we were at war with Germany, when Christmas came round it used to come back to me arousing most inappropriately a revival of affection and a feeling of nostalgic regret.

Biographical reference dates and occupations of people mentioned in the thesis, and the tables of letters

Sources: *Oxford Dictionary of National Biography*, on line, *The Concise Oxford Dictionary of Music*, and Sybil Oldfield: *Afterwords: Letters on the Death of Virginia Woolf*¹, with assistance from John Byrne, Susan Kennedy and Peter Dickinson.

Abdy, Diane 1907-1967, socialite, fashion leader.

Aberconway, Christabel 1890-1974, wife of diplomat, and met Berners in Rome. William Walton dedicated his Viola Concerto to her.

Acton, Harold 1904-1994, aesthete and author.

Alwyn, Kenneth b.1925, conductor and composer.

Amory, Mark b.1941, biographer of Lord Berners.

Ansermet, Ernest 1883-1969, Swiss conductor.

Armstrong, Sir Thomas 1898-1994, organist and teacher. Taught Berners in 1940.

Arnold, Ralph 1906-1970, author and publisher, Constable.

Ashton, Frederick 1904-1988, ballet dancer and choreographer.

Astor, Nancy 1879-1964, socialite and politician.

Austen, Jane 1775-1817, author.

Bacharach, Alfred 1891-1966, author and editor of books on music, including *The Musical Companion* (1934) and *British Music of our Time* (1946). Also a food scientist.

Balanchine, George 1904-1983, dancer and choreographer.

Balla, Giacomo 1871-1958, futurist, writer of manifesto, artist. Friend of Berners.

Bassano, Alexander 1829-1913, photographer and artist. His company, which continued in business until 1974, retained his name after his retirement. The collection of negatives are now held by the National Portrait Gallery.

Bastianelli, Giannotto 1883-1927, critic, composer and pianist.

Bax, Arnold 1883-1953, composer.

Beaton, Cecil 1904-1980, photographer and ballet designer.

Beecham, Audrey 1915-1989, poet and eccentric. Niece of Sir Thomas Beecham. Table 4, 14.

Beecham, Sir Thomas 1879-1961, conductor, founder of orchestras, early supporter of Diaghilev and Ballets Russes. Performed many of Berners' orchestral works, especially *Triumph of Neptune*.

Beerbohm, Max 1872-1956, caricaturist and writer.

Bell, Clive 1881-1964, writer, art-critic, married Vanessa Stephen (1879-1961), Virginia Woolf's sister.

Belloc, Marie [Lowndes] 1868-1947, novelist, and sister of Hilaire. Stayed with Berners in 1946, Table 4, 122.

Betjeman, John 1906-1984, poet, writer, broadcaster, friend of Berners.

Betjeman, Penelope (Chetwode) 1910-1986. Wife of John, friend and neighbour of Berners, owner of horse Moti who visited in Faringdon drawing room. Berners wrote pantomime music for her in 1940s.

¹ Michael Kennedy (Oxford, 1980); Sybil Oldfield (New Brunswick, N. J. c2005).

