

University of Victoria Special Collections

Graves, Robert, 1895-1985

SC050

Title

Robert Graves collection

Dates

1934-1970

Extent

2.8 m of textual records
ca. 200 photographs
22 drawings
1 portrait

Biographical Sketch

Robert Graves was an English poet and novelist. Born in London, he was the son of A. P. Graves, who had taken a leading part in the Irish Renaissance in literature and music. Robert Graves was educated at Oxford and served with the British Army in France in World War I. Graves lived at various time in England and Majorca. His early poetry received critical praise. He also collaborated with Laura Riding in "A Survey of Modernist Poetry". He is best known for his historical novels, including "I, Claudius" and "Claudius the God". Other works include "Goodbye to All That" and "The Long Week-End". Graves was professor of poetry at Oxford from 1961 to 1966.

Scope and Content

The collection consists of Graves' autograph diary (1935-1939), with enclosures including letters from his children, photographs, clippings, and transcripts of poems, articles and letters; correspondence written by Graves to various people, including Isla Cameron, Selwyn Jepson, Aemilia Laracuen, Andrew Mylett, and Raphael Patai; poetry worksheets (1965-1970) and prose and poetry worksheets (1970); manuscripts including essays, reviews, forewords, prefaces, articles, lectures, and for the works "King Jesus", "The Anger of Achilles", "Hebrew Myths: The Book of Genesis", "Greek Gods and Heroes", "An Ancient Castle", "La Luna de los Perros", and "Juvenalia and Other Poems"; photographs; and drawings of Majorca by Paul Hogarth. The collection is arranged in lots as its various parts were acquired not as a single purchase but from different book dealers at different times. The collection also consists of a copy of a letter from Robert Graves to UBC chemist Lionel Harrison with sample pages from the poetry book it refers to. The collection also consists of a portrait of RG by John Ulbricht done in 1968.

Finding Aids

Item level descriptions available.

Title Source

Title based on the contents of the collection.

Series Descriptions

NOTE: the following descriptions are from the finding aids compiled by Howard Gerwing (Nov. 1977, revised Sept. 1989) and Chris Petter (revised May, 1998). They appear to be taken from dealer catalogues (mainly Bertram Rota) and maintain the lot numbers from those purchases.

Complete Autograph Diary, 22 February 1935 to 6 May 1939, Lot Gr-1

Gr-1 contains a complete autograph diary of 1,546 pages detailing four years in the lives of Robert Graves and Laura Riding. The period covered is from 22nd February 1935 to 6th May 1939, during which time they lived in Mallorca, Lugano, England, Brittany and Pennsylvania. The 'Diary' also contains 117 enclosures of such things as letters from his children, photographs, and press cuttings, as well as 99 other miscellaneous items such as typescripts of poems, articles and letters. An attempt was made to keep the enclosures and miscellaneous items at the exact pages they were included in the 'Diary'.

The diary is written on quarto sheets, folded horizontally to form octavo booklets, one recto page devoted to each day. 1,541 pages, octavo.

This important and unpublished diary represents a highly detailed record of four years in the lives of both Robert Graves and Laura Riding, from whom he was seldom separated for more than a few hours throughout the period that it covers. As well as giving full accounts of domestic events - building projects, gardening, jam-making, shopping expeditions, visits from friends and the like - Graves notes precisely the work that he and Laura Riding have accomplished each day, both separately and in collaboration. All their working projects are minutely documented.

When the diary opens Graves and Riding are enjoying an energetic existence on Mallorca, attending bullfights and fiestas, becoming involved in local politics, and constantly writing and printing. Graves completes *Antigua Penny Puce*, while Riding struggles with *Progress of Stories*, and they work together on the proofs of *Focus* and the preparation of *Epilogue I*. The death of T.E. Lawrence sparks off considerable activity (within three days Graves received a letter from Alexander Korda asking him to undertake the scenario of a film about Lawrence) and Graves alternates between warfare and amnesty with Arnold Lawrence. By the autumn Graves is at work on Frank Richards' *Old Soldier Sahib* and Riding on *Trojan Ending* and the translation of George Schwarz's *Almost Forgotten Germany*. In September Graves writes to Liddell Hart "suggesting joint book of materia historica" and has finished his part of it by the end of December. The book, however, runs into difficulties for many months: Graves rejects Cape's proposed title '*Sides and Aside of T.E. Lawrence*', finds the Trustees' terms "impossible and insulting" and proposes an American piracy. By July 1936 other considerations are outweighed by the dangerous

political situation in Spain and on August 2nd Graves and Riding are hurriedly evacuated from the island by destroyer, taking a single suitcase apiece. On the boat from Marseilles to England they encounter Roy Campbell "full of coloured lies" and apologising for his libel on them in *The Georgiad*. By the time they reach London Graves observes the "Laura has got a lot of gray hair from all this".

Graves swiftly sets about renewing the acquaintance of many relatives and friends, and is working with Korda on the script of 'I, Claudius' which he describes as "absolutely cheap nonsense strong on historical absurdities". Other activities include "taking notes of Auden plagiarisms", attending a talk by Spender on Modern Poetry ("all about aeroplanes, politics and Spain") and further ructions with the Lawrence Trustees. He is still preoccupied by the Spanish situation and records in considerable detail an interview with Winston Churchill (24th November 1936) at which they discussed the possibilities of British intervention.

January 1937 is largely taken up with quarrels (with Rose Macaulay, Victor Gollancz and W.J. Turner among others) and early in February Graves and Riding remove to Lugano. Here Graves receives the news of the abandonment of 'I, Claudius', but both find the atmosphere sympathetic and return to England in June only because Graves must undergo an operation on his throat. They then take a house at Ewhurst in Surrey, where they hold archery competitions in the garden and begin work on *Count Belisarius* ("...Laura advised me to change the outlook of *Belisarius* from Antonina to a eunuch") and *Lives of Wives*; also on the preparation of their respective *Collected Poems*. By the end of the year they have moved back to London, having decided to stay in England in spite of income-tax, and in December Graves completes *Count Belisarius* and gives all the manuscripts of it to Viscount Carlow "for a joke".

Early in 1938 Riding completes *The World and Ourselves* while Graves yet again works on T.E. Lawrence to his Biographer; they also collaborate on a dramatized version of *Trojan Ending*. In June they move to Brittany. Graves signs and re-signs sheets of the Lawrence book, and he and Alan Hodge do much 'donkey-work' on *The Dictionary of Exact Meanings* [on which Laura Riding and her husband Schuyler Jackson were still working in 1955]. In January 1939 Graves records the death of Yeats with considerable satisfaction, and in April he and Riding leave France for America. Ten days after their arrival "The diary seems graveyard; so I stop it".

During Graves' lifetime the University of Victoria voluntarily agreed to only make the diary available to scholars with the agreement of Robert Graves. This agreement has subsequently lapsed so that the diary is now open for access either on the premises or by photo-copy. However, UVic will not unreservedly make the whole of the diary available by photocopy because this is a breach of copyright law. A photocopy of the diary is also available for viewing (with agreement from UVic) at the Robert Graves Archives in St John's College, Oxford.

On the relevant facing versos of the diary Graves has mounted a number of letters from his children, photographs and press cuttings.

(Purchased from Bertram Rota Limited, April, 1970)

Autographed Manuscript of an Adaptation of *The Pickwick Papers*, Lot Gr-2

Gr-2 contains a 1,059-page autograph manuscript of an adaptation of *The Pickwick Papers* by Norman Cameron. Robert Graves states that he encouraged Norman Cameron to attempt this rewrite of *Pickwick Papers* "at Deya about the year [ea.] 1933". Graves further states that he was rewriting *David Copperfield* at the time and that he rewrote the first two chapters of *Pickwick Papers* "to give Norman a start", which was accepted and copied out by Cameron. The first 2 chapters constitute pages 1-101 of the manuscript.

Approximately 1,060 pages, quarto. The manuscript bears one penciled autograph addition in the hand of Robert Graves.

Cameron appears to have abandoned this project, as the story progresses no further than the trial scene.

The manuscript is accompanied by an autograph statement, signed, by Robert Graves regarding its inspiration and provenance. 1 page, quarto. Deya, Mallorca, 16 September 1969:

"This rewriting of *Pickwick Papers* was done by Norman Cameron here at Deya about the year 1933 (?). He had left his teaching work in W. Africa and was building a house next to the one where Laura Riding & I lived.

I had been rewriting *David Copperfield* (later published by Arthur Barker) and so far as I recall had suggested that he should do the same with *Pickwick Papers*; cutting out 2/3rd of the verbiage to make the story really readable. The first two chapters of the *Pickwick Papers* were rewritten by me to give Norman a start.

He accepted them and copied them out...".

Also included is a signed statement from the author's widow, asserting: "...I am sure Robert Grave's original manuscript of the first two chapters was destroyed. My husband never kept any manuscripts...".

Note: The first two chapters constitute pages 1-101 of the manuscript.

(Purchased from Bertram Rota Limited, June 15, 1970)

Autograph Letters to Isla Cameron, 1961-1968, Lot Gr-3

Gr-3 contains 31 pages of letters from Robert Graves to Isla Cameron, a folk singer, recording artist, and broadcaster, who was for some years a friend of Graves and his circle. The letters are dated from 1961 to 1968 and include a considerable amount of information on Graves' private and artistic life. Included with the letters are 13 poems: nine autograph, two typescript, two carbon typescript. Dedicated to Isla Cameron and dated from 1960 to 1970, they are titled: La Marquise, "Oh fet' me yellow and fet' me reid", A Time of Waiting, Hooded Flame, Grace Notes: for Isla Cameron, Song: The Palm Tree, She to Him, Oracle, She's Our Moon, Song: Sword and Rose, Honeybird, The Sweet Shop Round the Corner, All I Tell You From My Heart.

I. LETTERS

Twenty autograph letters, signed. Together with a short autograph note, unsigned. Deya, Mallorca and various addresses in England.

1961-1968 and no date. (But three undated letters and the Note are believed to fall within this period). Together 31 pages, quarto and octavo. From Robert Graves to Isla Cameron, a folk singer and recording artist and broadcaster, for some years a friend of Graves, and his circle. (Undated letters Gr-3-24 to Gr-3-30)

Informal affectionate letters, the first of which is addressed "My dear Isla" and date 23 February 1961. "So glad you are in work, and over-work. My agent is trying E.M.I. for those poems; they should be saleable now that I'm a public figure. Or I could record them in U.S.A. for Caedmon, where I go on May 23 for a few days." Graves invites Miss Cameron to Deya ("Beryl; would be as entranced as I").

The subsequent letters date from 1963. Graves sends news of his family, neighbours and many visiting friends in Deya, with accounts of Margot [Mrs. Mike Nichols] and of Emilia [Laraçuen] at the time when he was very much involved with the latter whilst remaining friendly with the former. He writes of his various work-in-progress (I'm going to write the Solomon & Sheba story as a real story", "Could you...copy me out the unbawdlerized version of John Anderson, my Jo?... I want it for my Oxford Lectures now being written") and follows Miss Cameron's career with enthusiastic encouragement. In 1965, he describes the celebration on hearing that the broadcast version of *Anger of Achilles* had won the "Italia" prize: "... we drank a bottle of champagne to Thomas, coupled with your name - because he wrote it, and you played it - but I can't go to Florence for the prize." In the same letter (24 September 1965) he adds a poignant postscript: "This time 50 years ago I was dining at the Montmorency Chateau Béthune watching my fellow officers who were [...] going to be killed at Loos next day.'.

The letters continue with accounts of trips to London to see publishers and friends, to give broadcasts, to give a memorial address on Masfield at Westminster Abbey (1967) and detailed accounts of the

increasingly busy life in Deya. The progress of Graves' involvement with Aemilia is traced, and news sent of Grave's constant financial crisis. Among his writings touched upon are the version of the *Rubaiyat* and the later sequence of poems.

The undated and unsigned Note explains the meaning of "duende" (poltergeist). (Gr 3-31)

These letters show Graves characteristically recounting, in a relaxed and engaging manner, and with great humour and spirit, his daily life during a particularly turbulent period.

II. POEMS

A collection of nine autograph manuscript poems, two typescript poems and two carbon typescript poems. 1960-1970. 13 pages, foolscap, quarto and octavo.

(Purchased from Bertram Rota Limited, July 19, 1971)

Letters to James Reeves, 1964-1970, Lot Gr-4

Gr-4 contains nine autograph letters (13 pages with 8 envelopes) to James Reeves covering the years 1964 to 1970. These letters give information about Graves' daily life, health, travels, family, and work. He describes various phases of his writings with such statements as "poems in a new region of craziness"; "lectures getting very unlecture like"; "writing nothing but Songs of obsessional perfectionism". Of course, poems and verse comments are included as well as high praise for Reeves' own poetry. Also included is a six-page Ms. list of works. Graves turned seventy in July 1965 and these letters reveal a lively and bustling artist.

Nine autograph letters, signed. Mallorca and London, 1964-1970 (one undated). 12 pages, foolscap, quarto & octavo, plus 8 envelopes.

A charming and affectionate series. Graves gives Reeves general news of his daily life, health, travels, family and work, describing various phases of writing - "poems in a new region of craziness", "lectures getting very unlecturelike", "writing nothing but Songs of obsessional perfectionism". Two letters include short poems, *Loving True*, *Flying Blind* and a verse comment on hippies. He also discusses the work and techniques of other writers, in particular Trumbull Stickney, and enthusiastically receives Reeves' poems: "...as I read them again my pulse stirs and quickens". He is glad that Cecil Day Lewis has become Poet Laureate, because he himself had strongly advocated that the position should be reformed, and "now people will have someone, not me, to send their manuscripts to".

Of particular interest is a personal assessment inspired by the approach of Grave's seventieth birthday in July 1965: "Yes I know more than I did what it's all about: namely the impossibility of reconciling the solar

with the lunar calendar though every few hundred years... a full moon exactly coincides with the Summer Solstice, or almost. Those coincidences are all that really matter; plus the refusal to die while still alive, or to fudge and fluff when seized by a poem. Or to pity oneself, or deny oneself faith in the coincidence".

Together with Graves' list (6 pages, quarto manuscript, 1 page, typescript) of the individual poems in four books by Reeves, with his indications as to whether or not the poems should be used in a collected edition, and a number of suggested revisions.

(Purchased from Bertram Rota, 11 Aug. 1970)

Letters to Keidrych Rhys, 1943, Lot Gr-5

Gr-5 contains six letters (13 pages) dated from March 23, 1943 to December 1, 1943 from Graves to Keidrych Rhys, editor of *Wales*.

A series of six autograph letters, signed to Keidrych Rhys, editor of *Wales*, dated 23 March 1943 to 1 December 1943.

(Purchased from Bertram Rota, 7 April, 1971?)

Worksheets of Poems and Prose, Lot Gr-6

Gr-6 contains 123 pages of "recent worksheets of poems and prose". The first 69 pages are several versions of 14 poems variously titled: The Last Fistful, The Champion, The Moment of Contentment, The Snapped Rope, The Arrow on the Vane, The Gorgon Mask, To Her Protection, Gentleman Observed, The Wand, Conjecture, The Miracle, Have Done with Logic, Work Drafts, "And this abstention which you first ordained." The next 16 pages consist of a draft manuscript of a "prose piece on Humanism", followed by 10 pages of several drafts of a "foreword to a forthcoming book of poems", and a 2-page "fragment on poetry and pollution". GR 6- 98-123 The final 25 pages are contained in a blue folder under the general title of "Juvenilia" which includes: 9 pages of corrected carbon typescript of 18 early poems titled The First Poem, My Hazel Twig, The King's Highway, The Glorious Harshness of the Parrot's Voice, Willaree, The Dying Knight and the Fauns, Fan Set at Nought, The Miser of Shenham Heath, The Dragon-Fly, A Pot of White Heather, Merlin and the Child, Pig, Rondeau, The Coracle, Ghost Music, The Poet in the Nursery, Star Talk, In the Wilderness; a carbon copy of a letter (December 4th, 1958) to Mr. Braybrooke commenting on these "early poems"; 2 pages of corrected carbon of Augeias and I; 1 page of The Grandfather's Complaint; 1 corrected page and a clipping of To a Caricaturist, Who Got Me Wrong; 2 heavily corrected pages of Mrs. Santa Claus's Complaint; 1 page of Two Pages Lacking; 1 page of I Might Say; a 1-page letter (18th February, 1959) to Robert Graves from Patricia Butler; a 2-page letter

(13th February, 1959) to Patricia Butler from Christopher Hassell about Robert Graves; a page of a copy of *I Had One*; a clipping of *Song: A Beach in Spain*; two clippings of *In Jarrocks's Warehouse*.

Drafts of poems, prose manuscripts and juvenilia.

(Probably purchased from Bertram Rota, Sept. 24th 1970?)

Letters to Selwyn Jepson, 1950-1967, Lot Gr-7

Gr-7 contains 200 pages of autograph letters from Graves to Selwyn Jepson, dated 1950 to 1967. There are 129 signed letters, the majority of which are written on 4to airmail paper and sent from Deya, Mallorca, plus 1 postcard and 2 telegrams. In the beginning the letters deal mainly with praise of Jepson as a novelist and their growing friendship, and then finally develop into Graves' "confidence in Jepson as advisor and aide in business matters". This very productive period includes such publications as *The Nazarene Gospels Restored*, *Occupation Writer*, *Poems* 1951, *The White Goddess*, *The Greek Myths*, *The More Deserving Cases*, and *Colophon to Love Respelt*. The commentary in these letters is far ranging, covering not only his publications and his career as a writer, but also theatre and film projects and the more important aspects of his personal life. There are a further 47 pages of related material and other correspondence as well as press cuttings and 3 interesting photographs of Graves circa 1967.

129 autograph letters, signed, 1 autograph postcard, signed (from Robert and Beryl Graves) and 2 telegrams, 1950-1967. To Selwyn Jepson, with a few to his wife Tania. The majority is written on quarto airmail paper from Deya, Mallorca, but occasional letters from England and America are included.

198 pages, quarto and octavo. Also six envelopes laid in chronologically.

Graves and Jepson first became friends around 1950 when they gave Sir Max Beerbohm lunch at Portofino. The first letter, 3 September [1950], contains praise for Jepson's novels which Graves and Beryl were reading aloud in nightly installments. In this and subsequent letters, Graves praises Jepson's skill and follows each new work with appreciation, but these closely-written, highly-informative letters document with far greater stress Graves' growing confidence in Jepson as advisor and aide in business matters, and, from about 1963, his reliance upon Jepson to keep a watchful eye on his children and grandchildren resident in England. He also keeps Jepson fully informed on the progression of his various emotional attachments, from the breach with Margot to the close of his involvement with Aemilia Laraçuen.

The chief burden of the letters in Graves' commentary on the progress of his own works, starting with *The Nazarene Gospels Restored*, *Occupation Writer*, and *Poems*, 1951. In 1952: "I am passing proofs of a great enlarged *White Goddess*, and have reached page 400 in a fairly fixed draft of the mythology book [*The Greek Myths*], but it has to reach 700 before June..." The letters 1953-54 concern the American

publication of various works by Graves and Jepson's part in dealings concerning them, chiefly with Ken McCormick, editor-in-chief at Doubleday & Co. "I was glad that the *H[omer's] D[daughter]* question had come up because it emphasized the fact [that] except for a small number of Graves fans, who buy everything, there was absolutely no connecting link or *H[ighest] C[ommon] F[actor]* between the publics which bought *Naz Gosp*, *Homer's Daughter* & *Collected Poems* & therefore the sales campaign had to be planned in a wholly different way every time... I also mentioned the 100% favourable reaction of Cassell's to *H.D.* So all will be well, nicely thanks to Selwyn".

In addition to charting the course of this most productive period, the mid-Fifties to mid-Sixties, Graves writes of several offers and projects from theatre and film producers; a new film project for *I, Claudius* (with Alec Guinness and Anna Magnani), Ingrid Bergman's wish to film *Homer's Daughter*, the prospect of selling an "old Arabian Nights script" to N.B.C. and a commission to write book and lyrics for a musical, *Solomon and Sheba*, to be directed on Broadway by Tyrone Guthrie. (1958-59). There are also references to a projected film treatment of *The White Goddess*, on which Graves and Jepson were to collaborate. Totally disillusioned with the eventual failure of these projects, Graves later quarrels with Sam Wanamaker over the proposed "billing" for a version of the *Anger of Achilles* (1966): "I simply wrote to my lawyer 'no dice'... After all, I did translate and dramatize the thing myself... What's wrong with these show-biz Americans? All con-men!".

These disappointments are off-set by Sam Spiegel's payment of \$10,000 for film rights of *Lawrence and the Arabs* in 1959. Several letters discuss T.E. Lawrence's family reactions to Spiegel and the Terence Rattigan play, *Ross*. In 1960, Graves writes a letter headed "Sealed Lips Department", concerning his plans to "intervene" when Sir Herbert Wilcox is reported to be buying the film rights of *Ross* for \$130,000: "[this is] a great embarrassment to Sam Sp. who is all behind with his own picture [*Lawrence of Arabia*]... but *Ross* has all its punch lines pinched from *Lawrence & the Arabs*, *Lawrence to his Biographer* (Robert Graves) [and] *Goodbye to All That* (revised edition) without acknowledgement in the programme..."

Graves continues to report on the publication of his books, asking Jepson's advice concerning *The More Deserving Cases* and others, and the letters close with *Colophon to Love Respelt* being seen through the press.

The letters include autograph versions of the two poems *The Near Eclipse* - (Gr-7-140) (in two versions) and *Rebirth*, - (Gr-7-166) also a "new rhyme" (16 November 1959) and an untitled verse of four lines (17 March 1967). A carbon typescript translation from a 17th C. Dutch epitaph at Haarlem is attached to a letter c. 1954. (Gr-7-31) Four early letters (Gr-7-17,19,24,26,28) (total 6 pages, quarto and octavo) are written on versos of revised typescript material (bearing autograph deletions and revisions) believed to be from *The Greek Myths*. Also revised typescript, (1 page) of the *Creation* (Gr-7-30).

Together with a folder of related material and other correspondence. (Gr-7-211-247). Comprising; Foreword or "blurb" for *Nazarene Gospel Restored*, Carbon TS (3 pages, quarto); Carbon TS title-page,

contents list and "blurb" for "back of jacket" for *Homer's Daughter* (1954) with Graves' autograph addition, "Dedication: To SELWYN JEPSON of course", 4 pages, foolscap; three fragments of heavily revised typescript from *The Nazarene Gospel Restored: LXXXV Follow Me!* (2 pages) and *CXII: The Death of Judas* (3 pages) together 5 pages, foolscap; and approximately 20 letters, mostly to Jepson. Included are 2 autograph postcards signed. from Beryl Graves; a draft A.L.s. from Graves to Martin Freeth concerning *The More Deserving Cases*, and letters from Ken McCormick (of Doubleday), Graves' lawyer Newman Levy (with enclosures), Sir Allen Lane (Penguin Books) and F.H. Higginson, Graves' bibliographer.

With the following press-cuttings:

Symptoms of Love (sequence of twenty-one poems) from *The Observer*, 22 January 1961;

Undated letter to a newspaper, headed Nummick, N.D.;

Letter to the *Observer*, 4 November 1962, headed Teenage Reading (with autograph correction in Graves' hand); article by Charles Graves, Robert Graves - by Charles, from *Evening Standard* 6 October 1961;

A short review of the American edition of *Love Respelt*, captioned by hand "Birmingham News 10-2-66"...

Also with three interesting photographs of Graves.

(Purchased from Bertram Rota, May 07, 1970)

Worksheets, Lot Gr-8

Gr-8 contains 1,623 pages of poetry "worksheets". This extensive collection of manuscript poems includes numerous drafts of the poems contained in *Collected Poems* 1965, *Poems* 1966, *Poems* 1965-1968, *Poems* 1968-1970. Many of the draft versions of these poems have different titles from the final published versions. Graves' habit of rewriting poems is clearly demonstrated in this lot of manuscripts and it would be difficult to find a more obvious exposition of Graves' concept of "found poetry".

(Purchased from Bertram Rota in 1969)

Original Drawings by Paul Hogarth for *Majorca Observed*, Lot Gr-9

Gr-9 contains 22 original drawings of Majorcan scenes executed by Paul Hogarth to illustrate texts by Robert Graves in the book *Majorca Observed* (London, Cassell, 1965), plus a further drawing and a caricature of Graves which were not used in the book. There are a further 12 pages to this lot: 2 letters (27th July 1967, 27th November 1968) to H.M. Currie of the Virgil Society, and 9 letters and 1 correspondence card to Paul Hogarth dated from 1963 to 1965.

Portfolio of 22 original drawings of Majorcan scenes, executed to illustrate texts by Robert Graves collected in *Majorca Observed* (London, Cassell, 1965). With a further drawing and a caricature of Graves which were not used in the book. Hogarth is Tutor of Drawing at the Royal College of Art. His unorthodox book *Creative Pencil Drawing* created great interest when it appeared in 1964. His best known previous book illustrations have been those for Brendan Behan's *New York*.

Unless otherwise stated, all the drawings are signed. Some bear subsequent inscriptions to friends.

In the following list reference is given to the page numbers and printed titles given in the book. These are followed by the artist's own titles. The drawings were reduced down to about a third of their size in the full page reproductions and further reduced for half-page or smaller decorations. Whilst the skill and variety of line employed by Hogarth was admirably captured in the printed versions, the original drawings have an immediacy and vivacity far greater in their true dimensions.

