

## EDITORIAL

*Helen Sutherland*

Interest in Sylvia Townsend Warner continues to grow with an international symposium on her work being organised by Exeter University and held in Dorchester in June. This was a very successful event, and it was especially heartening to see a number of young scholars there, as my experience of presenting conference papers on Warner suggests that only the more mature delegates have read or even heard of her.

Although I didn't manage to secure any of the symposium papers for this year's *Journal* I do have two very interesting articles for inclusion. The first is 'Tracking Sylvia Townsend Warner's Red Footsteps in *Lolly Willowes*' by June E. Dunn which makes a convincing case for *Lolly Willowes* being a much more politically engaged novel than might at first appear, as well as drawing parallels with the more obviously political *Summer Will Show*.

The second article which I am pleased to include is 'The Silent Self: Valentine Ackland's Diaries after 1949' by Ailsa Granne. This is an exploration of a 'negotiation around silence' which emerges from reading Ackland's diaries in tandem with those of Warner after the former's love affair with Elizabeth Wade White.

Of Warner's own writing, I have chosen 'The Dog's Tragedy' (first published in *The Countryman*) and another of her hitherto unpublished letters to her cousin, Rachel Monckton-How. This letter, dating from 1953, outlines their shared family tree, and, in particular, traces their Scottish ancestry. Some readers may find the typesetting with its extensive use of upper case slightly visually disruptive but it has been retained because it follows Warner's letter exactly.

There continues to be at least a trickle of books which include Warner to a greater or lesser extent, but two of the most promising were published too late for review in this issue of the *Journal*; I hope to include them next year. Of the others, I have reviewed David Malcolm's *The British and Irish Short Story Handbook* and Peter Tolhurst's excellent selection of Warner's non-fiction, *With the Hunted* which was launched at the symposium in Dorchester.

Last year's *Journal* included 'Sylvia Townsend Warner and Tudor Church Music', an article by Richard Searle, to which I appended the wrong illustration. I am happy to include an *erratum* in this year's issue and extend my apologies to author and readers alike.

Finally, I would like to thank Angela K. Smith for her tribute to Society member and Warner scholar, Mary Jacobs, who died in May, and to whose memory *The Journal of the Sylvia Townsend Warner Society* 2012 is dedicated.