- Bliss**, (Sir) Arthur 1891-1975, composer.
- Blyton**, Carey 1932-2002, composer and writer.
- Boccioni**, Umberto 1882-1916, Futurist painter and sculptor.
- Boulanger**, Nadia 1887-1979, composer, conductor and outstanding teacher.
- Bowen**, Elizabeth 1899-1973, writer, Table 4, 25-27 [m. Cameron].
- Bradford**, Edwin Emanuel 1860-1944, poet.
- Bridge**, Frank 1879-1941, composer.
- Bryars**, Gavin b.1943, English composer and academic, expert on Berners and his music.
- Carra**, Carlo 1881-1966, futurist painter.
- Carroll**, Lewis (Charles Lutwidge Dodgson) 1832-1898, author, mathematician and photographer.
- Casals**, Pablo 1876-1973, cellist.
- Casati**, Marchesa Luisa 1881-1957, leading social light of the avant-garde in Rome.
- Casella**, Alfredo 1883-1947, pianist, composer, conductor and author. Studied in Paris with Fauré, returned to Italy in 1915 as professor of piano at St Cecilia, Rome.
- Chanel**, Coco (Gabrielle) 1883-1971, fashion designer, founder of couturier house.
- Channon**, Chips (Henry) 1897-1958, diarist, writer and politician.
- Churchill**, Clarissa b.1920, (m. Anthony Eden, later Duchess of Avon). Friend of Berners in 1940s, Table 4, 30-40.
- Churchill**, Clementine 1885-1977, wife of Winston Churchill, Table 4, 41.
- Cleobury**, Nicholas b.1950, conductor.
- Cochran**, Charles B. 1872-1951, impresario for whom Berners wrote *Luna Park*, performed in 1930.
- Cocteau**, Jean 1889-1963, poet, novelist and playwright.
- Cohen**, Harriet 1895-1967, virtuoso musician, arranger of Bach, and well known to political, social and esp. musical society. Friends with Constant Lambert, Berners, Elgar, Vaughan Williams, Bax etc. It was for the collection dedicated to her that Berners arranged Bach *In dulci jubilo*, published 1932.
- Coia**, Emilio 1911-1997, caricaturist.
- Colefax**, Lady Sibyl 1880-1950, society and literary hostess and interior decorator.
- Colonna**, Vittoria, Duchess of Sermoneta, 1880-1954.
- Connolly**, Cyril 1903-1974, writer and literary reviewer, Table 4, 45-6.
- Cooper**, Diana 1892-1986, actress, society hostess and writer.
- Coote**, aka Lady Dorothy Heber Percy, see under H.
- Coward**, Noël 1899-1973, playwright and composer, Table 4, 57-59.
- Crowley**, Aleister 1875-1947, author and occultist, Table 4, 60.
- Crozier**, Eric 1914-1994, opera producer and librettist, Table 4, 61-2.
- Cunard**, Emerald 1872-1948, hostess, and one-time mistress of Sir Thomas Beecham.
- d'Albert**, Eugen 1864-1932, Scottish-born pianist and composer, of Anglo/French parents.
- D'Indy**, Vincent 1851-1931, French composer and teacher.
- Dali**, Gala 1894-1982, wife of Salvador, Table 4, 64-66.
- Dali**, Salvador 1904-1989, surrealist painter, Table 4, 63-65.

- Davico**, Vincenzo 1889-1969, composer.
- Dawson**, Julia's maid, known to Berners as 'Daws', died 1917.
- Debussy**, Claude 1862-1918, pianist and composer.
- Delibes**, Clément Philibert Léo 1836-1891, composer and organist.
- Delius**, Frederick 1862-1934, composer.
- Dent**, Edward 1876-1957, scholar, teacher and author.
- Depero**, Fortunato 1892-1960, futurist.
- Diaghilev**, Serge 1872-1929, impresario. Founder of Ballets Russes, and promoter of ballet and opera in Paris, London and Monte Carlo.
- Dickinson**, Peter b.1934, composer, pianist, academic, authority on Berners and editor of Berners' song and piano music. Trustee of the Berners Trust.
- Driberg**, Tom 1905-1976, journalist and politician.
- Duff**, Esther Lilian, poet whose works included *The Green-Eyed Monster* set by Berners.
- Duggan**, Hubert 1904-1943, MP, associate of Phyllis de Janze.
- Ebers**, Georg 1837-1898, author of *Egyptian Princess*.
- Eliot**, T. S. 1888-1965, poet and publisher.
- Enescu**, George 1881-1955, Romanian composer, violinist and conductor.
- Escholier**, Raymond 1882-1971, author of *Matisse from the Life*, 1960, Table 4, 67.
- Evans**, Edwin 1874-1945, writer, critic and biographer.
- Farron**, Julia b.1922, dancer from 1936-1961 associated with Sadler's Wells and The Royal Ballet. Danced Pépé in *Wedding Bouquet* and Psyche in *Cupid and Psyche*.
- Fellowes**, Daisy 1887-1962, Table 4, 68.
- Fielder**, Hermann Georg 1862-1945, Warden, Wadham College, Oxford, Table 4, 69.
- Fielding**, Daphne 1904-1997, writer and socialite.
- Firbank**, Ronald 1886-1926, novelist, befriended by Berners, who arranged his funeral in Rome.
- Flotow**, Friedrich von 1812-1883, German composer.
- Fonteyn**, Margot 1919-1991, ballerina, Table 4, 73-4.
- Forster**, Edward Morgan 1879-1970, novelist and essayist, Table 4, 70-72.
- Foster, Bee**, Julia's sister-in-law. Ledger, her son, was killed in the First World War. Mentioned frequently in Julia's diaries and Table 5, 28-30, 35.
- Foster**, Vivien (Vicar of Mirth), Table 4, 75.
- Foster**, William Orme, 1821-1884, father of Julia, Berners' mother. Two sons, four daughters.
- Foster**, Jim, Captain James, Julia's brother who wrote letters with advice on keeping chickens. Hunted, and owned National Hunt horses. Lived at Woodcote Manor.
- Foster**, William Henry, elder son of William Orme, succeeded his father.
- Fry**, Jennifer 1916-2003, first wife of Robert Heber Percy, July 1942, and moved into Faringdon. Daughter Victoria born February 1943. Married Alan Ross, 1949.
- Fulford**, Roger 1902-1983, biographer and editor, Table 4, 77.
- Furst**, Herbert Ernest August 1874-1945, editor, critic and publisher.
- Gaskell**, Elizabeth 1810-1865, Victorian novelist, author of *Cranford*.
- Gatti**, Guido M. 1892-1973, Italian critic and scholar.