(Purchased from Bertram Rota, Dec. 21, 1971)

Prose Worksheets, Lot Gr-10

Gr-10 contains 1,314 pages of prose worksheets of the book *Hebrew Myths: Book of Genesis* (London, Cassell, 1964) by Robert Graves and Raphael Patai. There are several drafts (some incomplete), corrected galley proofs, and 7 letters from Patai to Graves with 32 random pages from the book bearing autograph queries by Patai and answers by Graves.

(Purchased from Bertram Rota Sept., 1970, certainly before Jan. 1972)

Prose Worksheets, Lot Gr-11

Gr-11 contains a 132-page typescript which is a translation by Graves of Ramon Sender's *La Luna de los Perros* (New York, 1962). The typescript is heavily corrected in Graves autograph and this translation titled, *Dogs watch the moon*, is unpublished.

(Purchased from Bertram Rota Sept., 1970, certainly before Jan. 1972)

Prose Worksheets, Lot Gr-12

Gr-12 contains 277 pages of copious drafts of three of Graves' lectures as Oxford Professor of Poetry, "Michaelmas Term, 1962". The three lectures are titled *Technique: a dirty word*, *Vulgarity*, and *The Valley of Dry Bones* and were published in *Horizon* and subsequently in *The Black Goddess*.

(Purchased from Bertram Rota Sept., 1970? certainly before Dec. 1973)

Prose Worksheets, Lot Gr-13

Gr-13 contains 1,492 pages of drafts of over 100 shorter prose pieces that were published between 1954 and the late 1960's. These typescripts and holographs appeared as essays, reviews, forewords, prefaces and articles in numerous books and journals. Drafts of 3 short stories by John Auerbach, heavily revised in Graves' holograph, are also included. The amount of correction and revision in all of these manuscripts is characteristically high.

(Purchased from Bertram Rota Sept., 1970, certainly before Jan. 1972)

Letters to Andrew Mylett, Lot Gr-14

Gr-14 contains 39 holograph letters to the journalist and editor, Andrew Mylett, on a total of 54 pages. The letters are personal and friendly and they contain a great deal of the life and thought of Robert Graves from the years 1961-1970. The letters are supplemented with: My Best Christmas, a 4-page, heavily worked autograph manuscript; Everywhere is Here and The Hidden Garden, 2 poems, carbon typescripts, 1 page each; A Shift of Scene, 1 page of an autograph poem by Mylett with several corrections by Graves; 112 page of heavily revised typescript of the concluding sentences of one of Graves' Oxford lectures.

Andrew Mylett, a young student and admirer of Graves' work, was employed by the publishers Constable for a few years before becoming a free-lance journalist. He was the editor of the magazine *Summary*, whose first and only issue (Autumn 1970) was largely devoted to a distinguished symposium on Anthony Powell.

Thirty-Nine Autograph Letters, signed. With original envelopes. Oxford, London, Deya, 1961-1970. 31 pages 4to, 15 pages 8vo.

The first letter is written from Oxford (November, 1961). Graves, in receipt of an approach from Mylett, remarks: "The question of a young poet's feelings for an elder one(how healthy they are I mean) can be decided only by the result...It's safer always if the elder poet is dead which I am not: in fact, I seem to have started only the other day doing my real work". He goes on to examine what he and his young admirer may have in common and enlightens him about several individual words in one of his works (" 'Virginity' is not the operative word, except in the sense that the Paphian Goddess used to bathe every year to renew her virginity: call it 'unpossessedness' "). At the end of the year Graves reports on his current work: "...have to finish a Children's Trojan War in 30,000 words. The devil is that I can't be satisfied with loosely written prose, even for children: it's in its fifth and final draft now... Then I get back to *Hebrew Myths*.

A long letter of March 1962 supplies details of many new and forthcoming publications, and explains Graves' policy regarding public appearances outside Oxford. He recalls extemporizing a school song for St. Trinian's at Ronald Searle's requests, and reflects: "...my definition of 'poet' will be made clearer when I get down on paper what I call 'mistletoe' which is the unforeseen appearance, in various stocks, of the same curious power of apprehension and certitude. It is lack of mistletoe which makes most modern poetry dead". Later, writing of a sequence of poems, "...The story curiously enough has had a calm happy ending...as my life with Laura hadn't. She destroyed herself by trying to destroy me; and she falsified some of her early poems to disguise history; but they still exist in the original. And they are terrific".

Several letters in the early months of 1963 are chiefly devoted to plans for Mylett to visit Deya, and include requests for Baby Powder and "Jelly Babies: and quantity". Graves also writes of his adaptation for radio of *The Illiad* and of his poems - "don't like this over-production". On his return from America in May he is delighted to have met Gina Lollobrigida, has sent a book to Edward Ardizzone for illustration [Ann at Highwood Hall], and has written a poem "of pure joy - seldom found in English poetry". Further letters describe domestic life in Mallorca, plans for the autumn's Oxford lectures and Mylett's attendance of them, a "T.V. show at Delphi", etc. Graves also sends various pieces for typing, and frequently discusses fountain pens (he loses several, replaced by Mylett, whose father was an executive of the Parker Pen Co.). Early in 1964 Mylett hopes to find work in a publishing house and Graves supplies a reference: "I have written a marvellous eulogy...of you...I hope that won't suspect that my interest in you is anything wrong. Wouldn't that be funny?". In April 1965 he returns from New York and Mexico "where I left Aemile [Laraçuen] ... No comment: blackness turned to mere darkness". He sends news of his children's marriages and describes setting up a forge and a kiln in Deya. In July he discourages Mylett's plan for an 'Interview Book' = "I don't really like the idea. I don't like ideas for books. If you had asked me questions naturally and I'd answered them intelligently, that might have sparked off: "Why not continue this?" ...Anyhow I'm trying to avoid authorship...".

An excellent letter of March 1966 covers a variety of topics. Graves sympathises with Mylett and his fiancée: "Aren't parents odd? But that's their own trouble. They won't recognise that children are their own parents". He then describes his work of the last few months, including re-writing [W.] Sargant's autobiography (*The Unquiet Mind*, Heinemann, 1967) twice, also re-writing his own lectures for publication - "the last lot are now almost unrecognizable" - and collaborating with Beverly Cross on a stage version of *The Anger of Achilles*. His financial situation is at last improving "So I'll be able to buy some new Wilkinson razor-blades after all - it's unlucky to be given them". The letter also includes a twelve-line poem entitled *Today's joke*, (Gr 14 - 46) beginning: "If love becomes a game, the sweet young fool/ (Now both player and prize) /Learns to resent a gentlemanly rule/Against unsporting lies".

The letters continue to list new and projected work - "a piece on Reincarnation for *Playboy*!!". In May 1967 he writes at some lengths about the *Rubaiyat*: "...The point...is that it is a poem about divine love, not drinking, and a wonderful one; & that Omar was a Sufi and the poem is one of their principal texts.

And that Fitzgerald & subsequent Khayyam experts behaved with calculated dishonesty about the whole business". Two years later he lists three books privately issued by the Ossianic Society in the 1859s which he would like to see republished: an earlier letter had promised: "One day you can publish my favourite ancient short, out-of-print stories...". In the final letter, July 1970, Graves recalls that Arnold Bennett "was a dear friend. We used to watch the Diaghileff Ballet together".

A good and informative series, showing particularly Graves' sympathetic interest in an admirer and his readiness to guide and temper youthful enthusiasm.

(Purchased from Bertram Rota, December 4th, 1974)

Catch-all for Single Letters and Small Fugitive Items, Lot Gr-15

Gr-15 is a catch-all to list single letters, small collections of letters, single pages and small collections of manuscript, which might be acquired from friends acquaintances, associates, or dealers. The Lot contains a Graves letter to Vernon Watkins (15 July, 1973), holograph, 1 leaf; a fragment of a letter to Mr. Christian re Charterhouse School, 1 leaf, with a carbon Tss. of a poem, *Repair Shop*, 1 leaf, (both found in a copy of *Poems* 1926-30); and 6 letters (9leaves, Xerox): 3 to admirers (1961-67) outlining influences, talking about Mallorca, and accepting a speaking engagement; 3 to half-brother Richard, warm letters discussing family affairs. One short letter (July 6, 1972) to Robert Graves from Moshe Dyan. Beryl Graves to Melcir Richmond, Aug 12, 1985 His, 1 leaf, and envelope.

***The Anger of Achilles* Typescript and Associated Correspondence, Lot Gr-16**

Gr-16 contains 165 pages of corrected typescript of *The Anger of Achilles*, Books 1 to 10; a translation of Homer's *Iliad*, first published by Doubleday, New York, 1959, with illustrations by Ronald Searle. The Tss. contains a pen- and-ink sketch by Searle, captions for two illustrations on the versos and a final note on the last page. There are also 9 autograph letters (13 pages) from Graves to Searle dated from June 1958 to March 1959.

The Anger of Achilles script is very heavily worked by the author, every page bearing his autograph deletions, revisions and substitutions. This holograph matter amounts to some 5,050 words. In addition, there are penciled suggestions by Graves' secretary throughout. This script was sent by Graves to his illustrator, Ronald Searle, who has decorated the first page with an ink drawing of a warrior: the drawing measures approx. 6 1/2 by 2 1/2 inches. The script is typed on rectos only, and a few facing versos bear Searle's penciled notes. The final page bears his initialed autograph statement: "Robert asked me what I intended to do with the originals of the illustrations. I said he could have them in return for this manuscript. He agreed, & has the originals. The rest of the manuscript was presumably thrown away at the time, after the illustrations were completed. After page 159 [i.e. 166], the Books were received clean-typed and without corrections. The ms came to me Book by Book from Majorca as it was completed by Robert".

In the correspondence, Graves requests "...a short scratch from Ronald (who has probably read the Book I by now) to say if he is on...Homer has been making me laugh and laugh". In the first complete letter Graves expresses his delight at Searle's willingness to illustrate the work, and promises to send rough drafts. He remarks: I'll have to write a long introduction pointing out some of Homer's deadpan jokes. There's a nice one in Book XI where that old bore Nestor tells a long story of his youthful adventures to Machoen, his guest, who sits with him drinking a delicious beverage ...with a barbed arrow still sticking in his shoulder. I should like that one illustrated". A week later he writes at some length of the financial aspects of the collaboration, foreseeing "a Graeco-Trojan tug-of-war between your agent and mine, each fighting for his own hero and hurling Trojan taunts at the other's". The letter concludes with a plaintive jingle: "Rain, rain, come to Spain/ And let the lettuces grow again". In the next letter (July, 1958) Graves makes his first detailed suggestions as to which scenes should be pictorially presented, after commenting "It is lovely to think you are fighting by my side, with spear & shield and little pencil".

A long letter of October 1958 is mostly devoted to other matters, including news of his family, home and garden ("The compost heap named after Kaye & you turned out very well..."). Graves also lists the essays, stories, broadcasts, etc. with which he has recently varied his working schedule, and mentions "talk of my helping with a Broadway musical About Solomon & Sheba". By mid-November he has reached Book XXII of the translation, and laments: "If only Homer has taken the story to where Paris, with his chichi ways and kisscurl, avenges Hector by that trick shot at Achilles' Achilles-heel". Much of this letter is occupied by the telling of a rude joke about General Franco.

In February 1959, Graves is glad that a financial compromise has finally been achieved with Doubleday, remarking: "I want Cassells to bite their nails and glower for envy". In the final letter he proposes in some detail six subjects for illustration ("What about a submarine picture of Thetis in her sea-cave with the Nereids and aged Nereus, and fish swimming about and octopodes (I nearly wrote octopi) and general lament. Faintly comic"). He asks Searle not to feel bound by these suggestions, since "...I know you will not forget and put in cigars or champagne...". The letter concludes with a heavily revised draft in sixteen lines of *School Hymn for St. Trinian's*, which Searle, in a penciled note, records was further corrected before publication in *The St. Trinian's Story* (1959).

(Purchased from Bertram Rota Jan. 18, 1974)

Robert Graves by J.M. Cohen, Lot Gr-17

Gr-17 contains 222 pages of typescript and carbon typescript of J.M. Cohen's critical study published in 1960, entitled *Robert Graves*. This manuscript was sent to Graves for comment, and it was returned with marginalia on some 30 pages and a covering holograph letter dated April 19, 1960 that is both critical and informative. The marginalia are wide ranging; touching on influences on Graves' poetry, dating some poems, defining love poetry and even commenting on his relationship with Laura Riding.

The typescript of J.M. Cohen's critical study of 1960, Robert Graves, as sent to Graves for commentary and correction, and returned with both and a covering A.L.s. of considerable interest. 215 pp., 4to; the letter 1 p., 4to, a little worn. Mallorca, 19 April 1960.

Graves read the long study with considerable care, especially with regard to biographical detail and allegations of influence. In addition to minor corrections he has inked in substantive commentary on some 30 pages, ranging from an abstract definition of love to specific evaluations of his own marriage and his relationship with Laura Riding (with whom he says he has not corresponded since 1939. He denies any influence of John Crowe Ransom" but he had used me", and when Cohen finds a poem strongly reminiscent of Yeats's "Second Coming", Graves comments tersely "never read it".

He dates several poems, describes their occasion and comments quite adversely on two of his own, including one which Cohen admires greatly. At another, D.H. Lawrence "laughed and laughed" when Graves sent it to him. The covering letter calls Cohen's book "very decently written", and clarifies his exclusion of certain poems from current collections as "too personal"; he mentions his intense dislike of New Testament scholars, but adds "my crankiness is more apparent than actual"; he notes a forthcoming exhibition of "80 or 90 bound books: 115 items in all counting pamphlets to be held at Buffalo", and makes one devastating remark about his former collaborator: "When Laura Riding dies there will be a sudden terrific scramble to applaud the poems which she repudiated after breaking with me".

(Purchased from Bertram Rota, Jan. 25, 1974)

Various Prose Pieces, Lot Gr-18

Gr-18 contains 134 pages of holograph of the work *King Jesus* (Chapters 7 [i.e. Bk. 1, Chapt. 5], Chapter 9, i.e. Bk. 1, Chapt. 7], Chapter 10 i.e. Bk. 1, Chapt. 8] and two fragments from Bk. 1, Chapt. 4); the versos of which contain 2 pages of a draft of a letter to the B.B.C.; 27 pages carbon typescript, and fragments of "Hyginus and the Ogham Craobh", relating to Chapters 10 and 13 of *The White Goddess*. There follows 3 pages of a draft of autograph manuscript (Chapter 15) of *The Islands of Unwisdom* and 283 pages of holograph and typescripts of *Greek Gods and Heroes*, (*Myths of Ancient Greece Retold for Children* is the English title). The versos of these bear a further 36 pages of fragmentary material about "the Etruscans", Louis Ginsberg's *Legends of the Bible*, (?) "George Sand in Majorca", "Symbolization and Value" by Dorothy Lee, *Winter in Majorca*, and further revised chapters of *Greek Gods and Heroes*. There are also 343 pages of typescripts and carbon typescripts of two drafts of translation of Ramon Sender's 5 novel *La Luna de los Perros* (see Lot 11). The second draft of the translation bears Graves' autograph note; "Around 1960? it could not find a publisher." Included on the versos of the first draft are two almost complete, unpublished(?), Oxford lectures entitled *Experiences of Poetry I* and *Experiences of Poetry II* (circa 1965).

(Purchased from Bertram Rota in August of 1973)

Correspondence, Lot Gr-19

Gr-19 is an interesting series of autograph letters to four members of Graves' family: to his brother Charles 1968-70, 12 letters on activities and personalities, also filling in some biographical background on Graves' first marriage and his early struggle to become a poet; to his sister-in-law Vivienne 1967-71, 4 letters commenting widely on family matters, mythology and religion; to his niece Diana, 14 letters, 1958-74; an affectionate series of letters filled with diverting news to cheer Diana who is suffering ill health and anxieties about her son Simon Gough; to his half-brother Richard, 8 letters, 1950-60, written with particular warmth and filled with news of current projects. There are 60 pages in all.

(Purchased from Bertram Rota May 26, 1975)

***An Ancient Castle*, Lot Gr-20**

Gr-20 consists of the published children's story *An Ancient Castle*, written in five chapters and reflecting Graves' experience in World War I. There are 52 pages of carbon typescript, 49 apparently revised by Laura Riding, lending credence to a composition date in the 30's. Three pages are later revised by Graves and a note on page one of this revise [apparently Rota's cataloguer] comments "unpublished-R.G. rejected the story after reading it and beginning to correct".

(Purchased from Bertram Rota June 26, 1975)

Letters to Arnold Snodgrass, Lot Gr-21

Accession No. 1976-004

An interesting series of five autograph letters (15 pages) to Arnold Snodgrass, 1943-44, expressing his views on English poetry with particular reference to Milton's synthetic method, which he deplores, and to the strength of Laura Riding's poetry from which he states Auden took a lot; there is also a more generalized discussion of the aspects of poetry and of mythic interpretation of the hammer-and-sickle, and star emblems. Arnold Snodgrass was the brother of Graves' doctor in Devon. This correspondence arose because Graves learned through him of Arnold Snodgrass' interest in literature and admiration for Auden, who was his personal friend.

(Purchased from Francis Edwards, Feb. 17, 1976)

Correspondence, Lot Gr-22

Accession No. 1977-007

Gr-22 is a large important series of autograph letters to Mr. and Mrs. Redvers Taylor with letters from Beryl Graves and four fascinating letters from Laura Riding and Hans Rothe. There are twenty-three letters to the Taylors, 1948-1960, keeping them up to date on goings on in Mallorca and on Graves' artistic activities. There is one Beryl Graves letter (Aug. 1944). There are two Riding letters addressed to Mrs. Addis, c. 1934, one of which makes clear Laura Riding's conception of her relationship with Robert Graves. The two Hans Rothe letters (Dec. 1934 and May 1935) describe Rothe's life and work since leaving Deya and reflect back on his unhappy collaboration, as German translator of the Claudius books, with Graves. There are 54 pages in this lot.

Letters to Mrs. Redvers Taylor; with letters from Beryl Graves, Laura Riding and Hans Rothe

By 1948 the recipient of these letters was married to the painter and collector Lt. Col. R.H. Redvers Taylor, and a number of Graves' letters are addressed to "Dear Louise and Red". She had been formerly Mrs. Emmett Addis, and clearly first met Graves and Laura Riding in Mallorca in the 1930's. It is surmised that they may have been introduced by Gertrude Stein, whose Emmet Addis the doughboy; a pastoral was published (in Useful Knowledge) in 1928.

Gr 22-1-32, Twenty-Three Autograph Letters, signed. 2 pages f'cap, 21 pages 4to, 10 pages 8vo. Written from Mallorca and various addresses in England. Mostly 1948-1960, a few later, the last 1972.

In this charming and affectionate series Graves takes particular pains to keep Mrs. Taylor in touch with the life that she had known on the island, forwarding gossip, sending news of mutual friends and local 'characters', describing the seasons, festivals, his garden and so on. His first two letters (January 1948) tell of "a grand Christmas...and a bright New Year binge in Palma", while in the intervals of merrymaking he is preparing page proofs of *The White Goddess* for the press. A year later he sends thanks for a snuff box ("in constant use with gramophone needles"), and reports: "I've at last finished my mad self-assignment of three books ...and tomorrow am a free man (Memo: tidy up the cellar and my bookcases!)". July of the same year finds him in England, but too busy with family affairs to meet. He does, however, manage to visit Redvers Taylor's exhibition, though he is somewhat overwhelmed by the pictures en masse and wishes that he could see them one at a time. "They are all so uncompromising that they reminded me of people in a train who are all self-possessed but resenting one another's company".

An especially amusing letter is inspired by various discoveries about the derivations of nursery rhymes (on which he is writing an essay): "Goosey Goosey Gander, I have found out, was an Oxford Proctor who wouldn't say prayers for Wm.III...". His chief labour is on "the Gospel book which developed from the Broadcast talk" and by April 1950 this has reached "200,000 concentrated words".

Local affairs continue to feature large in the letters, as Graves deftly portrays the scene: "The excitements & scandals of the village show no sign of abatement, the present centre being a nice, intelligent, Turkish-Algerian dancer from the Folies Bergeres, who came here escorted by a rich but psychopathic young

New Yorker and lies in the sun at the Cala in a negligible bikini putting on too much weight". The Graves household itself has meanwhile been enlarged by the acquisition of "a lovely donkey called Isabel". The death of the King, in February 1952, elicits musings on monarchy: ".. So we have a new Queen: always a good thing for England. George VI was an ordinary, nice, industrious, eager, not very bright monarch; but give me Queens every time".

During the latter 1950's the letters become more sporadic, as Graves undertakes ever more commissions and appointments, in the effort to maintain and educate his growing family and other dependants. He sends occasional bulletins, describing his meetings with Tyrone Guthrie and discussions on the proposed Broadway musical Solomon and Sheba; advisory work of the film Lawrence of Arabia; travels and lecture tours ("did the girls fall for me in Boston?"); his fondness for Ava Gardner: " we love her dearly and she was trying to do me a bit of good by including me in her shipwrecked society. (Playing safe, is our Ava; the chosen 10 were all either too old like Stevenson, Hemingway, Dr. Alexander & I; or queer like...)". But these reports are almost always enlivened by Graves' initial insights - "That Goddess's breasts are really dates which make her less of a monster".

The final letter (March 1972) shows him a little less buoyant and feeling his years, "Still alive. Children all grown up. Grandchildren everywhere...& my memory is fast going". He has not forgotten old friends, however, and "I always think of you as I go past Calabet".

Note: The letters of February 1952 and February 1953 are written on the versos of heavily revised pages of an early draft of The Greek Myths. Typescript & Carbon Typescript. 2 pages f'cap.

Gr-22-33-37, Beryl GRAVES. Autograph Letter, signed. Deya, August [1949]. 2 pages 8vo. With an inscribed Christmas card.

Gr-22-38-46, Laura RIDING. Two Autograph Letters, signed. Undated, but c. 1934. 9 pages 4to.

The first letter is an astonishing and closely-argued explanation of Miss Riding's 'cutting' Mrs. Addis, in which she lengthily makes "a few things clear". Among these is the nature of her relationship with Graves: "..Nor do I compete with R.G. in notoriety. Nor is the basis of our association that he has written a popular book. If our association rested on that book I should not permit him to be here with me. The basis of our association is that he needs and accepts the standards I define. My relations with people must either have such a basis, or a basis of courteous indifference. I am quite willing to be nobody in particular to people if everyone else concerned is equally nobody in particular. Then at least one can be sure that no careless interpretations are being put on immediate facts. The fact that I have houses is then the fact that I have houses. It is not possible then to say, 'Oh, she is a woman and he not only a man, but also the author of that book, so of course it must be his houses". More in the same vein is concluded with an explanation of the explanation itself: ".. there has been much confusion going on between your house and my house and.. Table must be tidy... not greeting you at all was from tidiness. If greeting you and passing

intercourse can be also tidy, good". The letter is preserved in its original envelope, addressed bluntly "Mrs. Addis". On the back of the envelope Mrs. Addis wrote a note to a friend: "I found this under my door when I returned to Deya last Saturday... For God's sake don't let anything happen to it, for this - the enclosed - is my most precious souvenir of Deya & Mallorca. To me 'tis almost too good to be true!".

In the second letter Miss Riding, at the doctor's suggestion, invites Mrs. Addis to Canellun to play cards, which "spends two or three hours very nicely".

Gr 22-47-54, Hans ROTHE. Two Typed Letters, signed. London, December 1934; Italy, May 1935. 6 pages 4to.

Long and interesting letters in which Rothe describes his life and work since leaving Deya, and looks back on events there: "...In London I met Canellun's publisher who informed me that staying at C'antorrent 10 weeks means a world's record that will never be beaten". Despite disagreements, however, Rothe is able to state: "Well, this chapter Claudius has been definitely concluded. I enjoyed it very much, and it is a pity for Mr. Graves that his character does not allow him to enjoy life and things. But probably everybody would lose his spirits by being tied up to a Laura".

Included with the letters are Rothe's revised Typescript draft of his leave-taking letter to Graves (Hotel Playa de Paguera, October 1934). 2 pages 4to. This stirring document begins: "I was fortunate enough to get your promise that you would never talk to me again. I do not want to lose privileges I am fully deserving". Later Rothe delivers himself of a few home truths concerning their work together. "I was sorry you found collaboration with me so extremely difficult. I found it extremely easy, as you were not able to deliver two sentences congruently, and left everything entirely to me. I was fortunate enough to get all useful informations from other quarters that enabled me to correct your mistakes".

Rothe is best known for his many translations of Shakespeare's plays. By his own account he undertook to translate "and adapt" Graves' *Claudius* books "on the request of my publisher...[who] has done much for my real and important work".

(Purchased from Bertram Rota Sept. 7, 1976)

***The Personal Muse*, Lot Gr-23**

Accession No. 1977-066

Gr-23 is a typescript with holograph annotations of "The Personal Muse" first published in *Oxford Addresses on Poetry* (1962). There are 22 pages, the first page of which has a carbon typescript page from *The Anger of Achilles* on the verso.

The Original Typescript of *The Personal Muse*; the Third of Robert Graves Lectures as Professor of Poetry at Oxford. The Typescript Consists of Twenty-Two Leaves, each Leaf Typed on one Side Only, and in Addition, One Leaf Containing the Author's Name and the Lecture's Title in his Holograph. Each Leaf Measuring 12 1/2 by 8 5/8 inches. Twenty of the Typescript Leaves Contain Annotations and Additions in the Author's Hand, Four of the Leaves being Extensively Altered.

The Lecture was Included in *Oxford Addresses on Poetry* and Published in April 1962.