- George**, Prince [Duke of Kent], 1902-1942, Table 4, 78-9.
- Godfrey**, Sir Dan 1868-1939, conductor.
- Gontcharova**, Natalie 1881-1964, Russian avant-garde painter. Emigrated to Paris and worked with Mikhail Larionov. Designed the cover and illustrations for *Le Poisson d'Or*.
- Goossens**, Eugene 1893-1962, English conductor and composer. Conducted first performance of *The Rite of Spring* in London, and introduced the works of Honegger, Milhaud, Poulenc and Schoenberg. Conducted the first performance of Berners' orchestral work in England.
- Gordon**, Ruth 1896-1985, American actress, Table 4, 80-81.
- Grainger**, Percy 1882-1961, composer and pianist.
- Graves**, Robert 1895-1985, author and poet. Berners set his bitter poem 'Lady Visitor in the Pauper Ward' in 'Three English Songs'.
- Gray**, Cecil 1895-1951, English critic and composer.
- Gregoriev**, Serge L. 1883-1968, dancer.
- Greville**, Maggy 1863-1942, (lived at Polesden Lacy).
- Haley**, Olga [no dates found] sang Berners' French songs in 1920.
- Harris**, Cara d.1952, painter, Table 4, 84-5.
- Harrod**, Billa 1911-2005, wife of Roy, friend of Berners.
- Harrod**, Roy 1900-1978, economist, Table 4, 86.
- Hartley**, Leslie Pole [L. P.] 1895-1972, novelist, Table 4, 87.
- Heber Percy**, Dorothy 1912-2001 [Coote], second wife of Robert Heber Percy, became Chair of Berners Trust.
- Heber Percy**, Robert 1911-1987, partner of Berners. Lived at Faringdon from mid-1930s and inherited Berners' estate in 1950.
- Helpmann**, Robert 1909-1986, dancer. Stayed with Berners when working on *Les Sirènes*.
- Henderson**, Nevile Meyrick 1882-1942, diplomat (who also did not go to university, but passed exam in 1905). At Eton with Berners, in Rome in 1914 and Paris 1916-1920.
- Herrman**, Bernard 1911-1975, American composer, especially of film music. Worked in New York for CBS, and keen to present Berners ballets in the US, Table 4, 92-93.
- Hill**, Derek 1918-2000, artist, Table 4, 94.
- Holbrooke**, Joseph 1878-1958, composer.
- Holst**, Gustav 1874-1934, composer.
- Honegger**, Arthur 1892-1955, composer.
- Hornby**, Michael 1899-1987, owned W. H. Smith, newsagents, Table 4, 97.
- Hornby**, Nicole, wife of Michael, Table 4, 99.
- Horstmann**, Lali d.1954, friend of Berners, Table 4, 100-101.
- Howells**, Herbert 1892- 1983, composer.
- Ireland**, John 1879-1962, composer.
- Irving**, Ernest 1878-1953, composer, conductor and arranger of music for Ealing Studio film productions
- Isherwood**, Christopher 1904-1986, poet.
- Jackson**, Derek, millionaire physicist one of whose wives was Pamela Mitford.
- James**, Edward 1907-1984, poet, patron of art and supporter of surrealism.
- de Janzé**, Phyllis 1894-1943, associate of Hubert Duggan MP, Table 4, 103-114.
- Jean-Aubry**, Georges 1882-1950, French writer on music who lived in London and edited *The Chesterian* from 1919-1930, then returned to Paris.

- Lectured and wrote on avant-garde music, and organised concerts on his return to France.
- Julia**, see Tyrwhitt.
- Kennard**, Coleridge 1885-1948, Foreign Office student with Berners and colleague in Constantinople.
- Knollys**, Ardyn (née Tyrwhitt), 1860- 1922, sister to Hugh Tyrwhitt, aunt of Berners. Did not approve of Julia's remarriage.
- Knollys**, Francis [first Viscount] 1837-1924, husband of Tyrwhitt's sister Ardyn, distinguished career included courtier and advisor to King Edward.
- Kretschmer**, Edmund²1830-1908, composer, organist, teacher. In Dresden from 1854. Wrote five act opera: *Die Folkunger*.
- Lambert**, Constant 1905-1951, composer, conductor, writer and critic, very involved with ballet. Writer of *Music Ho!* published in 1934, a seminal contemporary work. Friend of Berners who arranged music from *Le Carrosse* to form orchestral suite *Caprice Péruvian*, Table 4, 117-118.
- Lambert**, Isobel [later Rawsthorne] 1912-1992, sculptor, second wife of Constant. Friend of Berners, and correspondent, Table 4, 115-117.
- Larinov**, Mikhail 1881-1962, Russian artist who moved to Paris. Companion of Natalie Gontcharova and known to Berners. Dedicattee of *Chinoiserie*, first of *Trois Morceaux*, Table 4, 119.
- Lehmann**, Rosamond 1901-1990, novelist, Table 4, 121.
- Lifar**, Serge 1905-1986, Ukranian dancer and choreographer. Studied under Nijinsky and joined Diaghilev in 1924.
- Lindsay** Norah, 1873-1948 [Mary Madeleine née Bourke], garden designer. Particular friendship with Berners in 1920s.
- Lloyd-Jones**, David b.1935, conductor.
- Longford**, Elizabeth 1906-2002, writer, Table 4, 136.
- Lowther**, Lady d. 1939, diplomatic wife in Constantinople when Berners was there.
- Lowther**, Sir Gerard Augustus 1858-1916, diplomat, and husband of the above.
- Mais**, Stuart Petre Brodie 1885-1975, expert on cricket, allotments, writer, editor, broadcaster. Table 4, 123.
- Malipiero**, G. Franscisco 1882-1973, Italian composer. Met Casella in 1913. Sometimes mentioned as a teacher of Berners in Rome.
- Mallet**, Rt Hon. Sir Louis du Pan 1864-1936, diplomat and an Assistant Undersecretary of State for Foreign Affairs 1907-1913, Table 5, 26.
- Mannini**, Tito – see **Tito**.
- Marinetti**, Filippo T. 1876-1944, futurist, developed 'noise makers' in music.
- Maugham**, William Somerset 1874-1965, novelist.
- May**, Pamela 1917-2005, dancer.
- Mitford**, Nancy 1904-1973, novelist. Friend of Berners, and included him as 'Lord Merlin' in her novel. Briefly married to son of Berners' ambassador in Rome. See Rodd below, Table 4, 125-139.
- Monro**, Hector Hugh, 'Saki' 1870-1916, author.
- Moore**, Henry, Earl of Drogheda 1884-1957, Eton and Cambridge, Foreign Office 1907-1918, friend of Berners.

² Not to be confused with Hermann Kretschmar, musicologist, 1848-1924. See Grove V ed. Eric Blom.

Morrell, Lady Ottoline 1870-1938, literary hostess.