(Purchased from Blackwell's Sept. 8, 1977)

Photographs for Graves' 80th Birthday Issue of the *Malahat Review*, Lot Gr-24

Accession No. 2002-030

Gr-24 has been designated for photographs of Graves. It presently consists of two purchases; the first from Elaine Kerrigan (in 1975) contains 97 photographs, some of which appear in *The Malahat Review* ("A Gathering in Celebration of the Eightieth Birthday of Robert Graves," Vol. 35, July 1975). These, for the most part, are recent photos of Graves in various locations (1971-74) i.e., Deya, Budapest, Krakow, Bukovina, etc. and show Graves in company of various friends--about a third date from earlier periods of his life (1900-68).

(Purchased from Elaine Kerrigan April 21, 1975)

The second purchase of 125 photographs was from William Thomas, (Assistant Editor of *The Malahat Review*, and co-editor of their Graves issue) and were taken at Graves' 80th birthday party, July 1975. They include pictures of him with a number of his friends; Martin Tallents, Robin Skelton, Klara, director of the State Opera in Hungary, and others.

Application for prints from either series must be handled through the photographers themselves.

(Purchased from Mrs. C.M. Thomas, March 10, 1976)

Letters from Aemilia Laraçuen, Lot Gr-25

Accession No. 1977-002, 1977-006, 1977-043, 1991-035, 2004-014, 2005-027

UVic purchased this correspondence and the literary rights to it under the following condition:

"The Assignee [The University of Victoria] shall not publish the Correspondence nor make it available for inspection by any person except for purposes of bona fide research by the staff of the Assignee until ten years after the death of Mr. Graves or until the death of Mr. Graves' present wife whichever is later"

Lot 25 contains the Aemilia Laraçuen material (see *Focus*, Number 1, January 1972, 12-14; Number 3, December 1973, 45-46) and was the first collection purchased by UVic directly from Robert Graves through Bertram Rota Ltd in 1969.

The purchase of this first lot included an "Assignment of Copyright--University of Victoria, Robert Graves and Aemilia Laraçuen-Lee," It became open to viewing by scholars after the death of Beryl Graves in October, 2003 under the following conditions:

- a) Access only on the premises of the University of Victoria -- no photocopying permitted;
- b) Access only to persons working on scholarly treatises -- normally requiring a demonstrated connection with a reputable University or scholarly organization;
- c) No quotation (beyond rights of fair dealing) from the papers without approval by the designate of the University of Victoria;
- d) No use of photographs, etc.

This series of correspondence contains principally letters written between Robert Graves and his "Muse" Aemilia Laraçuen. There is a small residue of other correspondence from both of them, some of it also pertaining to their relationship. In addition, there are 16 photographs in the Laraçuen residue.

This Lot constitutes approximately 2,850 pages. It consists of 510 letters by Robert Graves. The first lot included 62 letters by Laraçuen. In 1972, UVic purchased another 260 Laraçuen letters through Bertram Rota. In March 1975, with the assistance of Franklin Gilliam, Brick Row Books, San Francisco, UVic acquired more letters and a few manuscript poems from Mrs. MacKinley (Aemilia Laraçuen). In June 1977, UVic made another small purchase of similar material (letters and poems) from Mr. F.B. Minarovich of Elora, Ontario. In 1991, 5 more letter from Graves to Laraçuen were purchased from Rota.

Altogether there are 510 letters from Robert Graves to Aemilia Laraçuen (Cindy Lee), 1959-69, and 323 letters from Aemilia Laraçuen to Robert Graves 1963-68.

Aemilia Laraçuen residue: Contains letters to Juan (Graves), Beryl (Graves), Gwendolyn ?, Wendy ?, Niccolo ?, and Bemard ?; plus notes (bits, 15 photographs (plus negatives), and 1 photo (of Aemilia Laraçuen) in a case. Also included are letters from Robert & Sonja Page, Selwyn Jepson, Ruth Sillitoe, Sally Chilver, Beryl (Graves), Ralph ?, plus two letters in Spanish (fan letters?).

Robert Graves residue: Contains letters to Margo Nichols, which Selwyn Jepson says were intended for Aemilia Laraçuen, plus a representative sample of cashed checks made out to Aemilia Laraçuen by Robert Graves and a few empty envelopes. Also included are letters from Howard ? (about Cindie), Marie Laure (in French), Estaban ? (in Spanish), Ralph Kollt (encloses his telegram to Cindy), J. Veges? (in Spanish), and Jim & Jo Heltzel (one with photo of Aemilia Laraçuen).

Laura Riding, Lot Gr-26

Gr-26 was assigned to manuscripts and typescripts by Laura Riding, but is now the Laura Riding fonds (SC102).

In July 1975, 315 sheets of typescript and holograph manuscript (Acc. 1994-119) were purchased from Christopher P. Stephens, Bookseller, Ltd., New York City. News of the "Diary" of Lot Gr-1 led to a brief correspondence with Laura (Riding) Jackson between the years 1975-1977 and the acquisition of corrected typescript of *The Telling* with a nine page addendum. (Acc. 1977-074)

Letters to John Auerbach, Lot Gr-27

Gr-27 contains 78 "hand-written signed personal letters by my friend of long standing the late poet Robert Graves" to John Auerbach (see Lot Gr-13). These letters are dated from 1956 to 1986.

Inventory

Accession No. 1969-003

1969-1991

7 Boxes, 2 OS Files

Box 1	Complete Autograph Diary, 22 February 1935-6 May 1939, Lot Gr-1
Box 1, Folder 1	Diary, 22 February 1935-8 June 1935, Gr-1-1 to Gr-1-107
Box 1, Folder 2	Diary, 9 June 1935-2 September 1935, Gr-1-108 to Gr-1-193
Box 1, Folder 3	Diary, 3 September 1935 to 9 December 1935, Gr-1-194 to Gr-1-291
Box 1, Folder 3	Enclosure: Gr-1-286-01, printed programme for Pelota contest (4 December 1935)
Box 1, Folder 4	Diary, 10 December 1935-8 March 1936, Gr-1-292 to Gr-1-381
Box 1, Folder 4	Enclosure: Gr-1-295-02, list of 13 words
Box 1, Folder 4	Enclosure: Gr-1-347-03, 1 page typed letter signed from David M. Mitchell (3 January 1936)
Box 1, Folder 5	Diary, 9 March 1936-17 May 1936, Gr-1-382 to Gr-1-451
Box 1, Folder 6	Diary, 18 May 1936-2 August 1936, Gr-1-452 to Gr-1-528
Box 1, Folder 6	Enclosure: Gr-1-472-04, bullfight ticket
Box 1, Folder 6	Enclosure: Gr-1-489-05, printed programme for Deya Fiesta (23-24 June 1936)
Box 1, Folder 6	Enclosure: Gr-1-493-06, clipping <i>Observer</i> (28 June 1936); review by Robert Graves of <i>Davy Jones</i> by Alan Hillgarth
Box 1, Folder 6	Enclosure: Gr-1-522-07, clippings (Spanish)
Box 1, Folder 6	Enclosure: Gr-1-525-08, clippings (Spanish)
Box 1, Folder 7	Diary, 2 August-8 September 1936, Gr-1-529 to Gr-1-566
Box 1, Folder 7	Enclosure: Gr-1-540-09, postcard from Poulk Press beginning 'My dearest Father' (11 August 1936)
Box 1, Folder 7	Enclosure: Gr-1-545-010, clipping, "Invasion of Majorca"
Box 1, Folder 7	Enclosure: Gr-1-661-011, 2 page HLs from Catherine (2 September)
Box 1, Folder 8	Diary, 9 September 1936-20 November 1936, Gr-1-567 to Gr-1-639
Box 1, Folder 8	Enclosure: Gr-1-624-012, 1 page HL from [Jenny] (opposite diary entry for 5 November)
Box 1, Folder 8	Enclosure: Gr-1-625-013, clipping, <i>John O'London's Weekly</i> (6 November

	1936); Robert Graves statement on his printing activities
Box 1, Folder 8	Enclosure: Gr-1-633-014, clipping, <i>Time and Tide</i> (14 November 1936); review of <i>Antigua Penny Puce</i> and 1 page H draft reply from Robert Graves
Box 1, Folder 8	Enclosure: Gr-1-634-015, clipping, <i>Time and Tide</i> (14 November 1936); review of <i>Nightwood</i> by Djuna Barnes
Box 1, Folder 9	Diary, 21 November 1936-31 December 1936, Gr-1-640 to Gr-1-682
Box 1, Folder 9	Enclosure: Gr-1-660-016, clipping, "The King abdicates" announcement
Box 1, Folder 9	Enclosure: Gr-1-674-017, Christmas card from [RG] to Laura
Box 1, Folder 9	Enclosure: Gr-1-675-018, Christmas card from Catherine to Laura
Box 1, Folder 9	Enclosure: Gr-1-681-019, clipping, <i>The Daily Telegraph</i> (31 December 1936); "A memorable year in retrospect."
Box 1, Folder 10	Diary, 1 January 1937-12 February 1937, Gr-1-683 to Gr-1-726
Box 1, Folder 10	Enclosure: Gr-1-723-20, printed programme for <i>Carnevale di Lugano 1937</i>
Box 1, Folder 11	Diary, 13 February 1937-1 April 1937, Gr-1-727 to Gr-1-774
Box 1, Folder 11	Enclosure: Gr-1-741-021, clipping [Heraldo de Madrid] n.d. about the Jarama fighting
Box 1, Folder 11	Enclosure: Gr-1-764-022, clipping, picture of Charles Laughton as Claudius, caption mentions him saving the movie after Merle Oberon's injury
Box 1, Folder 12	Diary, 2 April 1937-20 April 1937, Gr-1-775 to Gr-1-793
Box 1, Folder 13	Diary, 21 April 1937-14 June 1937, Gr-1-794 to Gr-1-848
Box 1, Folder 13	Enclosure: Gr-1-816-023, envelope addressed to Juan Vives in Rennes from Ana Colom in Deya, postmarked Palma de Mallorca, 7 June 1937
Box 1, Folder 14	Diary, 15 June 1937-29 August 1937, Gr-1-849 to Gr-1-924
Box 1, Folder 14	Enclosure: Gr-1-858-024, telegram to Laura Riding from Anita (24 June 1937), "Papa libre..."
Box 1, Folder 14	Enclosure: Gr-1-865-025, 1 page HLs to Robert Graves [in hospital. 1 July 1937] from Laura in Spanish, 1/2p. Foolscap.
Box 1, Folder 14	Enclosure: Gr-1-869-026, 12 page letter to Robert Graves from his son Sam
Box 1, Folder 14	Enclosure: Gr-1-900-027, 6 page letter to Robert Graves from Jenny
Box 1, Folder 14	Enclosure: Gr-1-906-028, clipping <i>The Daily Telegraph</i> (n.d.) "History's Parallels", marked 'Harry and I did this together' in Robert Graves's hand
Box 1, Folder 14	Enclosure: Gr-1-912-029, short note by "S.G." from a letter game
Box 1, Folder 15	Diary, 30 August 1937-3 October 1937, Gr-1-925 to Gr-1-959
Box 1, Folder 15	Enclosure: Gr-1-925-030, hand lettered notice about a lost cat
Box 1, Folder 15	Enclosure: Gr-1-926-031, fragment cut from a letter 'from David at Harlech'
Box 1, Folder 15	Enclosure: Gr-1-956-032, list of letters and phone calls
Box 1, Folder 16	Diary, 4 October 1937-22 November 1937, Gr-1-960 to Gr-1-1009

Box 1, Folder 16	Enclosure: Gr-1-967-033, clipping <i>The Daily Telegraph</i> (11 Oct. 1937); Robert Graves letter "Witch Balls and Sea Serpents"
Box 1, Folder 16	Enclosure: Gr-1-972-034, 1 page H word game played by Rob, Alan, Beryl, Laura, Harry Alix
Box 1, Folder 16	Enclosure: Gr-1-977-035, photograph, b/w (9 cm x 6 cm); 'March 1937 of David' on back
Box 1, Folder 16	Enclosure: Gr-1-980-036, composite sonnet composed by James Reeves, Norman Cameron, Robert Graves, Laura Riding, Harry Kemp and sent to TLS, purporting to be the work of Beddoes, in Robert Graves's hand; unidentified prose on verso, 1p. Foolscap.
Box 1, Folder 16	Enclosure: Gr-1-987-037, clipping about Robert Graves's name being submitted for Nobel Prize
Box 1, Folder 16	Enclosure: Gr-1-988-038, monthly autograph register of letters written
Box 1, Folder 17	Diary, 23 November 1937-31 December 1937, Gr-1-1010 to Gr-1-1048
Box 1, Folder 17	Enclosure: Gr-1-1011-039, 2 enclosures from Frank Richards sent with wedding cake
Box 1, Folder 17	Enclosure: Gr-1-1012-040, 2 clippings on Frank Richard's wedding
Box 1, Folder 17	Enclosure: Gr-1-1017-041, 4 page H rhymed and illustrated letter from Kate
Box 1, Folder 17	Enclosure: Gr-1-1018-042, monthly autograph register of letters written
Box 1, Folder 17	Enclosure: Gr-1-1032-043, clipping; Robert Graves "Fined for Strike Meeting Speech"
Box 1, Folder 17	Enclosure: Gr-1-1048-044, list of letters written, verso of unnumbered cover: mimeographed form letter (23 August 1937) from Deudraeth Rural District Council to Mrs. Graves about 2 houses being unfit under the terms of the Housing Act
Box 1, Folder 18	Diary, 1 January 1938-16 February 1938, Gr-1-1049 to Gr-1-1095
Box 1, Folder 18	Enclosure: Gr-1-1049-045, 2 page H doggerel poem by Jenny
Box 1, Folder 18	Enclosure: Gr-1-1079-046, monthly autograph register of letters written
Box 1, Folder 19	Diary, 17 February 1938-11 May 1938, Gr-1-1096 to Gr-1-1179
Box 1, Folder 19	Enclosure: Gr-1-1096-047, clipping; "Civil War in Baleares, Air Raids on Palma"
Box 1, Folder 19	Enclosure: Gr-1-1107-048, monthly autograph register of letters written
Box 1, Folder 19	Enclosure: Gr-1-1132-049, clipping <i>The Spectator</i> (25 March 1938); "Powerless in the matter" by Robert Graves
Box 1, Folder 19	Enclosure: Gr-1-1138-050, postcard from David
Box 1, Folder 19	Enclosure: Gr-1-1139-051, monthly autograph register of letters written
Box 1, Folder 19	Enclosure: Gr-1-1140-052, clipping <i>The Spectator</i> (1 April 1938); "Powerless

	in the matter", letter from Clough Williams-Ellis
Box 1, Folder 19	Enclosure: Gr-1-1155-053, clipping <i>Sunday Times</i> (17 April 1938); Robert Graves letter "Belisarius"
Box 1, Folder 19	Enclosure: Gr-1-1159-054, 2 page HLs to Miss Riding from? Proby? Cautley (24 April 1938)
Box 1, Folder 19	Enclosure: Gr-1-1168-055, monthly autograph register of letters written
Box 1, Folder 19	Enclosure: Gr-1-1169-056, clipping about Count Belisarius
Box 1, Folder 19	Enclosure: Gr-1-1179-057, 1 page typed letter signed from Yvonne Cloud, seeking support for The Association of Writers for Intellectual Liberty (10 May 1938); plus 1 page Robert Graves draft reply, 1p. 4to
Box 1, Folder 20	Diary, 12 May 1938-6 July 1938, Gr-1-1180 to Gr-1-1235
Box 1, Folder 20	Enclosure: Gr-1-1183-058, clipping <i>Sunday Times</i> (15 May 1938); Robert Graves reply to 1169-056
Box 1, Folder 20	Enclosure: Gr-1-1187-059, 1 page typed letter signed (18 May 1938) from Desmond Flower, Cassell & co., accompanying proof of <i>The Collected Poems of Laura Riding</i> , asking Robert Graves for a statement on her poetic style
Box 1, Folder 20	Enclosure: Gr-1-1196-060, clipping; Robert Graves letter "English Humorists"
Box 1, Folder 20	Enclosure: Gr-1-1199-061, monthly autograph register of letters written
Box 1, Folder 20	Enclosure: Gr-1-1222-062, 1 page carbon typed letter signed to Richard Church from Robert Graves, regarding "coincidental" similarities between his own poem <i>Largesse</i> to the <i>Poor and Church's Secret Service</i> . 1p. 4to.
Box 1, Folder 20	Enclosure: Gr-1-1224-063, 1 leaf from a desk diary (19-25 June 1938) [visit to Sam's school]
Box 1, Folder 20	Enclosure: Gr-1-1229-064, monthly autograph register of letters written
Box 1, Folder 21	Diary, 7 July 1938-24 August 1938, Gr-1-1236 to Gr-1-1284
Box 1, Folder 21	Enclosure: Gr-1-1239-065, 10 Frs. [horse racing] ticket
Box 1, Folder 21	Enclosure: Gr-1-1258-066, 1 pound cheque for Robert Graves from Honor Wyatt
Box 1, Folder 21	Enclosure: Gr-1-1260-067, monthly autograph register of letters written
Box 1, Folder 21	Enclosure: Gr-1-1275-068, 1 page TS poem with H corrections "Assumption Day", 1p. Foolscap.
Box 1, Folder 22	Diary, 25 August 1938-7 November 1938, Gr-1-1285 to Gr-1-1359
Box 1, Folder 22	Enclosure: Gr-1-1285-069, blank postcard of Chateau de la Chevrerie, Montauban, Bretagne
Box 1, Folder 22	Enclosure: Gr-1-1291-070, monthly autograph register of letters written
Box 1, Folder 22	Enclosure: Gr-1-1293-071, 1 page H "Rules for Cambelnk", a game invented by Beryl and Robert Graves for two players, nine marbles each, on a Solitaire

board

Box 1, Folder 22	Enclosure: Gr-1-1294-072, 4 pages HL to 'Dearest Laura' from? Margaret
Box 1, Folder 22	Enclosure: Gr-1-1295-073, postcard dictated to Honor by Julian, to LR & Robert Graves
Box 1, Folder 22	Enclosure: Gr-1-1315-074, clipping (French); call-up of category 3 of Reserves (24 September 1938)
Box 1, Folder 22	Enclosure: Gr-1-1321-075, monthly autograph register of letters written
Box 1, Folder 22	Enclosure: Gr-1-1322-076, 3 page HLs from David (29 September)
Box 1, Folder 22	Enclosure: Gr-1-1338-077, 6 page HLs (15 October 1938) from Karl & Marie to LR & Robert Graves
Box 1, Folder 22	Enclosure: Gr-1-1352-078, monthly autograph register of letters written
Box 1, Folder 22	Enclosure: Gr-1-1356-079, 14 page HLs from Sam to Robert & Laura
Box 1, Folder 23	Diary, 8 November 1938-31 December 1938, Gr-1-1360 to Gr-1-1420
Box 1, Folder 23	Enclosure: Gr-1-1382-080, monthly autograph register of letters written
Box 1, Folder 23	Enclosure: Gr-1-1393-081 to Gr-1-1393-083, 35 page typed letter signed from Jenny, plus 2 postcards of herself on stage
Box 1, Folder 23	Enclosure: Gr-1-1398-084, 6 page H draft L to Desmond Flower from Robert Graves (14 December 1938), objecting to the description "significant artist". 6pp. 4to.
Box 1, Folder 23	Enclosure: Gr-1-1402-085, 3 page H draft to Mr. MacNeice from Robert Graves [diary entry 20 December], 3pp. 4to.
Box 1, Folder 23	Enclosure: Gr-1-1419-086, monthly autograph register of letters written
Box 1, Folder 24	Diary, 1 January 1939-8 April 1939, Gr-1-1421 to Gr-1-1518
Box 1, Folder 24	Enclosure: Gr-1-1421-087, dictionary entry slip for dispassionate; with Robert Graves H note about Alan, "rather champagned", mis-spelling it, 31 December at 11.30 p.m.
Box 1, Folder 24	Enclosure: Gr-1-1422-088, 2 b/w photographs (6 cm x 4 cm) of house and [Laura Riding]
Box 1, Folder 24	Enclosure: Gr-1-1432-089, 6 page HLs (13 January 1939) from Dr. Rosaleen Graves
Box 1, Folder 24	Enclosure: Gr-1-1444-090, pp. 67/8 of <i>Time</i> (28 November 1938); review of Count Belisarius
Box 1, Folder 24	Enclosure: Gr-1-1444-091, clipping <i>TLS</i> (14 January 1939); review of T.E. Lawrence to his biographers, Robert Graves and Liddell Hart
Box 1, Folder 24	Enclosure: Gr-1-1451-092, monthly autograph register of letters written
Box 1, Folder 24	Enclosure: Gr-1-1456-093, clipping <i>Time and Tide</i> (24 December 1938); review by Rayner Heppenstall of <i>Collected Poems</i> by Laura Riding and

Collected Poems by R. Graves

Box 1, Folder 24	Enclosure: Gr-1-1456-094 to Gr-1-1456-095, clipping <i>Time and Tide</i> (21 January 1939); letter from Robert Graves
Box 1, Folder 24	Enclosure: Gr-1-1456-096, clipping <i>Time and Tide</i> (4 February 1939); letter from Robert Graves
Box 1, Folder 24	Enclosure: Gr-1-1459-097, clipping <i>The Daily Mail</i> (8 February 1939); letter from Robert Graves
Box 1, Folder 24	Enclosure: Gr-1-1463-098, dictionary entry slip with Alan's mis-spelling
Box 1, Folder 24	Enclosure: Gr-1-1470-099, clipping <i>The Sunday Times</i> (19 February 1939); Robert Graves & LR letter
Box 1, Folder 24	Enclosure: Gr-1-1479-100, monthly autograph register of letters written
Box 1, Folder 24	Enclosure: Gr-1-1480-101, French verse about maid's boyfriend, not in Robert Graves's hand
Box 1, Folder 24	Enclosure: Gr-1-1480-102, 1 page HLs from Laura about Robert Graves's Hostage Poem, penciled autograph letter, signed, to Graves. 1 March 1939. "...let's call it a world birthday". Also critical analysis of his Hostage poem. 1p. 4to.
Box 1, Folder 24	Enclosure: Gr-1-1489-103, clipping <i>The Serpent</i> (n.d.); letter from Robert Graves
Box 1, Folder 24	Enclosure: Gr-1-1489-104, clipping <i>The Serpent</i> (n.d.); review by J.B.W. of
Box 1, Folder 24	Enclosure: Gr-1-1489-105, <i>Collected Poems</i> by Robert Graves
Box 1, Folder 24	Enclosure: Gr-1-1511-106, monthly autograph register of letters written
Box 1, Folder 24	Enclosure: Gr-1-1513-107, 2 page HLs from Stock Femina Via Heureuse & Heineman Prizes Committee, announcing the FVH award to Count Belisarius
Box 1, Folder 25	Diary, 9 April 1939-6 May 1939, Gr-1-1519 to Gr-1-1546
Box 1, Folder 25	Enclosure: Gr-1-1528-108, blank postcard of Lugano
Box 1, Folder 25	Enclosure: Gr-1-1528-109, handmade Xmas card
Box 1, Folder 25	Enclosure: Gr-1-1529-110 to Gr-1-1529-111, clippings (2 French) about fire on S/S Paris, (1 English)
Box 1, Folder 25	Enclosure: Gr-1-1529-112, sailing schedule
Box 1, Folder 25	Enclosure: Gr-1-1530-113, blank postcard of Le Havre
Box 1, Folder 25	Enclosure: Gr-1-1538-114, blank postcard of S/S Champlain
Box 1, Folder 25	Enclosure: Gr-1-1540-115, monthly autograph register of letters written in April 1939
Box 1, Folder 25	Enclosure: Gr-1-1545-116, list of letters written in May 1939
Box 1, Folder 25	Enclosure: Gr-1-1546-117, H copy in Robert Graves's hand of his poem "The Moon Ends in Nightmare", 1p. Foolscap.

Box 1, Folder 26	Diary, miscellaneous pieces, Gr-1-Misc-1 to Gr-1-Misc-99
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-01 to Gr-1-Misc-09, <i>The Heart of the Book</i> [article on T.E. Lawrence]. Corrected Typescript. 8pp. foolscap. (p.1 and pp. 3-9; lacks p.2)
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-10, <i>The Twelve Days of Christmas</i> and <i>Winter Proverb</i> ; two poems. Carbon Typescript. 1p. foolscap.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-11 to Gr-1-Misc-13, Prose fragment. Corrected Typescript. 3pp. 4to.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-14, <i>Sandwich de Jambon</i> . Typescript. 1p. 4to.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-15 to Gr-1-Misc-59, KNIGHT, G. Norman, <i>Geographical Index for The Greek Myths</i> , Compiled by Knight. Carbon Typescript. 38pp. 4to. Together with 4 T.Ls.s. from Knight to Graves, final list of queries, and 2 T.Ls.s. from W.P. Watt to Graves.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-60 to Gr-1-Misc-67, MARSH, Edward, Autograph letter, signed. 8pp. 4to. Upon receipt of <i>Claudius the God</i> .
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-68 to Gr-1-Misc-84, WEINBERG, Simon, 4 A.Ls.s. to Graves. Together with autograph copies of his translations into German of 12 poems by Graves. Plus list of 18 poems Weinberg has "tried to translate" 1pp.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-85 to Gr-1-Misc-88, Letter to Graves signed 'Peggy (Douglas-Downwen)' - 2 pages blue paper - Letterhead is Galashiels, Selkirkshire.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-89, Letter to Graves, dated Oct. 14th, 1934 from Hans Rothe (1p)
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-90 to Gr-1-Misc-91, Letter to Graves, dated 26 May, 1935 from Neville [Barbour] (1p)
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-92 to Gr-1-Misc-93, 2 obituary notices, dated 27 & 28 March 1952 from <i>The Times</i> on Mr. Alexander Clifford.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-94, Press cutting, 10 May, 1955 from <i>Ceylon Daily News</i> - review of Homer's Daughter.
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-95 to Gr-1-Misc-97, Letter to Graves signed by Dr. Cecil L. Wilson on Queen's University of Belfast letterhead Dated - 6.IV.1953 (3pp)
Box 1, Folder 26	Miscellaneous, Gr-1-Misc-98 to Gr-1-Misc-99, Robert Graves, Principal Published Works (2 pages) - typed on Graves' letterhead.
Box 1	Autographed Manuscript of an adaptation of <i>The Pickwick Papers</i>, Lot Gr-2
Box 1, Folder 27	Enclosure: Robert Graves statement, 16 September 1969, H, 1 p.