Morrison, Angus 1902-1989, pianist, taught at RCM from 1926, champion of English composers, friend of Walton, Lambert, etc.

Mosley, Diana née Mitford 1910-2003, wife of fascist, Oswald Mosley, sister to Nancy Mitford and friend of Berners, Table 4, 140-154.

Mosley, Sir Oswald 1896-1980, politician, British fascist leader.

Newman, Ernest 1868-1959, English music critic and author. Wrote about Berners in *The Observer* in 1919. Table 4, 156.

Nichols, Beverley 1898-1983, writer, playwright, Table 4, 157-159.

Nicholson, Winifred 1893-1981, painter, friend of Christopher Wood.

Nicolson, Harold 1886-1968, studied for the exams at the same time as Berners, diplomat, writer, and friend. In Constantinople with Berners. Table 4, 160-161.

Nicolson, Vita (Sackville-West) 1892-1962, writer and gardener and Berners' friend.

Olivier, Edith 1879-1948, novelist.

Palairret, Charles 1882-1956, fellow diplomatic student and friend of Berners. Vienna 1908, Paris 1913.

Papini, Giovanni 1881-1956, futurist, writer, fascist.

Parr, Raymond Cecil 1884-1965, diplomat in Rome with Berners. His wife hosted the concerts mentioned in Berners' letter: Table 3, 34.

Pizzetti, Ildebrando 1880-1968, Italian composer and teacher, Rome.

Plomer, William 1903-1973, writer, librettist. Met Berners in Richmond nursing home in 1946, and later stayed at Faringdon. Table 4, 164-169.

Polignac, Winnie, Princesse de, [née Singer] 1865-1943, wealthy patron of music in Paris, 1900-1940. Table 4, 170-173.

Pratella, Balilla, 1880-1955 Italian composer. Author of manifesto of futurist musicians.

Prieto, Gregorio 1897-1992, painter, sculptor, poet. Art situated in style between realism and fantasy. Keen on windmills. Famous surreal portrait of Berners.

Prokofiev, Sergey 1891-1953, Russian composer.

Quilter, Roger 1877-1953, English composer.

Radclyffe-Hall, Marguerite 1880-1943, author of lesbian literature.

Rainier, Ivy Priaulx 1903-1986, composer. Had lessons with Nadia Boulanger in 1937, and correspondence with her shows that in 1939 Boulanger taught at Berners' London house, 3 Halkin Street.

Rainier, Prince 1923-2005, visited Berners from school, Table 4, 174.

Rattigan, Terence 1911-1977, playwright, Table 4, 175

Ravel, Maurice 1875-1937, French composer and pianist.

Redesdale, Sydney 1880-1963, mother of Nancy Mitford and Diana Mosley, Table 4, 154.

Respighi, Ottorino 1879-1963, Italian composer.

Robartes, Gerald Agar 1883-1966, studied for diplomatic exams with Berners. Lodged with him in London in the 1920s, succeeded in 1930 as eighth Viscount Clifden.

Robb-Smith, Dr. Alastair Hamish Tearloch, d.2000 aged 92. Table 4, 181. re polka for Radcliffe Infirmary.

- Rodd**, James Rennell, 1858-1941, diplomat, Ambassador in Rome when Berners posted there, later Paris. Wife formidable hostess. Son Peter married Nancy Mitford.
- Rodd**, Peter 1904-1968, son of James Rennell Rodd, briefly married to Nancy Mitford.
- Rose**, Francis 1909-1979, designed sets for Berners' *Cupid and Psyche*. [Origin of Gertrude Stein's 'a rose is a rose is a rose'.]
- Rossini**, Gioacchino 1792-1868, Italian composer.
- Rothenstein**, Sir Michael Francis William 1872-1945, artist. Sketched portrait of Berners in 1924, illustrated on page 5.
- Rothermere**, Ann née Charteris, [later Fleming] 1913-1981, married also to O'Neill, and Esmond Cecil Harmsworth Rothermere, Table 4, 182.
- Rothermere**, Esmond Cecil Harmsworth 1898-1978, second Viscount, newspaper magnate.
- Rothermere**, Lord 1868-1940, newspaper magnate, and backer of Diaghilev's Ballet Russes London season, 1926.
- Rouse**, Alfred Leslie 1903-1997, historian, and friend of Berners, Table 4, 177-180.
- Rowlandson**, Thomas 1756-1827, artist – Berners was particularly interested in his drawings which inspired his *Portsmouth Point*. (*Symphonic sketch after a drawing by Rowlandson*).
- Rubens**, Olive, mezzo-soprano. Could only be traced to a broadcast, *The Times*, 21 June 1928, 20a and a song recital in *The Times* 20 April 1931, 12b, Table 4, 176.
- Russolo**, Luigi 1885-1947, Italian composer and painter. Theorist of Futurism movement. Advocated variety of sounds and noises, and invented instruments for which he developed graphic notation (1926).
- Sackville West**, Edward (Eddie) 1901-1965, novelist and essayist.
- Sadleir**, Maurice 1888-1957, publisher (Constable), bibliographer and novelist, Table 4, 48-53.
- Salaman**, Susan ?1910 – c1992, choreographer.
- Sassoon**, Siegfried 1886-1967, poet and writer, Table 4, 183-185.
- Satie**, Erik 1866-1925, French father, Scottish mother. Composer and pianist. Wrote modern music with eccentric humorous titles – eg *Three pear-shaped pieces*. Later associated with surrealists and dadaists.
- Sauguet**, Henri 1901-1989, French composer, whose ballet *La Chatte* was performed with Berners' opera *Carrosse* in Paris in 1924.
- Schmitt**, Florent 1870-1958, French composer, wrote about Berners in *The Chesterian*, June 1919.
- Schuré**, Édouard 1841-1929, French writer on musical history (inc Wagner), mysticism, novels, verse etc. Referred to in Table 2, #20.
- Shaw**, Charlotte Frances 1857-1943, wife of GBS, Table 4, 188.
- Shaw**, George Bernard 1856-1950, philosopher and playwright, friend of Berners, Table 4, 187, 189-190.
- Simpson**, Wallis 1896-1986, Duchess of Windsor, cause of abdication of Edward VIII, Table 4, 191-192
- Sitwell**, Edith 1887-1969, poet and eccentric, Table 4, 193-197.
- Sitwell**, Osbert 1892-1969, writer, Table 4, 198-205.
- Sitwell**, Sacheverell 1897-1988, collaborator on *The Triumph of Neptune*, Table 4, 206-207.