Box 1, Folder 27	Enclosure: Margareta Cameron, typed letter signed to Anthony Rota, 10 November 1969, 1 p.
Box 1, Folder 28	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-1 to Gr-2-100, chapters 1 and 2
Box 1, Folder 29	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-101 to Gr-2-227, chapters 3 to 7
Box 1, Folder 30	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-228 to Gr-2-360, chapters 8 to 11
Box 2	Autograph Manuscript of an adaptation of <i>The Pickwick Papers</i>, Lot Gr-2 (cont.)
Box 2, Folder 1	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-361 to Gr-2-543, chapters 12 to 16
Box 2, Folder 2	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-544 to Gr-2-710, chapters 17 to 20
Box 2, Folder 3	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-711 to Gr-2-856, chapters 21 to 24
Box 2, Folder 4	Norman Cameron adaptation of <i>The Pickwick Papers</i> , Gr-2-857 to Gr-2-1059, chapters 25 to 27
Box 2	Autograph Letters to Isla Cameron, 1961-1968, Lot Gr-3
Box 2, Folder 5	Autograph letters to Isla Cameron, 1961-1968, 31 pp. 4to and 8vo, Gr-3-1 to Gr-3-31
Box 2, Folder 6	Nine autograph manuscript poems, two typescript poems, and two carbon typescript poems to Isla Cameron, 1960-1970, 13 pp. Foolscap, 4to and 8vo, Gr-3-32 to Gr-3-49
Box 2, Folder 6	Poem, <i>La Marquise</i> . [In French] 32 lines. Autograph manuscript. Inscribed: "Isla from Robert 1960 affectionately".
Box 2, Folder 6	Poem, "O fet' me yellow and fet' me reid". Untitled lyric in Scots dialect, 12 lines. Dated 13th April, 1961. Inscribed Autograph Manuscript. "Dearest Isla: I wrote this for you" and signed "Love, Robert" at foot of text.
Box 2, Folder 6	Poem, <i>A Time of Waiting</i> . Autograph Manuscript. 16 lines (2 lines deleted). Dated "Aug 1962" and initialed. At the foot of the page Graves has added in red crayon: "for Isla with love".
Box 2, Folder 6	Poem, <i>Hooded Flame</i> . Autograph Manuscript. 5 lines. Inscribed: "for Isla Cameron" and signed "Robert Graves, Deya, Mallorca, March 19th 1967. A poppy is attached to the manuscript.
Box 2, Folder 6	Poem, <i>Grace Notes</i> ; for Isla Cameron. Autograph Manuscript. 6 lines. Signed and dated Deya 1970.

Box 2, Folder 6	Poem, <i>Song: The Palm Tree</i> . Autograph Manuscript. 18 lines. Signed.
Box 2, Folder 6	Poem, <i>She to Him</i> . Autograph Manuscript. 7 lines. Initialed. See p.92 of Poems, 1965-1968. See Gr 8-1052.
Box 2, Folder 6	Poem, <i>Oracle</i> . Autograph Manuscript. Draft. 24 lines, with deletions and insertions. A ballad about Deya.
Box 2, Folder 6	Poem, <i>She's Our Moon</i> . Autograph Manuscript. 7 lines. Marked to show rhythmic stresses. Together with penciled score, possibly for guitar accompaniment, bearing autograph message, signed from Ramon Farran. See Gr 8-783.
Box 2, Folder 6	Song, <i>Sword and Rose</i> . Typescript. 12 lines. With four autograph textual substitutions in Grave's hand.
Box 2, Folder 6	Poem, <i>Honeybird</i> . Typescript. 20 lines plus 2-line refrain for each of the five verses. Two words substituted in Graves autograph and with a further deletion in his hand.
Box 2, Folder 6	Poem, <i>The Sweet-Shop Round the Corner</i> . Carbon Typescript. 13 lines. Three words substituted and a 14th line added in Grave's hand. Initialed "R".
Box 2, Folder 6	Poem, <i>All I Tell You From My Heart</i> . Carbon Typescript. 28 lines. (refrain of four lines repeated after each of the three verses). Graves has made the autograph substitution "want" for "think" in all three verses and substituted "lost" for "he stole" in the last line of the third verse.
Box 2	Letters to James Reeves, 1964-1970, Lot Gr-4
Box 2, Folder 7	Letters to James Reeves, nine autograph letters, signed. Mallorca and London, 1964-1970 (one undated). 12pp. foolscap, 4 to & 8vo. plus 8 envelopes. Gr-4-1 to Gr-4-19
Box 2	Letters to Keidrych Rhys, 1943, Lot Gr-5
Box 2, Folder 8	Letters to Keidrych Rhys, 6 A.Ls.s... to Keidrych Rhys, editor of <i>Wales</i> dated from March 23, 1943 to December 1, 1943. Gr-5-1 to Gr-5-13
Box 2	Worksheets of Poems and Prose, Lot Gr-6
Box 2, Folder 9	Drafts of 14 poems (multiple versions), Gr-6-1 to Gr-6-69
Box 2, Folder 9	<i>The Last Fistful/The Champion/The Last Handful</i> , 5 versions
Box 2, Folder 9	<i>The Ugly Secret</i> , 3 versions
Box 2, Folder 9	<i>Wave and Rock</i> , 7 versions
Box 2, Folder 9	<i>Pure Melody/Moment of Contentment</i> , 6 versions
Box 2, Folder 9	<i>The Snapped Rope</i> , 4 versions
Box 2, Folder 9	<i>The Arrow on the Vane</i> , 6 versions
Box 2, Folder 9	<i>The Gorgon Mask</i> , 5 versions
Box 2, Folder 9	<i>To Her Protection/Gentleman Observed</i> , 10 versions

Box 2, Folder 9	<i>The Wand</i> , 10 versions
Box 2, Folder 9	<i>Conjecture</i> , 7 versions
Box 2, Folder 9	<i>The Miracle</i> , 2 versions
Box 2, Folder 9	<i>Have Done With Logic</i> , 2 versions
Box 2, Folder 9	Work drafts, 1 version
Box 2, Folder 9	Untitled, 1 version
Box 2, Folder 10	Prose manuscripts, Gr-6-70 to Gr-6-97
Box 2, Folder 10	Prose piece on humanism. 2 MS drafts. 10pp. foolscap. Heavenly corrected and revised TS. 6pp. foolscap. Gr-6-70 to Gr-6-85
Box 2, Folder 10	Foreword to forthcoming book of poems. Many drafts. MS. 10pp. foolscap. Gr-6-86 to Gr-6-95
Box 2, Folder 10	MS fragment on poetry and pollution. 2pp. 4to. Gr-6-96 to Gr-6-97
Box 2, Folder 11	Juvenilia and other poems, Gr-6-98 to Gr-6-123
Box 2, Folder 11	Corrected carbon TS of 18 early poems. 9pp. foolscap. Of these, five are apparently unpublished; The remainder appeared in <i>Over the Brazier</i> , various numbers of <i>The Carthusian</i> etc. Gr-6-98 to Gr-6-106
Box 2, Folder 11	With Carbon copy, signed, of a typed letter sending the poems with comments, to a Mr. Braybrooke. Dated December 1958. Gr-6-107
Box 2, Folder 11	Published poem: <i>Augeias and I</i> . Corrected carbon TS (2 stanzas). 1p. 8vo. With uncorrected carbon TS (3 stanzas). 1p. foolscap.
Box 2, Folder 11	Published poem: <i>The Grandfather's Complaint</i> . Carbon TS. 1p. foolscap.
Box 2, Folder 11	Published poem: <i>To a Caricaturist Who Got Me Wrong</i> . Corrected TS. 1p. foolscap. plus press cutting of poem.
Box 2, Folder 11	Unpublished poem: <i>Mrs. Santa Claus's Complaint</i> . Heavily corrected TS. 2pp. 4to.
Box 2, Folder 11	Unpublished poem: <i>Two Pages Lacking</i> . Corrected carbon TS. 1p. foolscap.
Box 2, Folder 11	Unpublished poem: <i>I Might Say</i> . By Wendy Toye & Robert Graves. Carbon TS, signed by Robert Graves 1p. 4to.
Box 2, Folder 11	Unpublished poem: Typed copy of <i>I Had One</i> . 1p. 4to. With typed copy of a letter from Christopher Hassall stating that he found the poem in Edward Marsh's commonplace book. Letter dated 18 February, 1959 from Patricia Butler to Robert Graves
Box 2, Folder 11	Poem: Song: <i>A Beach in Spain</i> (press cutting)
Box 2, Folder 11	Poem: <i>In Jorroch's Warehouse</i> 2 copies (press cutting)
Box 2	Autograph Letters to Selwyn Jepson, 1950-1967, Lot Gr-7
Box 2, Folder 12	Correspondence, Robert Graves to Selwyn Jepson, 1950-1967, Gr-7-1 to Gr-7-210

Box 2, Folder 13	Correspondence and related material, Robert Graves to Selwyn Jepson, Gr-7-211 to Gr-7-257
Box 2	Worksheets, Lot Gr-8
Box 2, Folder 14	Worksheets, Gr-8-1 to Gr-8-111
Box 2, Folder 14	Worksheets, Gr-8-1 to Gr-8-34, This extensive collection of manuscript poems includes copious drafts of Robert Graves' foreword to <i>Poems</i> 1966 in which Graves' says, "These poems, drawn from over twenty volumes, follow a rough chronological order which shows the gradually intended development of a complex theme over some fifty years." Each draft, including the one typescript draft is heavily corrected by Graves.
Box 2, Folder 14	Worksheets, Gr-8-35, Included also is Graves' <i>Note to the Printer</i> , (i.e.) re the index to <i>Collected Poems</i> 1965 (Cassell) which follows.
Box 2, Folder 14	Worksheets, Gr-8-36 to Gr-8-42, The seven page index to <i>Love Poems</i> and <i>Poems About Love</i> cites page references to <i>Collected Poems</i> 1965.
Box 2, Folder 14	Worksheets, Gr-8-43 to Gr-8-50, The bulk of <i>Poems</i> 1966 is indexed in 8 pages of drafts including one titled <i>Typescript C</i> .
Box 2, Folder 14	Worksheets, Gr-8-51, In addition the collection includes a few miscellaneous pieces: 1 letter signed by Graves dated 3 December from St. Johns College addressed, "Dear Kurt".
Box 2, Folder 14	Worksheets, Gr-8-52, 1 letter unaddressed but signed Robert Graves dated September 1, 1966.
Box 2, Folder 14	Worksheets, Gr-8-53, And finally, probably a portion of a letter beginning "Your cable came".
Box 2, Folder 14	Worksheets, Gr-8-54, An offprint (1 page) is included from the <i>Minnesota Review</i> undated, entitled <i>Four Poems</i> - Robert Graves. They include <i>Twins</i> , <i>Sail and Oar</i> , <i>Gooseflesh Abbey</i> , and <i>All Except Hannibal</i> .
Box 2, Folder 14	Worksheets, Gr-8-55, Two press clippings, extracted from <i>New Republic</i> , New York also comprise the miscellaneous pieces. One is dated 12 November 1966, entitled <i>Two Poems</i> , including <i>Mist</i> and <i>Sun Face and Moon Face</i> .
Box 2, Folder 14	Worksheets, Gr-8-56, The other is dated 26 November 1966, entitled <i>Four Poems</i> , and includes, <i>On Giving</i> , <i>Queen Silver and King Gold</i> , <i>The Near Eclipse</i> , and <i>The Utter Rim of Nowhere</i> .
Box 2, Folder 14	Worksheets, Gr-8-57 to Gr-8-100, The remainder of the poetry work drafts date from 1967-1968 and include the following relating to the contents, the indices, and the explanatory forewords. <i>Collected Talks and Essays on Poetry</i> , 1968
Box 2, Folder 14	Worksheets, Gr-8-101 to Gr-8-107, Unidentified prose piece - 7 leaves

Box 2, Folder 14	Worksheets, Gr-8-108 to Gr-8-110, Letter (2 leaves) dated August 8, 1967 to the <i>New York Review</i> editor entitled <i>The Crane Bag</i> . This is accompanied by a colour chart consisting of the Irish God's Manannan's metaphor. <i>Poems</i> , 1968, <i>Summer</i> - indices to poems written more specifically between 1965 and 1968.
Box 2, Folder 14	Worksheets, Gr-8-111, A miscellaneous page entitled <i>Miscellaneous Prose</i> , 3 January 1964.
Box 2, Folders 15-17	Worksheets, Gr-8-112 to Gr-8-653, The 50 poems follow Robert Graves' draft index to <i>Poems</i> 1966, with the final published title cited first. The remainder is not part of the index but included in <i>Poems</i> , 1965-1968.
Box 2, Folder 15	Worksheets, Gr-8-112 to Gr-8-264
Box 2, Folder 15	Worksheets, Gr-8-112 to Gr-8-115, <i>The Peng that was a K'un</i> . 4 leaves
Box 2, Folder 15	Worksheets, Gr-8-116 to Gr-8-122, <i>Like Owls</i> . 7 leaves, <i>Confraternity of Owls</i> . <i>The Unblind</i> .
Box 2, Folder 15	Worksheets, Gr-8-123 to Gr-8-142, <i>Perfectionists</i> . 20 leaves
Box 2, Folder 15	Worksheets, Gr-8-143 to Gr-8-159, <i>Lion-Gentle</i> . 17 leaves
Box 2, Folder 15	Worksheets, Gr-8-160 to Gr-8-167, <i>The Word</i> . 8 leaves
Box 2, Folder 15	Worksheets, Gr-8-168 to Gr-8-169, <i>The Necklace</i> . 2 leaves
Box 2, Folder 15	Worksheets, Gr-8-170 to Gr-8-183, <i>A Bracelet</i> . 14 leaves
Box 2, Folder 15	Worksheets, Gr-8-184 to Gr-8-192, <i>While the Sky Blackens</i> . 9 leaves, <i>The Two Voices</i> . <i>Against the Hubbub</i> .
Box 2, Folder 15	Worksheets, Gr-8-193 to Gr-8-198, <i>Sun Face and Moon Face</i> . 6 leaves
Box 2, Folder 15	Worksheets, Gr-8-199 to Gr-8-211, <i>A. Prison Walls</i> . 13 leaves, <i>Lest a Great Prince in Prison Lie</i> . <i>Is this the Way?</i>
Box 2, Folder 15	Worksheets, Gr-8-212 to Gr-8-230, <i>B. Lamia</i> . 19 leaves, <i>The Executioner</i> . <i>The Puritan</i> , <i>Wild Woman</i> . <i>The Threat</i> . <i>Lamia in Love</i> .
Box 2, Folder 15	Worksheets, Gr-8-231 to Gr-8-244, <i>A Dream of Hell</i> . 14 leaves, <i>Exorcism</i> . <i>The Wards of Hell</i> . <i>The Ordeal</i> . <i>Your Demoniac</i> .
Box 2, Folder 15	Worksheets, Gr-8-245 to Gr-8-264, <i>Our Self</i> . 20 leaves, <i>Worse and Simpler</i> . <i>The Case is Simple</i> . <i>The Case Grows Simpler</i> . <i>Advise to Self</i> . <i>Ourselves</i> .
Box 2, Folder 16	Worksheets, Gr-8-265 to Gr-8-446
Box 2, Folder 16	Worksheets, Gr-8-265 to Gr-8-285, <i>The Homecoming</i> . 21 leaves, <i>Dencalion and Pyrra</i> . <i>The Moon's Daughter</i> . <i>The Return</i> .
Box 2, Folder 16	Worksheets, Gr-8-286 to Gr-8-303, <i>Pride of Love</i> . 18 leaves, <i>Tears of Love</i> . <i>Weep on</i> . <i>To do the Impossible</i> . <i>To AE</i> . <i>Tears</i> . <i>True Tears</i> .
Box 2, Folder 16	Worksheets, Gr-8-304 to Gr-8-316, Song: <i>The Palm Tree</i> (See Gr-3-37) 11 leaves, Typed draft of <i>Perfectionists</i> on verso of 1.11. Typed draft of <i>Mist</i> on verso of 1.10.

Box 2, Folder 16	Worksheets, Gr-8-317 to Gr-8-338, <i>If and When</i> . 22 leaves.
Box 2, Folder 16	Worksheets, Gr-8-339 to Gr-8-342, <i>In Perspective</i> . 4 leaves.
Box 2, Folder 16	Worksheets, Gr-8-343 to Gr-8-346, <i>Twins</i> . 4 leaves.
Box 2, Folder 16	Worksheets, Gr-8-347 to Gr-8-357, <i>Injuries</i> . 9 leaves, <i>The Predicament</i> . On verso of 1.9 is a typed report dated July 23-24, 1966, Re Wendy's Behaviour.
Box 2, Folder 16	Worksheets, Gr-8-358 to Gr-8-366, <i>Obligations</i> . 9 leaves, Self-Obligations.
Box 2, Folder 16	Worksheets, Gr-8-367 to Gr-8-377, <i>The Bower Bird</i> . 11 leaves, <i>Bower-cock</i> . <i>Bower</i> .
Box 2, Folder 16	Worksheets, Gr-8-378 to Gr-8-392, <i>The Utter Rim of Nowhere</i> . 15 leaves, <i>The Other Edge of Nowhere</i> . <i>Psychodelica</i> .
Box 2, Folder 16	Worksheets, Gr-8-393 to Gr-8-410, <i>Mist</i> . 18 leaves.
Box 2, Folder 16	Worksheets, Gr-8-411 to Gr-8-417, <i>Bites and Kisses</i> . 7 leaves, <i>Heather and Holly</i> . <i>The Year's Cusp</i> .
Box 2, Folder 16	Worksheets, Gr-8-418 to Gr-8-429, <i>Spite of Mirrors</i> . 12 leaves, <i>Willful Spite of Mirrors</i> .
Box 2, Folder 16	Worksheets, Gr-8-430 to Gr-8-438, <i>Her Brief Withdrawal</i> . 9 leaves, <i>Her Withdrawal</i> . <i>The Reluctant Goddess</i> . <i>The Priestess</i> .
Box 2, Folder 16	Worksheets, Gr-8-439 to Gr-8-446, <i>The Crane</i> , 8 leaves, <i>The Poet</i> .
Box 2, Folder 17	Worksheets, Gr-8-447 to Gr-8-653
Box 2, Folder 17	Worksheets, Gr-8-447 to Gr-8-460, <i>Strangeness</i> . 14 leaves. <i>In Strangeness</i> . <i>Seated in Silence</i> . At head of 1.14 is a typed version of <i>House on Fire</i> .
Box 2, Folder 17	Worksheets, Gr-8-461 to Gr-8-471, <i>Wigs and Beards</i> . 11 leaves. <i>Moreundu?</i>
Box 2, Folder 17	Worksheets, Gr-8-472 to Gr-8-475, <i>Gooseflesh Abbey</i> . 4 leaves. <i>The Familiar</i> .
Box 2, Folder 17	Worksheets, Gr-8-476 to Gr-8-482, <i>All Except Hannibal</i> . 7 leaves.
Box 2, Folder 17	Worksheets, Gr-8-483 to Gr-8-487, <i>Sail and Oar</i> . 4 leaves.
Box 2, Folder 17	Worksheets, Gr-8-488 to Gr-8-497, <i>Astymelusa</i> . 10 leaves. The 10th version is a cutting from <i>Oxford Magazine</i> , 1966 with the Greek text translated by Graves into Latin.
Box 2, Folder 17	Worksheets, Gr-8-498 to Gr-8-501, <i>Fact of the Act</i> . 3 leaves.
Box 2, Folder 17	Worksheets, Gr-8-502 to Gr-8-507, Song: <i>One and Many</i> . 6 leaves. <i>One and Many</i> .
Box 2, Folder 17	Worksheets, Gr-8-508 to Gr-8-530, <i>Tousled Pillow</i> . 23 leaves. <i>Dream of New Love</i> . <i>Dream from a Tousled Pillow</i> .
Box 2, Folder 17	Worksheets, Gr-8-531 to Gr-8-540, <i>To Ogmian Hercules</i> . 10 leaves. (see typescript of the foreword) <i>To Hercules Ogmios</i> . <i>To Hercules Sun Face</i> , <i>For Hercules Ogmios</i> .
Box 2, Folder 17	Worksheets, Gr-8-541 to Gr-8-545, <i>Hide and Seek</i> . 5 leaves.

Box 2, Folder 17	Worksheets, Gr-8-546 to Gr-8-553, <i>The Wedding Cake</i> . 8 leaves. <i>A Flake of Sugar</i> . (Xerox of typescript)
Box 2, Folder 17	Worksheets, Gr-8-554 to Gr-8-573, <i>If Love Becomes a Game</i> . 17 leaves. <i>If Love is a Game</i> . On verso of 1.12 is typescript of <i>The Pearl</i> . On verso of 1.13 is typescript of <i>Deed of Gift</i> . On verso of 1.14 is typescript of <i>At Best, Poets</i> . On verso of 1.15 is typescript of <i>She is No Liar</i> . 1.1 is a Xerox copy of a typescript.
Box 2, Folder 17	Worksheets, Gr-8-574 to Gr-8-581, <i>Crown of Stars</i> . 8 leaves. <i>The Sword. Crown of Tears</i> .
Box 2, Folder 17	Worksheets, Gr-8-582 to Gr-8-600, <i>Gone Away</i> . 19 leaves. <i>Explanation. A Feebler Love. Hodge and Audrey</i> .
Box 2, Folder 17	Worksheets, Gr-8-601 to Gr-8-618, <i>The Beggar Maid and King Cophetua</i> . 18 leaves. <i>Daughter of the Mandrake, Layla of Tabriz. The Brass Ring</i> . 1.1 is a Xerox (corrected)
Box 2, Folder 17	Worksheets, Gr-8-619 to Gr-8-625, <i>Hooded Flame</i> . (see Gr-3-35) 7 leaves.
Box 2, Folder 17	Worksheets, Gr-8-626 to Gr-8-633, <i>Segons San Jeroni</i> . 8 leaves. As Jerome Saith.
Box 2, Folder 17	Worksheets, Gr-8-634 to Gr-8-640, <i>The Ark</i> . 7 leaves. <i>The Escapist</i> . 1.7 includes typed versions of: <i>All Except Hannibal, The Green Flash, The Narrow Sea</i> .
Box 2, Folder 17	Worksheets, Gr-8-641 to Gr-8-643, <i>Jugum Improbum</i> . 3 leaves.
Box 2, Folder 17	Worksheets, Gr-8-644 to Gr-8-644a, <i>Self-Epitaph</i> . 2 leaves. <i>Sit Mihi Terra Levis</i> .
Box 2, Folder 17	Worksheets, Gr-8-645, <i>What Spite?</i> 1 leaf.
Box 2, Folder 17	Worksheets, Gr-8-646 to Gr-8-653, <i>Queen Silver & King Gold</i> . 8 leaves. <i>Why</i> .
Box 2, Folders 18-19	Worksheets, Gr-8-654 to Gr-8-968, Following are poems which do not follow Robert Graves' <i>Poems</i> 1966 index but which, for the most part, are ultimately published in <i>Poems</i> 1965-1968 (Cassell, 1968). The titles cited do not necessarily follow the published version of the title.
Box 2, Folder 18	Worksheets, Gr-8-654 to Gr-8-827
Box 2, Folder 18	Worksheets, Gr-8-654 to Gr-8-670, <i>They Would be None the Wiser</i> . 17 leaves. <i>Account of a Journey. None the Wiser. A Brief Account of. Circumstantial Account of a Journey</i> .
Box 2, Folder 18	Worksheets, Gr-8-671 to Gr-8-694, Song: <i>The Fig Tree</i> , 24 leaves. Song: <i>The Fig Tree Parable</i> . March 13, 1967.
Box 2, Folder 18	Worksheets, Gr-8-695 to Gr-8-724, <i>Rebirth</i> . 30 leaves. <i>Freehold. Sermon. The House. The Ugly Past</i> .