- Smyth**, (Dame) Ethel 1858-1944, English composer and conductor.
- Soffici**, Ardengo 1879-1964, Italian futurist painter.
- Sokolova**, Lydia 1896-1974, dancer with Ballets Russes.
- Somes**, Michael 1917-1994, dancer.
- Sorabji**, Kaikhosru Shapurji 1892-1988, English-born composer, pianist and writer.
- Sparrow**, John 1906-1992, Warden of All Souls, Table 4, 208-210.
- Spencer**, Penelope 1901-1993, dancer.
- Spring Rice**, Thomas Aubrey 1883-1934, later Lord Monteagle. At Eton with Berners, then joined diplomatic service and was in Paris from 1919. Friend of Tovey, and probably recommended Berners to Tovey in 1908.
- Stanford**, Sir Charles Villiers 1852-1924, English composer.
- Steer**, Michael Maxwell b.1946, English composer.
- Stein**, Gertrude 1874-1946, writer, eccentric, librettist of *Wedding Bouquet*. Both sides of correspondence, Table 4, 211-280.
- Storrs**, Sir Ronald Henry Amherst 1881-1955, Arabist and colonial administrator. Corresponded about Princesse de Polignac, Table 4, 281.
- Strachey**, Lytton 1880-1932, English biographer and critic, Bloomsbury set.
- Strauss**, Richard 1864-1949, German composer.
- Stravinsky**, Igor 1882-1971 Russian composer, conductor, pianist and writer. Associate of Diaghilev and Ballets Russes. Long friendship with Berners, Table 4, 282.
- Stravinsky**, Katya (Yekaterina) 1881- 1939, first wife of Igor.
- Stravinsky**, Vera (Sudeykina) 1888 – 1982, mistress then second wife of Igor.
- Tennant**, Stephen 1906-1987, aesthete, friend of Berners, Table 4, 284-285.
- Thaarup**, Aage 1908-1987, milliner who wanted to buy 3 Halkin St, Table 4, 290.
- Tito**, Mannini. Major domo for Berners in Rome, Table 4, 124, and referred to in Table 4, 23.
- Toklas**, Alice B [Babette] 1877-1967, companion to Gertrude Stein.
- Tommasini**, Vincenzo 1878-1950, Italian composer.
- Toscanini**, Arturo 1867-1957, conductor.
- Tovey**, [Sir] Donald Francis 1875-1940, English pianist, composer, conductor, teacher and writer who gave some lessons to Berners. From 1914 Professor of Music, Edinburgh.
- Tree**, Iris 1897-1968, poet, journalist and actress.
- Tree**, Nancy 1897-1994, née Lancaster, Table 4, 286, 287.
- Trefusis**, Violet 1894-1972, novelist, had affair with Vita Sackville-West. Joke engagement with Berners retracted in *The Times*, Lesbos joke, Table 4, 288.
- Tyrwhitt**, Sir Henry 1824-1894, Berners' paternal grandfather.
- Tyrwhitt**, Hugh 1856-1907, Berners' father.
- Tyrwhitt**, Julia née Foster, later Ward Bennitt 1851-1931, Berners' mother.
- Tyrwhitt**, The Rev. Hon. Leonard Francis T, 1863-1921, uncle of Berners, Chaplain to the royal family, and Canon of Windsor.
- Tyrwhitt**, Raymond Robert 1855-1918, uncle from whom Berners inherited.
- Vaughan Williams**, Ralph 1872-1958, English composer, Table 4, 311, 312.
- van Vechten**, Carl 1880-1964, friend and correspondent of Gertrude Stein.
- von Hofmannstahl**, Alice (née Astor) 1902-1956, various husbands. Lent her house to Constant Lambert for his affair with Margot Fonteyn.

- Walter**, Bruno 1876-1962, German conductor and pianist.
- Walton**, William 1902-1983, English composer adopted by the Sitwells. Friend and colleague of Berners, who provided him with financial support, esp. in 1920s. Took umbrage over novel, Table 4, 292-300.
- Ward**, Mrs Humphrey 1851-1920, novelist aka Mary Arnold Ward, Mary Augusta Ward. (Seven portraits of her in NPG including photo by Lewis Carroll of her in her wedding dress.)
- Watson**, Peter 1908-1956, art collector and benefactor.
- Waugh**, Evelyn 1903-1966, novelist.
- Welch**, Denton 1915-1948, painter and writer, Table 4, 303-306.
- Wellesley**, Dorothy 1885-1956, knew Berners in Rome as diplomatic wife. Often visited Faringdon after end of marriage.
- Wellesley**, Gerald 1885-1972 (7th Duke of Wellington), diplomatic friend of Berners, architect of Faringdon folly, Table 4, 307, 308.
- West**, Rebecca 1892-1983, novelist, Table 4, 309.
- Westrup**, Jack A. 1904-1975, English teacher, writer, scholar, conductor.
- Wharncliffe**, Lord 1856-1926, distinguished naval officer, wrote condolence letter to Berners on the death of his father, Table 5, 10.
- Whistler**, Rex 1905-1944, painter and designer.
- White**, Eric, b.1961, author, Table 4, 310.
- Wilson**, Emma Harriet, 12th Baroness Berners 1835-1917, Berners' paternal grandmother.
- Wodehouse**, P. G. 1881-1975, novelist.
- Wood**, Christopher 1901-1930, English painter, designed for Diaghilev, and sketched with Picasso. Friend of Cocteau, Berners, and Ben and Winifred Nicholson. Designed scenery for *Luna Park*.
- Wood**, Michael b.1964, administrator, Royal Opera House, Table 4, 313, 314.
- Wood**, Sir Henry Joseph 1869-1944, English conductor and organist. Founder of the Promenade Concerts.
- Woolf**, Virginia 1882-1941, author, and friend of Berners in 1920s.
- Ysaye**, Eugene 1858-1931, Belgian violinist, conductor and composer, Table 4, 285.