Box 2, Folder 18	Worksheets, Gr-8-725 to Gr-8-733a, Song: <i>Cherries or Lilies</i> . 10 leaves. Song: <i>Cherries and Lilies</i> .
Box 2, Folder 18	Worksheets, Gr-8-734 to Gr-8-742, Song: <i>How Can I care?</i> 9 leaves. Song: <i>How Can I Save You?</i>
Box 2, Folder 18	Worksheets, Gr-8-743 to Gr-8-754, <i>Moon Women</i> . 12 leaves. <i>Trouble. Epitaph. The Wall Breaker. Born Under Cancer</i> . On verso of 1.11 is a typescript (corrected in Graves' hand) of part of an index of poems. 1.12 is also a title page of Richard Lockridge's uncorrected proof of <i>One Lady, Two Cats</i> .
Box 2, Folder 18	Worksheets, Gr-8-755 to Gr-8-760, <i>End of Conjecture</i> . 6 leaves. <i>Distillatory. Golden Age</i> .
Box 2, Folder 18	Worksheets, Gr-8-761 to Gr-8-762, <i>Salt for Honey</i> . 2 leaves.
Box 2, Folder 18	Worksheets, Gr-8-763 to Gr-8-766, <i>Gold and Malachite</i> . 4 leaves. <i>The Twin Columns</i> . (Published in <i>Collected Poems</i> , 1965)
Box 2, Folder 18	Worksheets, Gr-8-767 to Gr-8-770, <i>To Fall in Love</i> . 4 leaves.
Box 2, Folder 18	Worksheets, Gr-8-771 to Gr-8-776, <i>For a School Anthology</i> . 6 leaves. <i>Learn by Heart</i> .
Box 2, Folder 18	Worksheets, Gr-8-777 to Gr-8-782, <i>Without Question</i> . 6 leaves. <i>Honest Mind</i> .
Box 2, Folder 18	Worksheets, Gr-8-783 to Gr-8-786, <i>She's Our Moon</i> (See Gr-3-41) 4 leaves.
Box 2, Folder 18	Worksheets, Gr-8-787 to Gr-8-789, <i>The Clear Sun</i> . 3 leaves.
Box 2, Folder 18	Worksheets, Gr-8-790, <i>Awakening</i> . 1 leaf.
Box 2, Folder 18	Worksheets, Gr-8-791, <i>Fairy Tales</i> . 1 leaf.
Box 2, Folder 18	Worksheets, Gr-8-792, <i>The Fetter</i> . 1 leaf. (from <i>Collected Poems</i> , 1965)
Box 2, Folder 18	Worksheets, Gr-8-793, <i>The Hidden Garden</i> . 1 leaf. (from <i>Collected Poems</i> , 1965)
Box 2, Folder 18	Worksheets, Gr-8-794, <i>What Will Be, Is</i> . 1 leaf. (from <i>Collected Poems</i> , 1965)
Box 2, Folder 18	Worksheets, Gr-8-795, <i>The Wedding</i> . 1 leaf. (from <i>Collected Poems</i> , 1965)
Box 2, Folder 18	Worksheets, Gr-8-796, <i>To Think Love</i> . 1 leaf.
Box 2, Folder 18	Worksheets, Gr-8-797, <i>Mante ga limpia la Luna</i> . 1 leaf.
Box 2, Folder 18	Worksheets, Gr-8-798, <i>Pygmalion to Galatea</i> . 1 leaf.
Box 2, Folder 18	Worksheets, Gr-8-799 to Gr-8-802, <i>Work Room</i> . 4 leaves.
Box 2, Folder 18	Worksheets, Gr-8-803 to Gr-8-807, <i>Unicorn and the White Doe</i> . 5 leaves.
Box 2, Folder 18	Worksheets, Gr-8-808 to Gr-8-811, <i>With the Gift of a Lion's Claw</i> . 4 leaves.
Box 2, Folder 18	Worksheets, Gr-8-812 to Gr-8-827, [<i>Blessed Sun</i>] title in <i>Poems</i> , 1965-1968 titled 16 leaves. <i>Two Broad Worlds. Two Worlds. Enthronement. Shining Eye. Coronation</i> .
Box 2, Folder 19	Worksheets, Gr-8-828 to Gr-8-968

Box 2, Folder 19	Worksheets, Gr-8-828 to Gr-8-831, <i>Nothing That Does Not Name a Star</i> . 4 leaves. <i>Chanson de Marion</i> .
Box 2, Folder 19	Worksheets, Gr-8-832 to Gr-8-835, To M - 1st line is: "When you longer excite admiration." 4 leaves.
Box 2, Folder 19	Worksheets, Gr-8-836 to Gr-8-837, <i>Time of Green</i> . 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-838 to Gr-8-842, <i>Turn Your Back</i> . 5 leaves. <i>Refusal</i> . <i>Rebuff</i> .
Box 2, Folder 19	Worksheets, Gr-8-843 to Gr-8-845, <i>The Mare</i> . 3 leaves.
Box 2, Folder 19	Worksheets, Gr-8-846 to Gr-8-847, <i>Robin's Oak</i> . <i>Oak Mast</i> . 1 leaves.
Box 2, Folder 19	Worksheets, Gr-8-848, <i>On Behalf of Robert Graves</i> , 1 leaves.
Box 2, Folder 19	Worksheets, Gr-8-849, <i>The Duke of Wellington to the Duchess of Alba</i> . 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-850, <i>Rubaiyyat</i> by Mowleri. 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-851, A 1st line is: "Va Gardner brought me a -" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-852 to Gr-8-853, <i>The Palma</i> . (for Isla Cameron to sing) 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-854 to Gr-8-855, <i>Story of Susanna</i> . 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-856 to Gr-8-861, <i>The Narrow Sea</i> . 6 leaves.
Box 2, Folder 19	Worksheets, Gr-8-862 to Gr-8-865, <i>Is Now the Time?</i> 4 leaves.
Box 2, Folder 19	Worksheets, Gr-8-866 to Gr-8-873, <i>De Arte Poetica</i> . 8 leaves. 1.5-8 also have drafts of <i>The Narrow Sea</i> .
Box 2, Folder 19	The remainder are untitled but the first line is cited:
Box 2, Folder 19	Worksheets, Gr-8-874, "Miss Dracula sucks human blood" 1 leaf. (dated by Graves, St. Thomas' Hospital, September 30, 1966)
Box 2, Folder 19	Worksheets, Gr-8-875 to Gr-8-876, "A gourd of red wine and a sheaf of poems", 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-877 to Gr-8-879, "When the church clock at Deya signals noon" 3 leaves.
Box 2, Folder 19	Worksheets, Gr-8-880 to Gr-8-885, "Burrs and brambles, flints and thistles." 6 leaves.
Box 2, Folder 19	Worksheets, Gr-8-886, "Again and again our perfect love delight." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-887, "And the trial of the shooting star." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-888, "The Cat curls round your shins." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-889, "But you, who never chewed the bread." 1 leaf. From Goethe's <i>Wilhelm Meister</i> .
Box 2, Folder 19	Worksheets, Gr-8-890, "Yes, Lloyd George knew my father." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-891, "The house was gracious; well-conceived well furnished" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-892, "We loved though at cross purposes; I you." 1 leaf.

Box 2, Folder 19	Worksheets, Gr-8-893, "Hidden inside this atom lurks a sun." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-894, "And the same various love affairs." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-895, "This Shrove Tuesday...was born" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-896, "I dever yet have bade so bode." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-897, "Why have I been so cold and mean" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-898, "Accept this...case without chagrin." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-899, "Lovely you are, innocent you may be" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-900, "Sick in body, in mind whole" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-901, "Last night in slumber, my love stole to me." 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-902, "Study the horizon" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-903, "In Washington Square" 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-904, "The grand climacteric" 1 leaf.
Box 2, Folder 19	These twelve poems are additions to <i>Poems</i> 1966 and are from the group XIX.
Box 2, Folder 19	Worksheets, Gr-8-905, <i>Cock in Pullet's Feathers</i> . 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-906 to Gr-8-907, <i>Dead Hand</i> . 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-908 to Gr-8-910, <i>Arrears of Moonlight</i> . 3 leaves.
Box 2, Folder 19	Worksheets, Gr-8-911 to Gr-8-930, <i>The Eagle</i> . 20 leaves. <i>On Dolphin Back</i> . <i>What did you say? Go If You Must. The Rock. Your Mouth.</i>
Box 2, Folder 19	Worksheets, Gr-8-931, <i>Lure of Murder</i> . 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-932 to Gr-8-933, <i>The Gorge</i> . 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-934 to Gr-8-938, <i>Ecstasy of Chaos</i> . 5 leaves.
Box 2, Folder 19	Worksheets, Gr-8-939, <i>The Stolen Gift</i> . [<i>Stolen Jewel</i>] 1 leaf. <i>The Tangled Thread</i> .
Box 2, Folder 19	Worksheets, Gr-8-940 to Gr-8-941, <i>The Snapped Thread</i> . 2 leaves.
Box 2, Folder 19	Worksheets, Gr-8-942 to Gr-8-946, <i>Loving True, Flying Blind</i> . 5 leaves.
Box 2, Folder 19	Worksheets, Gr-8-947 to Gr-8-951, <i>Dancing Flame</i> . 5 leaves. <i>A Change of Metaphor</i> .
Box 2, Folder 19	Worksheets, Gr-8-952 to Gr-8-958, <i>On Giving</i> . 7 leaves.
Box 2, Folder 19	The remainder of the poem drafts is cited in Graves' 1965 index and appears in <i>Collected Poems</i> and <i>Poems About Love</i> .
Box 2, Folder 19	Worksheets, Gr-8-959, [<i>At Best, Poets</i>] 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-960, <i>St. Valentine's Day</i> , 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-961 to Gr-8-962, <i>Possibly</i> . 2 leaves. <i>The Question</i> .
Box 2, Folder 19	Worksheets, Gr-8-961 to Gr-8-962, <i>Sullen Moods</i> . 1 is a Xerox. 2 leaves. Song: <i>Sullen Moods</i> .
Box 2, Folder 19	Worksheets, Gr-8-965, <i>The Judgement of Paris</i> . 1 leaf.
Box 2, Folder 19	Worksheets, Gr-8-966 to Gr-8-968, <i>Dans Un Seul Lit</i> . Two French Themes

	<i>Sincèrement</i> . 3 leaves.
Box 2, Folders 20-22	Gr-8-969 to Gr-8-1599, Poem Work Drafts 1967 and 1968. Most of the following correlate with Robert Graves', <i>Poems</i> 1968-1970 (Cassell).
Box 2, Folder 20	Gr-8-969 to Gr-8-1169
Box 2, Folder 20	Worksheets, Gr-8-969 to Gr-8-987, <i>The Green Flash</i> . 19 leaves.
Box 2, Folder 20	Worksheets, Gr-8-988 to Gr-8-1000, <i>For Ever</i> . 13 leaves.
Box 2, Folder 20	Worksheets, Gr-8-1001 to Gr-8-1007, Song: <i>Three Rings for Her</i> . 7 leaves. Song: <i>Three Rings for You</i> . <i>Three Rings</i> . <i>Three Rings for You</i> . <i>With a Gift of Rings</i> .
Box 2, Folder 20	Worksheets, Gr-8-1008 to Gr-8-1019, <i>Of Course</i> . 12 leaves. Song: <i>In Absence</i> .
Box 2, Folder 20	Worksheets, Gr-8-1020 to Gr-8-1032, Song: <i>The Secret</i> . 13 leaves. <i>The Secret</i> .
Box 2, Folder 20	Worksheets, Gr-8-1033 to Gr-8-1040, <i>Within Reason</i> . 8 leaves.
Box 2, Folder 20	Worksheets, Gr-8-1041 to Gr-8-1051, Song: <i>Just Friends</i> . 11 leaves. <i>Just Friends</i> . <i>Only Friends</i> .
Box 2, Folder 20	Worksheets, Gr-8-1052 to Gr-8-1057, <i>She To Him</i> . 6 leaves. <i>To Know You Have It</i> . <i>She to Me</i> . (See Gr-3 -38)
Box 2, Folder 20	Worksheets, Gr-8-1058 to Gr-8-1068, <i>To Be in Love</i> . 11 leaves. <i>To Be So in Love</i> .
Box 2, Folder 20	Worksheets, Gr-8-1069 to Gr-8-1073, <i>Circumstance</i> . 5 leaves.
Box 2, Folder 20	Worksheets, Gr-8-1074 to Gr-8-1089, <i>Arrow Shots</i> . 16 leaves. <i>Elf Shots</i> . <i>Arrows</i> .
Box 2, Folder 20	Worksheets, Gr-8-1090 to Gr-8-1098, Song: <i>Dewdrop and Diamond</i> . 9 leaves. <i>You and She</i> .
Box 2, Folder 20	Worksheets, Gr-8-1099 to Gr-8-1104, <i>Drayton Great Park</i> . 5 leaves.
Box 2, Folder 20	Worksheets, Gr-8-1105 to Gr-8-1107, Song: <i>John Truelove</i> , 3 leaves. <i>John Truelove</i> .
Box 2, Folder 20	Worksheets, Gr-8-1108 to Gr-8-1110, <i>The School Boy</i> . 3 leaves. <i>The Hero</i> .
Box 2, Folder 20	Worksheets, Gr-8-1111 to Gr-8-1114, <i>At Seventy Two</i> . 4 leaves. <i>Morning</i> .
Box 2, Folder 20	Worksheets, Gr-8-1115 to Gr-8-1120, <i>Personal Packaging Inc</i> . 5 leaves. <i>Break-Thru</i> . (This draft on back of book jacket, <i>The Inner World of Mental Illness</i> , edited by Bert Kaplan.)
Box 2, Folder 20	Worksheets, Gr-8-1121 to Gr-8-1131, <i>Though Once True Lovers</i> . 11 leaves. <i>Let God Forgive You</i> . <i>AE</i> . <i>One Time Lovers</i> . <i>Former Lovers</i> . <i>Not Good Friends</i> . <i>Though Lovers Once</i> .
Box 2, Folder 20	Worksheets, Gr-8-1132 to Gr-8-1133, 2 - 1 and draft of <i>Dayán</i> . 2 leaves.

Box 2, Folder 20	Worksheets, Gr-8-1134, <i>Dayán</i> . 1 leaf.
Box 2, Folder 20	Worksheets, Gr-8-1135, <i>Minima</i> . 1 leaf.
Box 2, Folder 20	Worksheets, Gr-8-1136 to Gr-8-1138, <i>Ship of Love</i> . 3 leaves.
Box 2, Folder 20	Worksheets, Gr-8-1139, <i>Endless Payment</i> . 1 leaf. This draft includes a version of <i>The Septuagenarian</i> and <i>A Blind Arrow</i> .
Box 2, Folder 20	Worksheets, Gr-8-1140 to Gr-8-1147, <i>The Olive Yard</i> . 8 leaves. <i>The Moment</i> .
Box 2, Folder 20	Worksheets, Gr-8-1148 to Gr-8-1153, <i>An Obscure Incident</i> . 6 leaves. (by Gillian Smyth and Robert Graves)
Box 2, Folder 20	Worksheets, Gr-8-1154 to Gr-8-1164, <i>Victims of Calumney</i> . 11 leaves. [Song: <i>Victims of Calumney</i>] <i>The Calumney</i> . <i>The Trouble Maker</i> .
Box 2, Folder 20	Worksheets, Gr-8-1165 to Gr-8-1169, <i>Poem: a Reminder</i> . 5 leaves.
Box 2, Folder 21	Gr-8-1170 to Gr-8-1381
Box 2, Folder 21	Worksheets, Gr-8-1170 to Gr-8-1175, <i>In the Name of Virtue</i> . 6 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1176 to Gr-8-1179, <i>The Love Poem</i> . 4 leaves. <i>Fate of a Love Poem</i> . <i>The Strayed Message</i> .
Box 2, Folder 21	Worksheets, Gr-8-1180 to Gr-8-1185, <i>The Basket of Flowers</i> . 6 leaves. <i>Basket of Blossom</i> .
Box 2, Folder 21	Worksheets, Gr-8-1186 to Gr-8-1190, <i>The Promise</i> . 5 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1191 to Gr-8-1192, <i>Constant Drum</i> . 2 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1193 to Gr-8-1200, <i>At White Cottage</i> . (Feb. 17, 1968) 6 leaves. <i>The Nap Hand</i> .
Box 2, Folder 21	Worksheets, Gr-8-1201 to Gr-8-1208, <i>Charm Against Witchcraft</i> . 8 leaves. <i>Against Witchcraft</i> . <i>Love's Charm Against Evil</i> . <i>Love's Charm Against Witchcraft</i> .
Box 2, Folder 21	Worksheets, Gr-8-1209 to Gr-8-1213, <i>The Lancet</i> . 5 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1214 to Gr-8-1217, <i>Interview</i> . 4 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1218 to Gr-8-1229, <i>The Untellable</i> . 12 leaves. <i>The Yet Unsayable</i> . <i>A Moonlight Path</i> . <i>The Unsayable</i> .
Box 2, Folder 21	Worksheets, Gr-8-1230 to Gr-8-1251, Song: <i>Gift of Dew</i> . (Jan. 13, 1968) 22 leaves. <i>Dew</i> . <i>Power of Dew</i> . <i>Song</i> . <i>The Power of Dew</i> . <i>Fever of Love</i> .
Box 2, Folder 21	Worksheets, Gr-8-1252 to Gr-8-1254, <i>Like As the Damask Rose</i> . 3 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1255 to Gr-8-1262, <i>On Willow Boughs</i> . 8 leaves. Song: <i>On Olive Boughs</i> . Song: <i>On Willow Boughs</i> .
Box 2, Folder 21	Worksheets, Gr-8-1263 to Gr-8-1265, <i>Pain</i> . 3 leaves. <i>On Pain</i> .
Box 2, Folder 21	Worksheets, Gr-8-1266 to Gr-8-1272, <i>What a Pity</i> . 7 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1273, <i>Requirements for the Poem</i> . 1 leaf. Signed by Robert Graves, May 9, 1968.

Box 2, Folder 21	Worksheets, Gr-8-1274 to Gr-8-1280, <i>Song for Leap Day</i> . 7 leaves. Feb. 29, 1968.
Box 2, Folder 21	Worksheets, Gr-8-1281 to Gr-8-1290, <i>Troublesome Fame</i> . 10 leaves. <i>Old-Fashioned Stanzas on Fame</i> . <i>An Old Fashioned Poem</i> .
Box 2, Folder 21	Worksheets, Gr-8-1291 to Gr-8-1300, <i>To Simonne on Leaving Home</i> . 9 leaves. <i>To S. on Leaving Home</i> . <i>To Juli on Leaving Home</i> .
Box 2, Folder 21	Worksheets, Gr-8-1301 to Gr-8-1309, <i>The Semi-Detached</i> . 9 leaves. <i>Good Neighbours</i> .
Box 2, Folder 21	Worksheets, Gr-8-1310-1322, <i>The Way to Say It</i> . 13 leaves. <i>Clinical Advice</i> . <i>Am I Cold at Last? A Disease of Age</i> . <i>The Tenth Draft</i> . <i>The First Draft</i> .
Box 2, Folder 21	Worksheets, Gr-8-1323 to Gr-8-1330, <i>The Sundial's Lament</i> . (Air: 'The Groves of 8 leaves. Blarney') <i>The Sundial</i> . [Song: <i>The Sundial's Lament</i>] <i>Complaint of a Sundial</i> . The first draft is signed 'Robert Graves'.
Box 2, Folder 21	Worksheets, Gr-8-1331 to Gr-8-1340, <i>Superstitions</i> . <i>Superstition</i> . 10 leaves. <i>The Waif</i> . (June 15, 1968)
Box 2, Folder 21	Worksheets, Gr-8-1341 to Gr-8-1348, <i>Beyond Giving</i> . 8 leaves.
Box 2, Folder 21	Worksheets, Gr-8-1349 to Gr-8-1370, <i>Lion, Serpent, Peacock</i> [Song: <i>Dream Warning</i>] 21 leaves. <i>Prodigies</i> . <i>Prodigies of Love</i> . <i>Prodigies of Defiance</i> . 1.21 also has and offprint draft of <i>For Ever</i> .
Box 2, Folder 21	Worksheets, Gr-8-1371 to Gr-8-1381, Song: <i>Wild Rose</i> [Song: <i>To A Rose</i>] 11 leaves. Song: <i>Clasp My Head</i> . Song: <i>The Rose</i> . <i>To a Rose</i> .
Box 2, Folder 22	Gr-8-1382 to Gr-8-1599
Box 2, Folder 22	Worksheets, Gr-8-1382 to Gr-8-1383, <i>The Theme</i> . 2 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1384 to Gr-8-1387, <i>Malo</i> . 4 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1388 to Gr-8-1396, <i>Jealousy</i> . 6 leaves. <i>The Kennings</i> . 1.6 verso has a draft of Song: <i>Expendability</i> . 1.1 verso has a draft of <i>Malo</i> .
Box 2, Folder 22	Worksheets, Gr-8-1397 to Gr-8-1402, <i>The Compact</i> . 6 leaves. <i>The First Decision</i> .
Box 2, Folder 22	Worksheets, Gr-8-1403 to Gr-8-1406, <i>The Clocks of Time</i> . 4 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1407 to Gr-8-1412, <i>Gold Cloud</i> . 6 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1413 to Gr-8-1425, <i>When the Key Turned</i> . 13 leaves. <i>What We Did Next</i> .
Box 2, Folder 22	Worksheets, Gr-8-1426 to Gr-8-1436, <i>What is Love?</i> 10 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1437 to Gr-8-1445, <i>Armistice Day</i> , 1918. 9 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1446 to Gr-8-1451, <i>H</i> . 5 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1452 to Gr-8-1462, <i>Between Blankets</i> . 11 leaves. <i>Blanket Charge</i> . <i>Self-Detention</i> . <i>Fever of Conscience</i> . <i>A Term of Detention</i> . <i>A Fever</i> .

Box 2, Folder 22	Worksheets, Gr-8-1463 to Gr-8-1465, <i>The Leave-Taking</i> . 3 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1466 to Gr-8-1476, <i>Poisoned Night</i> . 11 leaves. 1.11 also has a draft of <i>Lion, Serpent, Peacock</i> .
Box 2, Folder 22	Worksheets, Gr-8-1477 to Gr-8-1515, <i>Trial of Innocence</i> . 38 leaves. <i>Innocence. First Love. Circumstances. Circumstance On Trial</i> .
Box 2, Folder 22	Worksheets, Gr-8-1516 to Gr-8-1527, <i>Quixote</i> . 11 leaves. <i>The Quixotic. Don Miguel Cervantes</i> .
Box 2, Folder 22	Worksheets, Gr-8-1528 to Gr-8-1534, <i>Iago</i> . 7 leaves.
Box 2, Folder 22	Worksheets, Gr-8-1535 to Gr-8-1541, <i>Tolling Bell</i> . 7 leaves. <i>When the Bell Told</i> .
Box 2, Folder 22	Worksheets, Gr-8-1542 to Gr-8-1557, <i>Love's Expendability</i> . 15 leaves. <i>Expendability</i> . Song: <i>Expendability</i> . 1.15 also has a draft of <i>Jealousy</i> .
Box 2, Folder 22	Worksheets, Gr-8-1558 to Gr-8-1599, <i>Crown and Torch</i> . 40 leaves. [<i>Torch and Crown</i> , 1968] <i>El Origen de la Corona Olimpica de Oliva. La Inventora del Juago Olimpico</i> . English translations of poem in Spanish by Graves, along with a prose explanation of the poem's origin.
Box 2, Folder 23	Gr-8-1600 to Gr-8-1623, 1st line of poems untitled from work drafts 1967 and 1968.
Box 2, Folder 23	Worksheets, Gr-8-1600 to Gr-8-1602, "There is mind and there is unmind" 3 leaves.
Box 2, Folder 23	Worksheets, Gr-8-1603, "The contribution of that brazen look" 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1604, "There's nothing like a heavy cold" 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1605, "And as your death draw nears" 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1606 to Gr-8-1614, "Regular hours of work regular rates of pay" 9 leaves. "Who then was Vivienne, Merlin's seductress"
Box 2, Folder 23	Worksheets, Gr-8-1615, <i>Parsily vs Sweet?</i> 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1616, <i>The Bath</i> 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1617, "Inexplicably it must endure" 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1618 to Gr-8-1619, Finally, a poem from the Welsh within a letter 2 l. Signed by Graves beginning "Dear Michael" The 1st line is "There's a stone at Llangollen."
Box 2, Folder 23	Worksheets, Gr-8-1620, 3 poems on one leaf entitled <i>Local Boy Makes Bad, When Love is Not</i> and 1999 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1621, 1 4-line stanza entitled <i>Competition</i> 1 leaf.
Box 2, Folder 23	Worksheets, Gr-8-1623, 1 poem of which the 1st line reads.1 leaf. "The wild woman every inch a queen" on verso (Gr-8-1623) in Graves' hand are the remarks: "Dearest Selwyn: Herewith the proofs."

Oversized	Original Drawings by Paul Hogarth for <i>Majorca Observed</i>, Lot Gr-9
OS Folder 1	Paul Hogarth drawings, Gr-9-1 to Gr-9-24
OS Folder 1	Paul Hogarth drawing, Gr-9-1, "Buger - The Palma bus". Pencil. Approx. 16 1/2 inches by 21 1/4 inches. Page [25]
OS Folder 1	Paul Hogarth drawing, Gr-9-2, Untitled in book. "Miguel Aguila Segura - Waiter". Pencil. Three-quarter length right profile portrait of waiter with bull-fight poster in background. Approx. 18 1/2 inches by 13 1/4 inches. Page [32]
OS Folder 1	Paul Hogarth drawing, Gr-9-3, <i>Palma. El Terreno</i> . "Terreno. Calle Villalonga". Pencil and charcoal. View of distant facade of villa seen from gateway. Approx. 21 1/4 inches by 16 1/2 inches. One of the finest of this set of drawings. Page [37]
OS Folder 1	Paul Hogarth drawing, Gr-9-4, <i>Palma Golden Mile</i> . "San Augustin". Ink. Street scene with traffic, tourists, restaurant in background. Approx. 16 1/4 inches by 21 1/4 inches. Page [38]
OS Folder 1	Paul Hogarth drawing, Gr-9-5, <i>Palma Golden Mile</i> . (Artist's title identical). Ink and wash. A beach scene. Approx. 16 1/2 inches by 21 inches. The grey wash areas (for sand) not visible in the reproduction. Page [40]
OS Folder 1	Paul Hogarth drawing, Gr-9-6, Untitled in book (see below, No. 7). Ink. Unsigned. Approx. 16 1/2 inches by 21 inches. Page 42
OS Folder 1	Paul Hogarth drawing, Gr-9-7, <i>Palma Golden Mile</i> . "Palma" Ink. Approx. 16 1/2 inches by 11 1/2 inches. Page [43]
OS Folder 1	Note: These two drawings form one scene of hotels and apartment blocks with palm trees in foreground and, at left-hand corner of drawing No. 6 above, a yacht in the marina. Drawing No. 7 is signed by the artist. It forms the right-hand section.
OS Folder 1	In the book Drawing No. 6 is reproduced as a half-page decoration and No. 7 reproduced as a full page illustration.
OS Folder 1	Paul Hogarth drawing, Gr-9-8, <i>Palma</i> . "Calle de los Apuntadores". Pencil. Approx. 18 inches by 13 1/4 inches. Street scene. Page [44]
OS Folder 1	Paul Hogarth drawing, Gr-9-9, <i>Palma. El Torreno</i> . "El Terreno - Pension La Torre". Pencil, with lettering for two menu signs in ink. Approx. 16 1/2 inches by 21 inches. Page 45
OS Folder 1	Paul Hogarth drawing, Gr-9-10, <i>Soller</i> "Soller - The Tram Terminus". Pencil. Approx. 21 inches by 16 1/2 inches. Beneath his signature the artist has added in ink: "for Alan & Ruth". Page [48]
OS Folder 1	Paul Hogarth drawing, Gr-9-11, <i>Palma</i> . "PALMA - The city from the Cathedral, Calle del Miramour". Unsigned. Pencil. Approx. 13 1/4 inches by 18 1/2 inches.

- OS Folder 1 Paul Hogarth drawing, Gr-9-12, *Palma*. "Palma-Paseo del Generalissimo Franco". Pencil, heightened with yellow wash for poster and section of building in background, and red wash for name of a restaurant. Approx. 21 inches by 16 1/4 inches. The only drawing in this group so heightened by colour. Page [64]
- OS Folder 1 Paul Hogarth drawing, Gr-9-13, "Palma - old cars on the Via Roma". Pencil. Approx. 18 1/2 inches by 13 1/4 inches. Page [69]
- OS Folder 1 Paul Hogarth drawing, Gr-9-14, *Palma*. "Palma - Melon Market.". Pencil. Approx. 21 1/4 inches by 16 1/4 inches. Page [70]
- OS Folder 1 Paul Hogarth drawing, Gr-9-15, *Palma*. "El Terreno - Avenida Calvo Sotello". Pencil and grey ink wash. Signed and titled in ink. Approx. 16 1/4 inches by 21 inches. (Drawing area approx. 5 1/2 inches by 21 inches). Page 73
- OS Folder 1 Paul Hogarth drawing, Gr-9-16, *Palma*. "Palma - Plaza Espana". Pencil. Approx. 18 1/4 inches by 13 1/4 inches. Page [74]
- OS Folder 1 Paul Hogarth drawing, Gr-9-17, Untitled in book. "Andraitx". Ink. Sketch of a wall of memorial tablets, wreaths and inscriptions in the Municipal Cemetery. Approx. 16 1/4 inches by 21 1/4 inches. Page 79
- OS Folder 1 Paul Hogarth drawing, Gr-9-18, *Palma*. "Palma Municipal Cemetery". Ink and wash. Fine study of memorial cross and tombstone with weeping figure sculpture. 16 1/2 inches by 14 inches. In the book this drawing is reproduced in half-page size and much detail is lost. Page [81]
- OS Folder 1 Paul Hogarth drawing, Gr-9-19, Alcudia. "Aldudia [sic] - Calle del General Godeo". Pencil. Approx. 21 1/4 inches by 16 1/2 inches. Page [97]
- OS Folder 1 Paul Hogarth drawing, Gr-9-20, *The Road to La Calobra*. Artist's title is the same. Pencil. Approx. 21 inches by 16 1/4 inches. Signed in ink with the inscription, in ink, subsequently added: "For Edward Booth-Clibburn 1968". Page [98]
- OS Folder 1 Paul Hogarth drawing, Gr-9-21, *Palma*. "Palma. The Old Quarter. Calle del Temple". Pencil. Approx. 21 1/4 inches by 16 1/4 inches. Page [116]
- OS Folder 1 Paul Hogarth drawing, Gr-9-22, *Puerto de Estallenchs*. Artist's title is the same. Approx. 16 1/4 inches by 21 inches. (Drawing area approx. 7 inches by 21 inches). Page [123]
- OS Folder 1 Paul Hogarth drawing, Gr-9-23, Ink and wash Drawing of wooden gateway or entrance to "Salons Moderno". Titled "Alcudiz cinema". Approx. 16 1/4 inches by 21 1/4 inches. (Area of drawing approx. 7 inches by 21 1/4 inches, with one vertical line to top of sheet representing mast or pole). Not reproduced in

Majorca Observed.

- OS Folder 1 Paul Hogarth drawing, Gr-9-24, Caricature Sketch in Ink of Robert Graves, seen in left profile, wearing a wide-brimmed straw hat, writing with a quill pen in his left hand, presided over by the spirit of William Shakespeare who is contentedly puffing at a clay pipe. Signed. Approx. 10 inches by 10 1/2 inches. (Area of drawing approx. 8 inches by 10 inches)
- Box 3** **Original Drawings by Paul Hogarth for *Majorca Observed*, Lot Gr-9 (cont.)**
- Box 3, Folder 1 Paul Hogarth drawings, Gr-9-25 to Gr-9-39
- Box 3, Folder 1 Gr-9-25 to Gr-9-28, Graves (Robert). Two Autograph Letters, signed. St. John's College, Oxford and Deya, Majorca, 8th and 27th November, 1968. Together 2 1/2 pp. 4to and 8vo. To H.M. Currie, of the Virgil Society. With an envelope addressed in Grave's hand.
- Box 3, Folder 1 Thanking Currie for the gift of an off-print, Graves draws attention to his own essay "New Light on an Old Murder" and summarizes his thesis, that Claudius was murdered by poisoning followed by the administration of colocynth. (Graves mentions the essay's appearance in the newspaper "The Observer" and in *Food for Centaurs* but omits to include its publication in *STEPS*).
- Box 3, Folder 1 Graves' second letter, written from Deya, begins: "I have tried to write you an appreciative letter about Virgil; but it's no use..." He proceeds to give a short critique of Virgil, "not a strong-minded character", whom he considers to have treated poetic Latin in an "anti-poetic way". The letter ends: "Anyhow many thanks for your kind letter and forgive me. I do wish Naevius had survived". 1 envelope in Graves' handwriting to H.M. Currie Esq. dated 27 July, 1967.
- Box 3, Folder 1 Gr-9-29 to Gr-9-39, Graves (Robert). Nine Autograph letters, all signed, and Autograph correspondence card, unsigned. Majorca, 1963-5. Together 10pp. 4to. and 8to. To the artist Paul Hogarth, who collaborated with Graves on the book *Majorca Observed* (London, Cassell, 1965). With four envelopes addressed in Graves' hand.
- Box 3, Folder 1 Gr-9-29 to Gr-9-32, Cordial in tone, Grave's letters are much concerned with the practical arrangements for the making of *Majorca Observed* and tells of the financial and business crisis that burst on him in 1965. The first letter is dated 30th March, 1963, and Graves tells Hogarth that it is best to visit him in the afternoon, "but not Tuesdays or Fridays, when we are apt to shop in Palma. "July 10th he writes: "You will be welcome to the Posada in the olive season. There's a big crop this year. We'll be away October to Dec. 12th or so... I'm glad you've been able to work here." He reminds Hogarth in a later letter: "I'll be here until Oct. 10th when I go to Greece for a week for a TV

show. Letter dated Aug. 17, 1963.

Box 3, Folder 1

Gr-9-33, On 5th January, 1964 Graves considers the suitable text to accompany the illustrations. He cannot use Majorcan material from the then-in-press *Collected Short Stories*, But has available several pieces including one "about the Palma Ghetto; and Why I live in Majorca, and a new piece about Mass Tourism here would, I Suppose, add up to 25,000 words at least. Cassell would have to publish (for copyright reasons) - Doubleday in U.S.A.". He sends Graves the address of his agent A.P. Watt. As a postscript he adds: "But you'll first have to do your pictures, won't you?"

Box 3, Folder 1

Gr-9-34 to Gr-9-36, The subsequent letter, written on Indigo Jazz Club, Palma, stationery, concludes with a request that Hogarth's agent 35be put in touch with Watt. Letter dated Jan. 26th, 1964. 36On 8th January 1965 (four months before Majorca Observed was published) Graves states: "I'm glad it's going to look all right as a book; & hope that the Church won't have the folly to censor it in Spain".

Box 3, Folder 1

Gr-9-37, The last letter is written on 12th October, 1965 and begins "Very many thanks for the drawings. I had no idea the book would get about so much". The joke is that I haven't made a penny out of it", for Graves' "respected British agent" [N.B. Not A.P. Watt] is now jailed for embezzling Grave's recent and less recent earnings and "I can't get any new money through because only he can sign contracts, and in prison one can't swing a pen". After remarking that Graham Greene "has been caught by the same crook" Graves concludes: Any-how thanks a lot. Yours ever Robert".

Box 3, Folder 1

Gr-9-38, The Autograph Correspondence Card supplements material in the letter of 5th January, 1964, being headed "Proposed Contents of Majorcan Picture Book". Ten pieces are listed, with indications of previous publication, (In the published book the pieces were slightly rearranged to make nine items).

Box 3, Folder 1

Gr-9-39, With a typed letter, signed, from Desmond Flower (of Cassell's) to Hogarth, 5th February, 1964. 1 page 8vo. Flower expresses "enormous interest" in the proposed book, looking forward to seeing photographs of Hogarth's sketches, and "to be in touch with Robert over the text". Plus four accompanying envelopes addressed to Paul Hogarth from Graves.

Box 3

Prose Worksheets, Lot Gr-10

Box 3, Folders 2-12

Prose Worksheets, Gr-10-1 to Gr-10-1314, A very substantial collection of manuscript and typescript material, including *Hebrew Myths: the Book of Genesis* in all stages of its composition, an unpublished translation of Ramon Sender's *Dogs Watch the Moon*, copious drafts of several of Graves' lectures

	as Oxford Professor of Poetry; together with numerous shorter pieces.
Box 3, Folder 2	Prose Worksheets, Gr-10-1 to Gr-10-179, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Early drafts of chapters 3, 9, 10, 12, 15, 18, 19, 36, 27, 41, 43, 54 and 60, some in two or more versions. 20pp. MS, 151pp. TS or Carbon TS. Foolscap & 4to.
Box 3, Folder 3	Prose Worksheets, Gr-10-180 to Gr-367, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Early version, lacking chapters 2 and 6, and 3 pages of chapter 10. Typescript very heavily revised and corrected in Graves' autograph. 353pp. foolscap.
Box 3, Folder 4	Prose Worksheets, Gr-10-368 to Gr-10-535, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Early version, lacking chapters 2 and 6, and 3 pages of chapter 10. Typescript very heavily revised and corrected in Graves' autograph. 353pp. foolscap. (cont.)
Box 3, Folder 5	Prose Worksheets, Gr-10-536 to Gr-693, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Final version. Typescript, quite heavily revised in Grave's autograph and with a few autograph corrections by Patai: also numerous printer's marks etc. 373pp. foolscap. With References. Carbon TS. 57pp. 4to.
Box 3, Folder 6	Prose Worksheets, Gr-10-694 to Gr-824, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Final version. Typescript, quite heavily revised in Grave's autograph and with a few autograph corrections by Patai: also numerous printer's marks etc. 373pp. foolscap. With References. Carbon TS. 57pp. 4to. (cont.)
Box 3, Folder 7	Prose Worksheets, Gr-10-825 to Gr-961, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Final version. Typescript, quite heavily revised in Grave's autograph and with a few autograph corrections by Patai: also numerous printer's marks etc. 373pp. foolscap. With References. Carbon TS. 57pp. 4to. (cont.)
Box 3, Folder 8	Prose Worksheets, Gr-10-962 to Gr-1010, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Foreword. Heavily corrected and revised (by both Graves and Patai) pages from Graves' address Hebrew and Greek Myth Contrasted (1961) apparently used as basis of foreword. TS. 10pp. foolscap. Early version. Heavily corrected TS. 11pp. foolscap. Another version. Carbon TS. p.1. and 4-15 (end)only. 13pp. 4to. Revised and corrected by Graves. Later version. TS. 14pp. foolscap.
Box 3, Folder 9	Prose Worksheets, Gr-10-1011 to Gr-1034, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. List of Abbreviations, Sources

	... etc. Carbon TS. 24pp. 4to. Corrected by Patai.
Box 3, Folder 10	Prose Worksheets, Gr-10-1035 to Gr-1156, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Index. TS. 62pp. 4to. Another version. TS. 60pp. 4to.
Box 3, Folder 11	Prose Worksheets, Gr-10-1157 to Gr-1257, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Graves' corrected galley proofs. 101 galley sheets.
Box 3, Folder 12	Prose Worksheets, Gr-10-1258 to Gr-1269, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Letters from Patai to Graves, 1 A.L.s., 6 T. Ls.s. Late 1962. Discussing various points of contention regarding theories put forward by Graves and not perhaps substantiated by available evidence. With 1270-1303 random pages from the book bearing autograph queries by Patai and answers by Graves. 32 pp. foolscap. 1258 and 4to, TS and Carbon TS. 1 letter to Graves, from Ken McCormick's secretary of Doubleday and Company: "We are returning to you herewith the setting copy of Hebrew Myths. Together 20pp. ms, 1, 159pp. TS
Box 3, Folder 12	Prose Worksheets, Gr-10-1304 to Gr-1314, <i>Hebrew Myths: The Book of Genesis</i> . By Graves and Raphael Patai. 1964. Layout design for half title page. 1p. TS The Creation According to Genesis. card plate for Hebrew Myths 2pp. labelled B & C Layout design for title page 2pp. TS 1 labelled D Verso of title page 1p. labelled E. Content 2pp. TS Patai corrections on pg. 2 1 pg. earlier version. List of maps. 1pg of the contents - half in typescript and half in Graves' handwriting. Layout design for half title page. 1p. Early drafts Gr 10 - 23, 39, 41, 43 typescripts relating on verso of leaves.
Box 3	Prose Worksheets, Lot Gr-11
Box 3, Folder 13	Prose Worksheets, Gr-11-1 to Gr-11-132, <i>Dogs Watch the Moon. (La Luna de los Perros)</i> by Ramon Sender. Translated into English by Robert Graves. N.Y., 1962. Typescript heavily corrected in Graves' autograph. 131pp. foolscap. Gr 11-20 is a 4 line stanza of a poem in Graves's hand. 1st line "Alone in the house with my heart disillusioned." This translation is unpublished.
Box 3	Oxford Lectures, Lot Gr-12
Box 3, Folders 14-16	Gr-12-1 to Gr-12-277, Oxford Lectures (on poetic technique)
Box 3, Folder 14	Oxford Lectures, Gr-12-1 to Gr-12-26, <i>Technique; a dirty word</i> . MS. 26pp. foolscap.
Box 3, Folder 14	Oxford Lectures, Gr-12-27 to Gr-12-43, <i>Technique; a dirty word</i> . TS version, lacking quotations. Lightly corrected. 17pp. foolscap and 4to.
Box 3, Folder 14	Oxford Lectures, Gr-12-44 to Gr-12-65, <i>Technique; a dirty word</i> . Complete TS

	version, lightly corrected. 22pp. foolscap.
Box 3, Folder 14	Oxford Lectures, Gr-12-66 to Gr-12-87, <i>Technique; a dirty word</i> . Corrected Carbon TS. 22pp. foolscap.
Box 3, Folder 15	Oxford Lectures, Gr-12-88 to Gr-12-116, <i>Vulgarity</i> . Heavily worked MS draft. 22pp. foolscap.
Box 3, Folder 15	Oxford Lectures, Gr-12-117 to Gr-12-135, <i>Vulgarity</i> . TS. Heavily corrected. 13pp. foolscap.
Box 3, Folder 15	Oxford Lectures, Gr-12-136 to Gr-12-149, <i>Vulgarity</i> . Heavily worked Carbon TS. 13pp. foolscap.
Box 3, Folder 15	Oxford Lectures, Gr-12-150 to Gr-12-163, <i>Vulgarity</i> . TS version, heavily corrected. 14pp. foolscap.
Box 3, Folder 15	Oxford Lectures, Gr-12-164 to Gr-12-185, <i>Vulgarity</i> . Complete version. TS, lightly corrected. 22pp. foolscap
Box 3, Folder 16	Oxford Lectures, Gr-12-186 to Gr-12-213, <i>The Valley of Dry Bones</i> . MS. 27pp. foolscap.
Box 3, Folder 16	Oxford Lectures, Gr-12-214 to Gr-12-233, <i>The Valley of Dry Bones</i> . Corrected TS. 20pp. foolscap.
Box 3, Folder 16	Oxford Lectures, Gr-12-234 to Gr-12-255, <i>The Valley of Dry Bones</i> . TS, lightly corrected in another hand. 22pp. foolscap.
Box 3, Folder 16	Oxford Lectures, Gr-12-256 to Gr-12-277, <i>The Valley of Dry Bones</i> . Carbon TS, with same corrections as above in Graves' hand. 22pp. foolscap. Together 75pp. MS, 187pp. TS
Box 3	Prose Worksheets, Gr-13
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-1 to Gr-13-147
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-1 to Gr-13-2, <i>Tales of the Dervishes</i> . MS. 2pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-3 to Gr-13-16, <i>Mr. Nabokov's Democratic Eclecticism</i> . MS and TS drafts. 9pp MS, 3pp. TS foolscap and 4to. Published in <i>The Crane Bag</i> , 1969
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-17 to Gr-13-44, <i>Fighting Courage</i> . Mixed MS and corrected TS drafts and notes. MS 22pp. foolscap. TS 5pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-45 to Gr-13-46, <i>Off Beat Travel in Spain</i> . MS. 2pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-47 to Gr-13-50, <i>First Amorous Adventure</i> . MS. 2pp. foolscap. Corrected TS. 2pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-51 to Gr-13-73, <i>The Poor Boy Who</i>

	<i>Followed His Star</i> . Corrected TS. 6pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-74 to Gr-13-84, <i>The Kaiser's War</i> . Corrected Carbon TS. 11pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-85 to Gr-13-116, <i>Miss Briton's Lady-Companion</i> . MS drafts. 32pp. foolscap. Published in <i>The Crane Bag</i> .
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-117, Omitted
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-118 to Gr-13-139, <i>The Two Births of Dionysus</i> . MS. 14pp. foolscap. Corrected TS. 8pp. foolscap.
Box 3, Folder 17	Essays, Short Stories, and Reviews, Gr-13-140 to Gr-13-147, <i>The Birth of Magic</i> [a scenario]. MS. 8pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-148 to Gr-13-321
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-148 to Gr-13-155, <i>Appreciation of "The Solomons Story"</i> . MS. 4pp. foolscap. Corrected TS. 3pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-156 to Gr-13-162, <i>Salamanca This Year</i> . MS 4pp. 4to. Clean Carbon TS. 3pp. foolscap
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-163 to Gr-13-173, <i>A False Atlantis</i> . MS notes, 2pp. foolscap Corrected Carbon TS. 9pp. foolscap. Published in <i>The Crane Bag</i> as "the Lost Atlantis".
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-174 to Gr-13-191, <i>Tyger, Tyger</i> . MS 9pp. foolscap. Together with clean carbon TS transcript of the interview previously given on which the essay is based. 9pp. foolscap. Published in <i>The Crane Bag</i> .
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-192 to Gr-13-219, <i>The Meaning of Monsters</i> . MS. 18pp. foolscap and 8vo. Corrected TS. 10pp. foolscap. Published in <i>The Crane Bag</i> as "The Language of Monsters".
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-Gr 13 -220 to Gr-13-228, <i>The Gospel in Europe</i> . Ms draft. 9pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-229 to Gr-13-261, <i>The Bible in Europe</i> . Heavily corrected TS. 33pp. foolscap
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-262 to Gr-13-276, <i>"Queen Sabbath"</i> . MS. 9pp. foolscap. Corrected TS. 6pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-277 to Gr-13-283, <i>The Dear Children</i> . Corrected TS. 7pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-284 to Gr-13-312, <i>The Crane Bag</i> . Two MS drafts. Together 21pp. foolscap Corrected TS. 8pp. foolscap.
Box 3, Folder 18	Essays, Short Stories, and Reviews, Gr-13-313 to Gr-13-321, <i>The New English Bible</i> . Corrected Carbon TS. 9pp.f'cap. First published as "An Uneasy

Compromise" Observer, 1961) and reprinted in *The Crane Bag*.

Box 4

Prose Worksheets, Gr-13 (cont.)

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| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-322 to Gr-13-506 |
| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-322 to Gr-13-360, <i>Genius</i> . Drafts and notes amounting to 6pp. MS. 18pp corrected TS, 4pp. corrected Photostat. |
| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-361 to Gr-13-388, <i>Folklorists</i> . MS. 14pp. foolscap. Corrected TS version. 6pp. foolscap. Corrected carbon TS. 5pp. foolscap (lacks one page). |
| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-389 to Gr-13-406, <i>Ovid and the Libertines</i> ; [review of new translation of Ovid's <i>Amores</i> by Joseph Lee]. Corrected TS. 8pp. foolscap. Corrected Carbon TS. 8pp. foolscap. With 2pp. additional TS material. |
| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-407 to Gr-13-444, Drafts of pieces on <i>The Nine of Diamonds</i> , <i>The Pentagonam</i> , <i>Solomon's Seal</i> and <i>The Heart Shape</i> . MS. 24pp. foolscap. Corrected TS. 14pp. foolscap. |
| Box 4, Folder 1 | Essays, Short Stories, and Reviews, Gr-13-445 to Gr-13-506, <i>Do You Believe in Reincarnation?</i> MS draft. 22pp. foolscap. Heavily corrected TS version. 18 pp. 4to...Lightly corrected Carbon TS. 19pp. 4to. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-507 to Gr-13-670 |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-507 to Gr-13-538, <i>The Adventures of Mr. Pfeiffer and Thrustle</i> . Heavily corrected TS. 32pp. 4to. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-539 to Gr-13-553, <i>Scenario for a Ballet "Cophetua and the Beggarmaid"</i> . MS drafts. 15pp. foolscap and 4to. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-554 to Gr-13-576, <i>A Lo Divino</i> . MS drafts. 16pp. foolscap. Corrected TS. 6pp. foolscap. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-577 to Gr-13-582, <i>Non Tourist Mallorca</i> . Heavily corrected TS. 3pp. and 4to. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-583 to Gr-13-593, <i>What About Those Nice Cheap Islands?</i> MS. 7pp. foolscap. |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-594 to Gr-13-601, <i>Week-End at Cwm-Tatws</i> . MS. 4pp. foolscap. Published in Punch, 1954, and reprinted in <i>Catacrok</i> . |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-602 to Gr-13-613, <i>Treacle Tart</i> . MS. 6pp. foolscap. Published in Punch, 1953, and reprinted in <i>Catacrok</i> . |
| Box 4, Folder 2 | Essays, Short Stories, and Reviews, Gr-13-614 to Gr-13-621, <i>The Rose Bowl</i> . MS. 4pp. foolscap. |

Box 4, Folder 2	Essays, Short Stories, and Reviews, Gr-13-622 to Gr-13-629, <i>God Grant Your Honour Many Years</i> . MS. 4pp. foolscap. Published in <i>Punch</i> , 1965, and reprinted in <i>Catacrok</i> .
Box 4, Folder 2	Essays, Short Stories, and Reviews, Gr-13-630 to Gr-13-633, <i>Kill Them! Kill Them!</i> MS. 2pp. foolscap. Published in <i>Catocrok</i> .
Box 4, Folder 2	Essays, Short Stories, and Reviews, Gr-13-634 to Gr-13-645, <i>The Big Green Book</i> . MS. 6pp. foolscap. Carbon TS, uncorrected. 6pp. foolscap.
Box 4, Folder 2	Essays, Short Stories, and Reviews, Gr-13-646 to Gr-13-649, <i>Borrowing from Friends</i> . TS. 4pp. foolscap.
Box 4, Folder 2	Essays, Short Stories, and Reviews, Gr-13-650 to Gr-13-670, <i>The Whitaker Negroes</i> . Corrected TS. 21pp. foolscap. Published in <i>Encounter</i> , 1955, and reprinted in <i>Catacrok</i> .
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-671 to Gr-13-806
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-671 to Gr-13-681, <i>What Food the Centaurs Ate</i> . MS (incomplete). 10pp. foolscap. Published in <i>Steps</i> , 1958.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-682 to Gr-13-702, <i>Six Pair Flesh Coloured Tights</i> . MS. 8pp. foolscap. Corrected TS. 5pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-703 to Gr-13-720, <i>6 Valiant Bulls</i> . MS. 9pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-721 to Gr-13-731, <i>Party of One: Why Read Poetry</i> . Heavily revised MS. 11pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-732 to Gr-13-736, <i>Who Was S.A.?</i> MS. 5pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-737 to Gr-13-740, <i>The Blunder</i> . MS. 4pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-741 to Gr-13-757, <i>An essay on superstition</i> . MS. 16pp. foolscap.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-758 to Gr-13-798, <i>An essay on witchcraft</i> . MS. 17pp. foolscap. Heavily corrected TS. 12pp. foolscap. Later TS, corrected. 11 l. /4pp. foolscap, lacking p.1.
Box 4, Folder 3	Essays, Short Stories, and Reviews, Gr-13-799 to Gr-13-806, <i>Piece on the art of translation</i> . Incomplete MS, being pp. 12-18 and p.20. 8pp. foolscap. Together 390pp. MS, 332pp. TS.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-807 to Gr-13-935
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-807, <i>The Authentic Rubaiyyat</i> . Incomplete draft of a letter to the editors of "Life". Corrected Carbon TS. 1p. foolscap.

Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-808 to Gr-13-809, Draft of a letter concerning T.E. Lawrence's "S.A." MS. 2pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-810, Incomplete draft of a letter on psychoanalysis. MS. 1p. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-811 to Gr-13-817, Introduction to <i>Mythologie Generale</i> . Corrected Carbon TS. 7pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-818 to Gr-13-829, Nov. 5th Address. Corrected Carbon TS. 12pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-830 to Gr-13-833, Foreword to David Sutton's "Out on a Limb", MS. 2pp. MS. 2pp. 4to. Corrected TS. 2pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-834 to Gr-13-835, Draft letter to "The Times" regarding the Poet Laureateship. MS. 2pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-836 to Gr-13-863, John Masefield, O.M. 1875-1967. Several MS drafts. Together 26pp. foolscap & 4to. Incomplete corrected TS. 2pp.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-864 to Gr-13-865, Foreword to a new edition of "King Jesus". 1968. Corrected Carbon TS. 2pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-866 to Gr-13-868, Speech written in Spanish [apparently to and about Deya]. Corrected TS. 3pp. foolscap.
Box 4, Folder 4	Addresses, Introductions, Letters, etc., Gr-13-869 to Gr-13-935, <i>How to Hold the Reader's Attention</i> ; an address. MS drafts and notes. 33pp. foolscap. Two TS versions, corrected. 33pp. foolscap. Published in <i>The Crane Bag</i> as "Five Score and Six Years Ago".
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-936 to Gr-13-1136
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-936 to Gr-13-945, Foreword to new edition of "The Nazarene Gospel Restored".
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-946 to Gr-13-998, Corrected TS. 4pp. foolscap. See also Miscellaneous Pieces below.
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-999 to Gr-13-1004, Speech on being made "Hijo adoptive" of Deya. MS. 6pp. foolscap.
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-1005 to Gr-13-1051, <i>The Economic Background</i> ; number I of the Clarke Lectures, Cambridge, entitled "Professional Standards in English Poetry". MS. 22pp. foolscap.
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-1052 to Gr-13-1126, <i>The Ponderous Imponderables of Science</i> ; an address delivered at the

	Massachusetts Institute of Technology. MS notes. 6pp. foolscap and 4to, Corrected TS. 21pp. foolscap, lacking p.15. Another version, entitled <i>Nine Hundred Iron Chariots</i> . Heavily corrected TS. 23pp. foolscap. Another version. Heavily corrected TS. 21pp. foolscap. Addenda: 2 letters on verso of MS leaves
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-1053, 1 letter from G.E. Brown at M.I.T. to Graves
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-1055, 1 letter from President of M.I.T. to Graves
Box 4, Folder 5	Addresses, Introductions, Letters, etc., Gr-13-1127 to Gr-13-1136, <i>Bulfin</i> ; foreword. MS. 6pp. foolscap. Corrected TS. 3pp. foolscap. Together 110pp. MS, 133pp. TS.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1137 to Gr-13-1371
Box 4, Folder 6	Miscellaneous Pieces, Gr-13- 1137 to Gr-13-1170, a) Three chapters - "The Messiah in Rome", "The Messiah at the Pincian Gate" and "The Tomb of Jesus" - from <i>Jesus in Rome</i> (?) Corrected TS. 25pp. foolscap. Together with carbon TS of a greatly expanded version of "the Tomb of Jesus". 9pp. foolscap.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1171 to Gr-13-1197, b) Fragments of Grave's translation of <i>Suetonius</i> . Corrected Carbon TS. 25pp. foolscap. See 946-948; c) Additions and corrections for <i>The Nazarene Gospel Restored</i> . 1967. MS. 42pp. foolscap, with 3pp. corrected Carbon TS.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1198 to Gr-13-1257, d) Fragments of Graves' translation of George Sand's <i>Winter in Majorca</i> , including chapters 1, 2,3,9,10,11, and 17. Heavily corrected TS. 60pp. foolscap.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1258 to Gr-13-1302, e) <i>The Iliad</i> . B.B.C. Drama in Three Parts. Part 1. Draft plan/version. MS. 14pp. foolscap. Part II. Draft plan/version. MS. 10pp. foolscap. Complete version, with major speeches (being printed sheets from <i>The Anger of Achilles</i>) mounted in position and adapted in Grave's hand, with additional linking passages etc. 22pp. foolscap.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1303 to Gr-13-1320, f) Corrections to Typescript of <i>Homer's Daughter</i> . Mixed MS and TS. 9pp. foolscap.
Box 4, Folder 6	Miscellaneous Pieces, Gr-13-1321 to Gr-13-1371, g) Various prose fragments, including pieces of <i>Adam's Rib</i> , <i>The Islands of Unwisdom</i> , and <i>The Twelve Caesars</i> . MS 43pp. foolscap TS & Carbon TS 8pp. foolscap. Together approx. 115pp. MS, 166pp. TS.
Box 4, Folder 7	Miscellaneous Pieces, Gr-13-1372 to Gr-13-1421, Many of the versos of the

sheets comprising the items listed in the three Sections immediately above, bear Manuscript or corrected Typescript fragments, including parts of *The Greek Myths*, *The Infant with the Globe* and of Graves' introduction to his translation of Lucan's *Pharsalia*. These amount to: 17pp. MS, 85pp. TS, paged continuously within the prose pieces. The miscellaneous prose fragments are paged – Gr-13-1372 to Gr-13-1421.

- Box 4, Folder 7 The collection also includes drafts of three short stories by John Auerbach, very heavily revised in Graves' holograph. Carbon TS. 69pp. foolscap and 4to. These are paginated Gr-13-1422 to Gr-13-1492. 1 pp also in Graves' hand is paginated Gr-13-1435. On inside cover of the folder is material in Graves' writing, which is paginated Gr-13-1492.
- Box 4, Folder 7 Throughout the collection the degree of Graves' correction and revision of typescripts is characteristically high.
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1372 to Gr-13-1373, One newspaper article by Graves entitled *The Cultured Romans* in *The Listener*, February 28, 1957. 2pp.
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1374 to Gr-13-1385, *The Historical Oedipus* by Robert Graves. On verso of some leaves is corrected typescript from other fragments. 12pp. TS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1386 to Gr-13-1390, One piece entitled *Duende*. 5pp. MS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1391 to Gr-13-1401, Postscript to the Shah-Graves Translation of Omar Khayyam's *Rubaiyyat*. 7pp. TS, 4pp. MS Followed by 1 unidentified MS page beginning "Doctor Wm. Sargants' socio-medical philosophy".
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1402 to Gr-13-1403, On verso on the page is a typed poem (8 lines) entitled *Between Hyssop and Axe*. 1pp. MS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1404 to Gr-13-1406, 3 corrected typescript pages entitled *Preface* by Robert Graves. 3pp. TS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1407 to Gr-13-1410, 4 manuscript pages unidentified. 4pp. MS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1411, 1 page beginning "Love of God" 1pp. MS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1412 to Gr-13-1413, 2 pages beginning "a real poem is born when" 2pp. MS
- Box 4, Folder 7 Miscellaneous Pieces, Prose Fragments, Gr-13-1414, 1 page entitled

Catacrook by Robert Graves.

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| Box 4, Folder 7 | Miscellaneous Pieces, Prose Fragments, Gr-13-1415, 1 page in Graves' hand entitled <i>Foreword</i> , signed Robert Graves. 1pp. MS |
| Box 4, Folder 7 | Miscellaneous Pieces, Prose Fragments, Gr-13-1416, 1 page entitled <i>Prose Pieces: 1967</i> with 16 items listed. 1pp. MS |
| Box 4, Folder 7 | Miscellaneous Pieces, Prose Fragments, Gr-13-1417 to Gr-13-1418, 1 page in Spanish in Graves' hand headed <i>Duranti</i> . The same page is an offprint with a poem entitled <i>The Face in the Mirror</i> and on the verso another poem entitled <i>The Coral Pool</i> . 1pp. |
| Box 4, Folder 7 | Miscellaneous Pieces, Prose Fragments, Gr-13-1419, 1 page of prose discussing the talents of Pablo Picasso and Salvador Dali. 1pp. MS |
| Box 4, Folder 7 | Miscellaneous Pieces, Prose Fragments, Gr-13-1420 to Gr-13-1421, 2 pages in Graves' hand headed "What after all is logic?" 2pp. MS |
| Box 4, Folder 8 | Three Short Stories by John Auerbach Revised by Robert Graves, Gr-13-1422 to Gr-13-1492 |
| Box 4, Folder 8 | Gr-13-1422 to Gr-13-1492, The collection also includes drafts of three short stories by John Auerbach, very heavily revised in Graves' holograph. Carbon TS. 69pp. foolscap and 4to. These are paginated Gr-13-1422 to Gr-13-1491. 1pp also in Graves' hand is paginated Gr-13-1435. On inside cover of the folder is material in Graves' writing, which is paginated Gr-13-1492. |
| Box 4 | Letters to Andrew Mylett, Gr-14 |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-1 to Gr-14-54, Enclosures 01-43 |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-1 to Gr-14-54, Thirty-Nine Autograph Letters, signed. With original envelopes. Oxford, London, Deya, 1961-1970. 31 pages 4to, 15 pages 8vo. |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-9 to Gr-14-12, <i>My Best Christmas</i> . Autograph Manuscript, very heavily worked. 5 pages 4to. |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-33, Gr-14-38, <i>Everywhere is Here</i> and <i>The Hidden Garden</i> ; poems. Carbon Typescripts. 1 page foolscap, 1 page 4to. |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-23, Heavily revised Typescript of concluding sentences of one of Graves' Oxford lectures. 1/2 page foolscap. |
| Box 4, Folder 9 | Letters to Andrew Mylett, Gr-14-35, <i>A Shift of Scene</i> ; an autograph manuscript poem by Mylett, bearing several autograph emendations by Graves. 1 page foolscap. |
| Box 4 | Catch-all for Single Letters and Small Fugitive Items, Gr-15 |
| Box 4, Folder 10 | Gr-15-1, Robert Graves to Vernon Watkins, 15 July 1957, Holograph, 1 l., Envelope, 17 July 1957 |

Box 4, Folder 10	Gr-15-2, [RG to Mr. Christian] [fragment, 1 l.] [1926-30?]
Box 4, Folder 10	Gr-15-3, [with "Repair Shop", Tss, 1 l.]
Box 4, Folder 10	Gr-15-4, Robert Graves to Vernon Bartlett, Xerox, 20 Feb. 1961, Holograph, 1 l.
Box 4, Folder 10	Gr-15-5, Robert Graves to Dear Madam [?], Xerox, 17 April ?, Holograph, 1 l.
Box 4, Folder 10	Gr-15-6, Mr. Solomon to Robert Graves, Xerox, 7 Aug. 1967, Holograph, 1 l.
Box 4, Folder 10	Gr-15-7, Robert Graves to Solomon, Xerox, Holograph, 10 Aug. 1967, 1 l.
Box 4, Folder 10	Gr-15-8 to Gr-15-9, Robert Graves to Dick Graves, Xerox, Holograph, Jan. 1 1950, 2 l.
Box 4, Folder 10	Gr-15-10, Robert Graves to Dick Graves, Xerox, Tss, 1 l., Jan. 2, 1956
Box 4, Folder 10	Gr-15-11, Robert Graves to Dick Graves, Xerox, Holograph, Aug. 14 1956, 1 l.
Box 4, Folder 10	Gr-15-12 to Gr-13-13, Robert Graves to Dick Graves, Xerox, Holograph, Oct. 17, 1953, 2 l.
Box 4, Folder 10	Gr-15-14, Moshe Dayan to Robert Graves, typed letter signed, 1 l. July 6, 1972
Box 4, Folder 10	Gr-15-15, Beryl Graves to Melçir Richmond, Aug 12, 1985 Hls, 1 l., envelope.
Box 4	<i>The Anger of Achilles</i> Typescript and Associated Correspondence, Gr-16
Box 4, Folder 11	Gr-16-14 to Gr-16-180, <i>The Anger of Achilles</i> ; a translation of Homer's <i>Iliad</i> (first published by Doubleday & Co. Inc., New York, 1959, with illustrations by Ronald Searle). Mixed Typescript and Carbon Typescript of Books One to Ten. 165 pages, f'cap.
Box 4, Folder 11	Gr-16-1 to Gr-16-13, Together with Nine Autograph Letters, signed, from Graves to Searle. Deya, Mallorca, June 1958 - March 1959. 11 pages, 4to. Also fragment of a further Autograph Letter (May 1958, 1/2 page 4to), apparently addressed to Searle's wife, Kaye Webb.
Box 4	<i>Robert Graves</i> by J.M. Cohen, Gr-17
Box 4, Folder 12	<i>Robert Graves</i> by J.M. Cohen, Gr-17-1 to Gr-17-222, carbon typescript of J.M. Cohen's critical study of 1960, <i>Robert Graves</i> , as sent to Graves for commentary and correction, and returned with both and a covering A.L.s. of considerable interest. 215 pp., 4to; the letter 1 p., 4to, a little worn. Mallorca, 19 April 1960.
Oversized	Various Prose Pieces, Gr-18
OS Folder 1	Various Prose Pieces, Gr-18-1 to Gr-18-134, <i>King Jesus</i> , (first published by Creative Age Press, New York, 1946.) An important collection of Autograph Manuscript fragments, believed by the author to be the only surviving portions of his original draft.
OS Folder 1	Various Prose Pieces, Gr-18-1 to Gr-18-49, Chapter '7' (concerning Simon's plan that Antipater should marry the Michael heiress, thus acquiring title to the

	<p>true kingship of Israel). Complete in 30 pages, f'cap.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-50 to Gr-18-72, Chapter '9' (in which Elizabeth receives her niece Mary, and learns from Salome of plots and counter-plots in Jerusalem). Complete in 24 pages, f'cap.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-73 to Gr-18-103, Chapter '10' (recounting the trial of Antipater on charges of attempted parricide). Complete in 32 pages, f'cap.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-104 to Gr-18-130, Latter part of a further Chapter (describing the (even nos.) unsuccessful efforts of Aristobulus and Alexander to dethrone Herod, their father). 15 consecutive pages, f'cap.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-132, Gr-18-134, Two-page fragment, in which Cleopas and Joachim discuss Herod's high-handed treatment of the law. Together 103 pages, f'cap. Even by Graves' standards these manuscripts are exceptionally heavily worked, every page bearing extensive revisions and deletions, with much additional material in the margins and numerous overlays etc. The manuscripts are written on rectos only, the versos bearing further material, as overleaf.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-35, Gr-18-37, Autograph Manuscript draft of a letter to the British Broadcasting Corporation, complaining of the unfairly anti-British bias of a programme about the American War of Independence. 2 pages, f'cap.</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-9 to Gr-18-31, Gr-18-105 to Gr-18-135, Carbon Typescript fragments of an essay entitled <i>Hyginus and the Ogham Croabh</i>. Being pages 1-4, 6-7, 7a, 8-11, 14 (odd nos.) and 16-22. Together 19 pages, f'cap. This material would seem to relate closely to the section <i>The Tree Alphabet of The White Goddess</i> (published 1948).</p>
OS Folder 1	<p>Various Prose Pieces, Gr-18-136 to Gr-18-143, <i>The Islands of Unwisdom</i>, (Doubleday & Co., New York, 1949.) Fragments believed by the author to be the only extant portions of his original. Opening passage of Chapter XV. Autograph Manuscript, heavily worked, 2 pages, f'cap. Three variant Typescript versions of approximately the same passage, each revised in holograph. Together 3 pages, f'cap. Verso 57 & 58, Letter from Random House 21 June 1944. Verso 135, Letter from A.P. Watt & Son 22 June 1944</p>
Box 4	<p>Various Prose Pieces, Gr-18 (cont.)</p>
Box 4, Folder 13	<p>Various Prose Pieces, Gr-18-144 to Gr-18-462, <i>Greek Gods and Heroes</i>, (Doubleday & Co., New York 1960; published in England as <i>Myths of Ancient Greece retold for children</i>, Cassell, 1961). The Author's Original Autograph Manuscript, complete in twenty-seven chapters, and bearing extensive</p>

revisions, deletions and marginal additions throughout. 112 pages, f'cap. The script is written on rectos only, and some versos bear further fragmentary material. This includes: Autograph Manuscript draft of a letter refuting another's theories about the Etruscans. 1 page, f'cap. (170, 172, 174, 176, 4p.) Autograph Manuscript draft essay on Louis Ginsberg's *Legends of the Bible*. 7 pages, f'cap. With pages 2-5 of a Corrected Typescript version. This essay was included in Graves' *Steps* (1958). (155, 159, 172, 174, 176, 255, 257, 259, 261, 263, 283, 11p.) Corrected Typescript fragments (pp. 13-14 and 16-19 [end]) of an essay, George Sand in Majorca. (225, 227, 229, 291, 244, 242, 6p.) Comment on "Symbolization and Value" by Dorothy Lee. Corrected Typescript. 5 pages, f'cap. (265-273, odd nos., 5p.) Six corrected Typescript pages, not consecutive, apparently being parts of Graves' translation of *Winter in Majorca* by George Sand (1956). (235, 237, 240, 246, 248, 251, 253, 275, 277, 279, 10p.) Together with some further fragments, this verso material totals 8 pages Autograph Manuscript; 28 pages Corrected Typescript. (231, 233, 234, 281, 285, 287, 289) Complete Typescript, heavily revised throughout. 86 pages, f'cap. Further, and variant, heavily revised Typescript versions of Chapters 1, 3, f-11, 16, 18-27, with third versions of Chapters 16 and 27. Together 70 pages, f'cap. Heavily revised Carbon Typescript drafts of Chapters 1-4. 15 pages, f'cap. Contained together in a folder titled *Greek Myths for Moppets* in Graves' hand.

Box 4, Folder 14

Various Prose Pieces, Gr-18-463 to Gr-18-646, *The Dog's Moon*, A translation by Robert Graves of Ramon Sender's novel *La Luna de los Perros*. UNPUBLISHED. Typescript. 130 pages, f'cap, 6 pages, 4to, 3 pages, 8vo. The script is so heavily revised in Graves' hand as to be in effect re-written. The script is on rectos only, some versos bearing incomplete versions of two lectures. *Experiences of Poetry I*. Typescript of pages 1-12, 17-31 and 35. Together 28 pages, f'cap. *Experiences of Poetry II*. Carbon Typescript of pages 1-9 and 11-17. Together 16 pages, f'cap. Bearing some Autograph Manuscript revision. In this piece Graves discourses on the poet's relationship to his Muse, with extensive quotations from his own work.

Box 4, Folder 15

Various Prose Pieces, Gr-18-647 to Gr-18-806, Carbon Typescript of a later version, very heavily revised throughout. 160 pages, f'cap. The first page bears Graves' autograph note: "Around 1960? It could not find a publisher".

Box 5

Correspondence, Gr-19

Box 5, Folder 1

Correspondence, Gr-19-1 to Gr-19-63, Enclosures 01-17, Four series of letters to members of his family

Box 5, Folder 1

Correspondence, Gr-19-1 to Gr-19-20, Enclosures 01-09, To his brother Charles, 12 Autograph Letters, signed. Approx. October 1968 - November 1970. 2 pages f'cap, 9 pages 4to, 9 pages 8vo. The letters are largely devoted to discussion of the activities - and temperaments - including some interesting remarks on the failure of his first marriage, to Nancy Nicholson ("...she & I each willing to shoulder the whole blame"). An especially illuminating passage tells of a William Nicholson portrait of Graves, which was destroyed by Ben Nicholson - "jealousy of his dad". Graves recalls, too, an early illness, throwing light on his working method: "What kept me going was that I had to get a poem right - The Troll's Nosegay - and it was already in its 29th Draft. It reached 35 and I was well by then". He has enjoyed his visit to Mexico for the Olympiad when I alone of the 11 invited 'world' poets turned up", and points out that at Paris in 1924 he had won the Bronze Medal for a poem on sport, Oliver Gogarty taking the Silver. Of his current work he writes: "My poems continue scary, having broken a time-barrier". He is also engaged on "a piece about Genius and Playboy... It just shows whatever it just shows".

Box 5, Folder 1

Correspondence, Gr-19-21 to Gr-19-28, Enclosures 10-11, To his sister-in-law Vivienne, 4 Autograph Letters, signed. February-June 1967, and April 1971. "You performed a miracle, you did, in reconciling Charles and me after a quarrel that had lasted since 1926 - for which you deserve a crown of gold". Excellent and wide-ranging letters, with some emphasis on mythology and religion: "Today's problem is why Homer & Pythagoras were both supposed to have had peacock preincarnations"; "...one can't be a Christian & not believe in Metempsychosis (I don't and am not)". Graves also writes of his work on the Rubaiyat, which "will cause a bit of a stir for reasons which will appear in due course", describes a major operation on his nose; dubs himself "the most unlecherous man in the Balearics". 8 pages 4to.

Box 5, Folder 1

Correspondence, Gr-19-29 to Gr-19-50, Enclosures 12-17, To his niece Diana, 14 Autograph letters, signed. 1958-1974. 15 pages 4to, 2 pages 8vo. An affectionate, if sporadic, series in which Graves shows especial concern for Diana's health and for her anxieties about her son, Simon Gough, attempting to cheer her with diverting news. His own capacity for ingenuous diversion is well illustrated: "Have just seen Jupiter through a telescope. It had three suns of its own - I didn't know about that". Later he wonders "Why am I the one man in the worlds who [sic], according to an interview with Ken Tynan, Orson Welles wants to meet?. As usual Graves writes of his work and his method, lamenting his inability to dictate except from manuscript and foreseeing that he

may "work the vein out" of his poetic inspiration. Several years later he is proud that "...today I wrote a poem which will last a long time". In the final letter he describes a visit to Eastern Europe: "I shook hands with a village carpenter who was also the village poet and we got photographed in an exchange of hats. I was proud". The letters are supplemented by three Autograph Manuscript poems: a) *To the Queen*. 1 page 4to. 27 lines. Inscribed: "For Diana: July 6th 1953". b) *Something to Say*. 1 page f'cap. 28 lines. Inscribed: "Robert; with love for Diana 1969". c) *The Virus*. 1 page f'cap. 12 lines. Inscribed: "For Diana - from your Uncle Robert Dec 3 1970".

Box 5, Folder 1

Correspondence, Gr-19-51 to Gr-19-63, To his half-brother Richard, 8 Autograph Letters, signed. c.1949-1960. 4 pages f'cap, 9 pages 4to. Graves addresses Richard with particular warmth, apparently more fond of him than of his full brothers, and perhaps still grateful for "Harlech in 1911 when I showed you my first poems & you were very tactful & decent about them". He is especially interesting in describing his motives in writing *The Nazarene Gospel Restored* and is disappointed that "I couldn't persuade them to print my expose of Paul of Tarsus: a dirty little Levantine called Solon, who turned his coat three times and was agent-provocateur in a murder case". In another context he discusses the inflated reputation of Virgil. Of current projects he writes of "translating a Spanish novel for Unesco - one of the 100 best books. It's awful by the way" and of the prospects for a musical about Solomon and the Queen of Sheba. A visit to America is not without its discomforts: "...but, God!, excuse the oath, it is sticky going in Michigan. So non alcoholic", though he is "on my best behaviour, which can be magnificent". In March 1960 he discovers that his is one of four names under consideration for the award of a Nobel Prize, "but that's a long chance for the Autumn Handicap and my name has been up, off and on, since 1935!".

Box 5

An Ancient Castle, Gr-20

Box 5, Folder 2

An Ancient Castle, Gr-20-1 to Gr-20-52, an unpublished children's story, in five chapters. Original Typescript. 49 pages f'cap. Very heavily worked by the author, bearing approx. 2,700 words of revised or additional material in his hand. The first two pages bear approx. 65 words of revision in Laura Riding's penciled holograph - also numerous corrections of punctuation, paragraphing, etc. in her hand. These pages provide an intriguing glimpse of the manner in which Graves and Riding collaborated. They further supply evidence that the story was composed in the 1930s. Together with Carbon Typescript of the opening three pages (same typing), heavily and differently revised in the

author's hand. These revisions were apparently made some years later than these on the complete script, re-acquaintance with the piece leading the author to abandon it.

Box 5

Box 5, Folder 3

Letters to Arnold Snodgrass, 1943-1945, Gr-21

Letters to Arnold Snodgrass, 1943-1945, Gr-21-1 to Gr-21-15, Enclosures 1-3, A series of five autograph letters signed, 15 pages, mainly folio, The Vale House, Glimpton, Devon, 7 October 1943-10 February 1944, to Arnold Snodgrass, expressing his views on the history of English Poetry with particular reference to Milton, whose 'synthetic method' he deplores ('he...turned treacherously against the native muse whom he had once served...'); on the poetry of Laura Riding, which he discusses and interprets at length (over 100 lines), with references to the early personal history, and to Auden who Graves considers took too much from her (passage in one of her poems cited for comparison); on aspects of poetry (two types of poet; two types of 'difficult' poetry: tonality); on the mythic interpretation of the hammer-sickle and star emblem in relation to poetry and politics, with a vindication of Sappho against the charge of homosexuality; on 'Mr. A' Auden 'You are the only person whom I have ever known say a good word for him; on the etymology of the word fascism &c. 'This conception of key personages, in a mythic sense, and the fear of premature revelation occurs throughout her poems. I think "bewilderment" picks up the thought of my poem of "Pure Wealth" written a few months beforehand.....So-I-as-they poets have arisen to capitalize the situation...that the true poets withdrew from politics shows their good sense...I cannot believe in Auden's power to synthesize female love & male...what is born of the rectum is certainly not a STAR....She is loving but completely unsentimental'. Arnold Snodgrass' brother (referred to in these letters) was Robert Graves' doctor in Devon. This correspondence arose because Graves learned through him of Arnold Snodgrass' interest in literature and admiration for Auden, who was a personal friend of his.

Box 5

Box 5, Folder 4

Correspondence, Gr-22

Correspondence, Gr-22-1 to Gr-22-54, Letters to Mrs. Redvers Taylor (1948-1960); with letters from Beryl Graves [1949]; Laura Riding (1934); and Hans Rothe (1934-35)

Box 5, Folder 4

Correspondence, Gr-22-1 to Gr-22-32, Letters to Mrs. Redvers Taylor; with letters from Beryl Graves, Laura Riding and Hans Rothe. Twenty-Three Autograph Letters, signed. 2 pages f'cap, 21 pages 4to, 10 pages 8vo. Written from Mallorca and various addresses in England. Mostly 1948-1960, a few

later, the last 1972.

- Box 5, Folder 4 Correspondence, Gr-22-33 to Gr-22-37, Beryl GRAVES. Autograph Letter, signed. Deya, August [1949]. 2 pages 8vo. With an inscribed Christmas card.
- Box 5, Folder 4 Correspondence, Gr-22-38 to Gr-22-46, Laura RIDING. Two Autograph Letters, signed. Undated, but c. 1934. 9 pages 4to.
- Box 5, Folder 4 Correspondence, Gr-22-47 to Gr-22-54, Hans ROTHE. Two Typed Letters, signed. London, December 1934; Italy, May 1935. 6 pages 4to.

Box 5

The Personal Muse, Gr-23

- Box 5, Folder 5 *The Personal Muse*, Gr-23-1 to Gr-23-24, Twenty-Two Leaves, each Leaf Typed on one Side Only, and in Addition, One Leaf Containing the Author's Name and the Lecture's Title in his Holograph. Each Leaf Measuring 12 1/2 by 8 5/8 inches.

Box 5

Malahat Review Photographs for Graves' 80th Birthday Issue, Gr-24

- Box 5, Folder 6 Malahat Review Photograph, Gr-1, Wedding party in Bukovina 1974
- Box 5, Folder 6 Malahat Review Photograph, Gr-2, Robert Graves in Krakow 1974
- Box 5, Folder 6 Malahat Review Photograph, Gr-3, Robert Graves in Bukovina field
- Box 5, Folder 6 Malahat Review Photograph, Gr-4, Robert Graves in Bukovina hay barn
- Box 5, Folder 6 Malahat Review Photograph, Gr-5, Robert Graves with Mr. Sztokfisz in Bukovina
- Box 5, Folder 6 Malahat Review Photograph, Gr-6, Wedding party in Bukovina (3)
- Box 5, Folder 6 Malahat Review Photograph, Gr-7, Robert Graves with Mr. Sztokfisz in Bukovina (changed hats)
- Box 5, Folder 6 Malahat Review Photograph, Gr-8, Robert Graves Bukovina farm
- Box 5, Folder 6 Malahat Review Photograph, Gr-9, Robert Graves in Krakow 1974
- Box 5, Folder 6 Malahat Review Photograph, Gr-10, Robert Graves in Krakow 1974 (with stick)
- Box 5, Folder 6 Malahat Review Photograph, Gr-11, Robert Graves in Krakow 1974
- Box 5, Folder 6 Malahat Review Photograph, Gr-12, Robert Graves 1974 -(Jeffrey Craig, Claddagh Records Limited)
- Box 5, Folder 6 Malahat Review Photograph, Gr-13, Robert Graves 1974 -(Jeffrey Craig, Claddagh Records Limited)
- Box 5, Folder 6 Malahat Review Photograph, Gr-14, Robert Graves in Bukovina 1974 - close up
- Box 5, Folder 6 Malahat Review Photograph, Gr-15, Robert Graves in Bukovina 1974 - field
- Box 5, Folder 6 Malahat Review Photograph, Gr-16, Wedding party in Bukovina 1974 (4)
- Box 5, Folder 6 Malahat Review Photograph, Gr-17, Robert Graves - (Jeffrey Craig, Claddagh Records Limited)
- Box 5, Folder 6 Malahat Review Photograph, Gr-18, Robert Graves - Deya road (Douglas

	Glass Photo)
Box 5, Folder 6	Malahat Review Photograph, Gr-19, Robert Graves - Deya road (Douglas Glass Photo)
Box 5, Folder 6	Malahat Review Photograph, Gr-20, Robert Graves = Study at Deya
Box 5, Folder 6	Malahat Review Photograph, Gr-21, Robert Graves (Claddagh Records) 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-22, Robert Graves with Camilo Jose Cela 1966 (Cela's 50th birthday)
Box 5, Folder 6	Malahat Review Photograph, Gr-23, Robert Graves' Great Uncle, Leopold Von Ranke, 1877 (cf. Goodbye..., rev. ed. 1957, p.3)
Box 5, Folder 6	Malahat Review Photograph, Gr-24, Robert Graves with Laszlo Kery, office of Hungarian Writers Assn. Budapest 1971
Box 5, Folder 6	Malahat Review Photograph, Gr-25, Robert Graves, Laszlo Kery, Miklos Szentkuthy, Beryl Graves Hungary 1968
Box 5, Folder 6	Malahat Review Photograph, Gr-26, Robert and Beryl Graves, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-27, Robert Graves, Beryl Graves and Laszlo Kery, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-28, Robert and Beryl Graves, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-29, Robert Graves, Laszlo Kery and Ivan Boldizsar, Budapest August 17, 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-30, Robert Graves with Laszlo Kery, Budapest May 28, 1971
Box 5, Folder 6	Malahat Review Photograph, Gr-31, Robert Graves, Beryl Graves with unidentified Hungarian writers Budapest 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-32, Robert Graves, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-33, Robert Graves, Laszlo Kery and others Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-34, Robert and Beryl Graves and Laszlo Kery, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-35, Robert and Beryl Graves Budapest October 1974 with Laszlo Kery
Box 5, Folder 6	Malahat Review Photograph, Gr-36, Robert and Beryl Graves Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-37, Robert Graves with Miklos Szentkuthy and Laszlo Kery, Budapest May 6, 1968
Box 5, Folder 6	Malahat Review Photograph, Gr-38, Robert Graves and Laszlo Kery Budapest

May 28, 1971

Box 5, Folder 6	Malahat Review Photograph, Gr-39, Robert Graves Budapest May 6, 1968
Box 5, Folder 6	Malahat Review Photograph, Gr-40, Robert Graves, Laszlo Kery and Beryl Graves, Budapest October 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-41, Robert Graves with Elaine Kerrigan, Palma 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-42, Robert Graves with Elaine Kerrigan, Palma 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-43, New Poems (book)
Box 5, Folder 6	Malahat Review Photograph, Gr-44, Robert Graves reading in Deya museum
Box 5, Folder 6	Malahat Review Photograph, Gr-45, Robert Graves reading in Deya museum
Box 5, Folder 6	Malahat Review Photograph, Gr-46, Robert Graves - Photo Lloyd Borguss Germany
Box 5, Folder 6	Malahat Review Photograph, Gr-47, Robert Graves at home in Deya 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-48, Robert Graves study at Deya 1974 by Lloyd Borguss
Box 5, Folder 6	Malahat Review Photograph, Gr-49, Robert Graves at Deya 1974 (unidentified companion)
Box 5, Folder 6	Malahat Review Photograph, Gr-50, Robert Graves, Beryl Graves and Robin Skelton in Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-51, Robert Graves in the zinnia patch Deya 1973
Box 5, Folder 6	Malahat Review Photograph, Gr-52, Robert Graves with Robin Skelton in the garden at Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-53, Robert Graves in garden at Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-54, Robert Graves with Fleur Adcock in the garden at Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-55, Robert Graves with Fleur Adcock in the garden at Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-56, Robert Graves making a brazier (John Baron Photo) 1950s
Box 5, Folder 6	Malahat Review Photograph, Gr-57, Robert Graves making a brazier (John Baron Photo) 1950s
Box 5, Folder 6	Malahat Review Photograph, Gr-58, Robert Graves in the study at Deya (Lloyd Borguss photo)
Box 5, Folder 6	Malahat Review Photograph, Gr-58a, Robert Graves in the study at Deya (Lloyd Borguss photo)

Box 5, Folder 6	Malahat Review Photograph, Gr-59, Capt. Robert Graves Sept. 1917
Box 5, Folder 6	Malahat Review Photograph, Gr-60, Robert Graves, Karl Gay and Laura Riding
Box 5, Folder 6	Malahat Review Photograph, Gr-61, Robert Graves (photo by W.H.) no date
Box 5, Folder 6	Malahat Review Photograph, Gr-62, Rosaleen, Clarissa & Robert Graves, 1899 or 1900
Box 5, Folder 6	Malahat Review Photograph, Gr-63, With mother, brothers John & Charles, and sisters Clarissa and Rosaleen
Box 5, Folder 6	Malahat Review Photograph, Gr-64, Robert Graves as a young man (19)
Box 5, Folder 6	Malahat Review Photograph, Gr-65, Robert Graves with Richard Hughes at Deya (Douglas Glass photo)
Box 5, Folder 6	Malahat Review Photograph, Gr-66, Robert Graves in his study at Deya (wearing his favourite striped waistcoat with silver buttons)
Box 5, Folder 6	Malahat Review Photograph, Gr-67, Robert Graves and David Ben Gurion and party in Israel (1950s) (F. Schlesinger photo)
Box 5, Folder 6	Malahat Review Photograph, Gr-68, Robert Graves with David Ben Gurion in Israel (1950s photo by F. Schlesinger)
Box 5, Folder 6	Malahat Review Photograph, Gr-69, Robert Graves checking MS - Deya (photo by Douglas Glass)
Box 5, Folder 6	Malahat Review Photograph, Gr-70, Robert and Beryl Graves walking their poodles, Main Street of Deya (Douglas Glass)
Box 5, Folder 6	Malahat Review Photograph, Gr-71, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-71a, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-71b, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-71c, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-71d, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-71e, Albion Press used by Robert Graves and Laura Riding - made in 1872 (Tony Kerrigan)
Box 5, Folder 6	Malahat Review Photograph, Gr-72, Robert Graves in his library at Deya
Box 5, Folder 6	Malahat Review Photograph, Gr-73, Robert Graves in his Library at Deya
Box 5, Folder 6	Malahat Review Photograph, Gr-74, Robert Graves in his Library at Deya
Box 5, Folder 6	Malahat Review Photograph, Gr-75, Robert Graves in his Library at Deya

(close-up)

Box 5, Folder 6	Malahat Review Photograph, Gr-76, Robert Graves in his study, Deya (photo by Lloyd Borguss)
Box 5, Folder 6	Malahat Review Photograph, Gr-77, Robert Graves in his study, Deya (photo by Lloyd Borguss)
Box 5, Folder 6	Malahat Review Photograph, Gr-78, Robert Graves - May 28, 1971
Box 5, Folder 6	Malahat Review Photograph, Gr-79, Robert Graves in olive grove (photo by Lloyd Borguss)
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Box 5, Folder 6	Malahat Review Photograph, Gr-82, Robert Graves in the garden at Deya 1972
Box 5, Folder 6	Malahat Review Photograph, Gr-83, Robert Graves (photo Marion Morehouse)
Box 5, Folder 6	Malahat Review Photograph, Gr-84, Robert Graves (studio portrait)
Box 5, Folder 6	Malahat Review Photograph, Gr-85, Robert and Beryl Graves, Budapest 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-86, Robert and Beryl Graves, Budapest 1974
Box 5, Folder 6	Malahat Review Photograph, Gr-87, Robert Graves at Budapest 1974 (close-up)
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Box 5, Folder 6	Malahat Review Photograph, Gr-89, Robert Graves at Budapest 1974 (close-up)
Box 5, Folder 6	Malahat Review Photograph, Gr-90, Robert Graves Budapest, October 1974
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Box 5	Letters from Aemilia Laraçuen, Gr-25
Box 5, Folder 7	Letters from Aemilia Laraçuen, Gr-25-1 to Gr-25-21, 4 hls, addressed to Cindy Lee, 1 to Mrs. Emily Lee, 1959
Box 5, Folder 7	Letters from Aemilia Laraçuen, Gr-25-1 to Gr-25-21, 1 hls, addressed to Cindy Lee, 1960
Box 5, Folder 7	Letters from Aemilia Laraçuen, Gr-25-1 to Gr-25-21, 2 hls, addressed to Cindy Lee, 1961
Box 5, Folder 7	Letters from Aemilia Laraçuen, Gr-25-1 to Gr-25-21, 4 hls, addressed to Cindy Lee, 1 addressed to Mrs. E. Lee, 1 to Cindy Lee, 1962
Box 5, Folder 7	Letters from Aemilia Laraçuen, Gr-25-1 to Gr-25-21, 7 holo. notes
Box 5, Folder 8	Letters from Aemilia Laraçuen, Gr-25-22 to Gr-25-220, 65 hls, Cindy, Emily,

Aemilia, 1963

Box 5, Folder 9	Letters from Aemilia Laraçuen, Gr-25-221 to Gr-25-372, 46 hls, 1964
Box 5, Folder 10	Letters from Aemilia Laraçuen, Gr-25-373 to Gr-25-606, 83 hls, 1964
Box 5, Folder 11	Letters from Aemilia Laraçuen, Gr-25-607 to Gr-25-874, 109 hls, 1965
Box 5, Folder 11	Letters from Aemilia Laraçuen, Gr-25-607 to Gr-25-874, 5 letters rec'd from Bernard Minerovich (sent to him by Aemilia Laraçuen)
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Box 5, Folder 14	Letters from Aemilia Laraçuen, Gr-25-1442 to Gr-25-1586, 17 hls, 1967
Box 5, Folder 14	Letters from Aemilia Laraçuen, Gr-25-1442 to Gr-25-1586, 27 hls, 1968
Box 5, Folder 14	Letters from Aemilia Laraçuen, Gr-25-1442 to Gr-25-1586, 5 hls, 1969
Box 5, Folder 15	Letters from Aemilia Laraçuen, Gr-25-1587 to Gr-25-1642, 6 hls, hpc, 1963
Box 5, Folder 15	Letters from Aemilia Laraçuen, Gr-25-1587 to Gr-25-1642, from 'Cindy', 19 hls, [1963]
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Box 5, Folder 16	Letters from Aemilia Laraçuen, Gr-25-1643 to Gr-25-1756, 36 hls, 1964
Box 5, Folder 17	Letters from Aemilia Laraçuen, Gr-25-1757 to Gr-25-1974, 69 hls, 1965
Box 5, Folder 18	Letters from Aemilia Laraçuen, Gr-25-1975 to Gr-25-2094, 17 hls, 1966
Box 5, Folder 19	Letters from Aemilia Laraçuen, Gr-25-2095 to Gr-25-2174, 16 hls, 1966
Box 5, Folder 20	Letters from Aemilia Laraçuen, Gr-25-2175 to Gr-25-2248, 21 hls, 1966
Box 5, Folder 21	Letters from Aemilia Laraçuen, Gr-25-2249 to Gr-25-2315, 12 hls, 1967
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Box 6	Letters from Aemilia Laraçuen, Gr-25 (cont.)
Box 6, Folder 1	Letters from Aemilia Laraçuen, Gr-25-2392 to Gr-25-2437, 12 hls, 1968
Box 6, Folder 2	Letters from Aemilia Laraçuen, Gr-25-2438 to Gr-25-2599, ca. 100 hls, undated [1964-67?]
Box 6, Folder 3	Letters from Aemilia Laraçuen, Gr-25-2600 to Gr-25-2732, ca. 100 hls, undated [1964-67?]
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Juan (Graves), 2, n.d.
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Beryl (Graves), 1, n.d.
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Gwendolyn, 1, 1965
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Wendy, 1, 1966
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Nicolo (Trier?), 1,

1967

Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, to Bernard Minarovich, 1, 1965
Box 6, Folder 4	Letters from Aemilia Laraçuen, Gr-25-2733 to Gr-25-2772, Aemilia Laraçuen notes, 1963-64, photographs, 15
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, from Robert and Sonja Page, 4, 1969
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, from Selwyn Jepson, 3, 1969-70
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, from Ruth F. Sillitoe, 1, 1966
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, from Beryl Graves, 4, 1960-64
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, from Ralph, 1, 1964
Box 6, Folder 5	Letters from Aemilia Laraçuen, Gr-25-2773 to Gr-25-2807, 2 letters in Spanish, 2, 1963-64
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, Robert Graves to Margo Nichols, 2, 1964 [Jepson says it was meant for Aemilia Laraçuen]
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from Howard?, 1, 1964 re Cindy
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from Marie Laure, 1, 11966, in French
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from Esteban, 1, 1966, in Spanish
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from Ralph Kollt, 1, 1966, plus encl. telegram to Cindy Lee from Ralph Kollt
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from J. Veges?, 1, 1967, in Spanish
Box 6, Folder 6	Letters from Aemilia Laraçuen, Gr-25-2808-2831, from Jim and Jo Heltzel, 3, 1966-67, one has photo of Aemilia Laraçuen attached
Box 6, Folder 7	Letters from Aemilia Laraçuen, Gr-25-2832 to Gr-25-2848, 10, 1965-67? (most not dated)
Box 6, Folder 7	Letters from Aemilia Laraçuen, Gr-25-2832 to Gr-25-2848, 1965, letters to Ava Gardner from Robert Graves and Aemilia Laraçuen (unposted)
Box 6, Folder 8	Letters from Aemilia Laraçuen, Gr-25-P-1 to Gr-25-P-32d, Aemilia Laraçuen photographs
Box 6, Folder 8	Photographs, Gr-25-P-1, 9 x 9 cm – b/w, Seated at a table in a New York

	Coffee House [Lion Head's Inn], left to right: Robert Graves; Len Lye, Robert Graves's Australian sculptor friend; Beryl Graves, Robert Graves's wife; Owen Lee, Cindy Lee = Aemilia Laraçuen's 1st husband
Box 6, Folder 8	Photographs, Gr-2, 10 x 13 cm – b/w, Same as #1, left to right: Howard Hart, poet; Robert Graves; part of Len Lye
Box 6, Folder 8	Photographs, Gr-25-P-3, 10 x 10 cm – b/w, Sitting on day bed in Aemilia Laraçuen's NY apartment, left to right: Robert Graves, Howard Hart
Box 6, Folder 8	Photographs, Gr-25-P-4, 10 x 13 cm – b/w, Same as #3, left to right: Robert Graves, Owen Lee, Howard Hart
Box 6, Folder 8	Photographs, Gr-25-P-5a, 9 x 9 cm – b/w, At Ava Gardner's NY place, Standing in front of a folding screen Robert Graves, Ava Gardner, actress
Box 6, Folder 8	Photographs, Gr-25-P-5b, 9 x 9 cm – b/w, At Ava Gardner's NY place, Standing Ava, Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-5c, 9 x 9 cm – b/w, At Ava Gardner's NY place, Seated in front of fireplace Robert Graves, Ava
Box 6, Folder 8	Photographs, Gr-25-P-5d, 9 x 9 cm – b/w, At Ava Gardner's NY place, Robert Graves standing behind a seated Ava
Box 6, Folder 8	Photographs, Gr-25-P-5e, 9 x 9 cm – b/w, At Ava Gardner's NY place, Robert Graves holding Ava up in his arms
Box 6, Folder 8	Photographs, Gr-25-P-6, 9 x 9 cm – b/w, Outside at the Graves' house by the Cala, Robert Graves; Gina Lollabrigida, actress
Box 6, Folder 8	Photographs, Gr-25-P-7a, 8 x 7 cm – b/w, Around the World in 80 Days – play staged on Robert Graves's Birthday –Deya, Robert Graves in centre
Box 6, Folder 8	Photographs, Gr-25-P-7b, 9 x 14 cm – b/w, As in 7a, left to right: ?, Alston Anderson, Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-8, 9 x 9 cm – b/w, Robert Graves seated outside, trying to look "Mexican" for Aemilia Laraçuen
Box 6, Folder 8	Photographs, Gr-25-P-9, 5 x 5 cm – b/w, Head and shoulders London studio shot? of Sonja Guy, BOAC, airline hostess
Box 6, Folder 8	Photographs, Gr-25-P-10a, 8 x 9 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. left to right: Ralph Jacobs; Robert Graves; ?; ?
Box 6, Folder 8	Photographs, Gr-25-P-10b, 8 x 9 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. Harvey Natusou?; Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-10c, 8 x 9 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. Harvey Natusou?;

	Emily Reno Johnson; Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-10d, 8 x 7 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. left to right: Harvey Natusou?; Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-10e, 8 x 7 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. Robert Graves; ?; ?
Box 6, Folder 8	Photographs, Gr-25-P-10f, 8 x 7 cm – b/w, Aemilia Laraçuen's Thieves costume party at N.Y. studio of Lee Bonteceau, sculptress. ?; Robert Graves; ?
Box 6, Folder 8	Photographs, Gr-25-P-11, 9 x 9 cm – b/w, Seated at a table (Deya?), left to right: Idries Shah; his wife Kashfi
Box 6, Folder 8	Photographs, Gr-25-P-12, 8 x 8 cm – b/w, Standing outside (Deya), left to right: Idries Shah; Esteban Francais (Francis?), NY set designer
Box 6, Folder 8	Photographs, Gr-25-P-13, 10 x 13 cm – b/w, In Aemilia Laraçuen's NY studio, left to right: Aemilia Laraçuen; Lina ?
Box 6, Folder 8	Photographs, Gr-25-P-14, 8 x 11 cm – b/w, At the Cala, Deya, left to right: Robert Graves?, Aemilia Laraçuen
Box 6, Folder 8	Photographs, Gr-25-P-15, not sent
Box 6, Folder 8	Photographs, Gr-25-P-16, 9 x 9 cm – colour, Puerto Vallarta, seated, left to right: Aemilia Laraçuen; Robert Graves; ?
Box 6, Folder 8	Photographs, Gr-25-P-17a, 9 x 9 cm – colour, At "Jungle" Jim Heltzel's casa, Puerto Vallarta, left to right: Robert Graves; Jim Heltzel
Box 6, Folder 8	Photographs, Gr-25-P-17b, 9 x 9 cm – colour, At "Jungle" Jim Heltzel's casa, Puerto Vallarta, Robert Graves; Jim Heltzel
Box 6, Folder 8	Photographs, Gr-25-P-17c, 9 x 9 cm – colour, At "Jungle" Jim Heltzel's casa, Puerto Vallarta, Jim Heltzel; Robert Graves; John Barrymore, Jr.
Box 6, Folder 8	Photographs, Gr-25-P-18, not sent
Box 6, Folder 8	Photographs, Gr-25-P-19, 9 x 9 cm – colour, Puerto Vallarta, reclining, Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-20, 8 x 8 cm – b/w, Seated at Aemilia Laraçuen's house in Chelsea, Alan Sillitoe, with Robert Graves in background
Box 6, Folder 8	Photographs, Gr-25-P-21a, 9 x 9 cm – b/w, At Sonja Guy's, standing, left to right: Ruth Fainlight (Alan Sillitoe's wife); Alan Sillitoe
Box 6, Folder 8	Photographs, Gr-25-P-21b, 9 x 9 cm – b/w, At Sonja Guy's, seated, left to right: Alan Sillitoe, Ruth Fainlight
Box 6, Folder 8	Photographs, Gr-25-P-22, 6 x 11 cm – b/w, Standing in front of Aemilia

	Laraçuen's "House" 1964, Robert Graves as "Pancho Villa"
Box 6, Folder 8	Photographs, Gr-25-P-23, 9 x 9 cm – b/w, Standing, in Deja?, left to right: ?; William Graves; Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-24, 9 x 12 cm – b/w, Head and shoulders, Oct. 28, 1965, left to right: Aemilia Laraçuen, Ruth Fainlight
Box 6, Folder 8	Photographs, Gr-25-P-25, 9 x 14 cm – b/w, At Sevilla, August 1963, left to right: ?; ?; Kashfi; Idries Khan; ?
Box 6, Folder 8	Photographs, Gr-25-P-26, 9 x 9 cm – colour, Puerto Vallarta, seated, Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-27, 9 x 9 cm – colour, Puerto Vallarta, seated, Robert Graves
Box 6, Folder 8	Photographs, Gr-25-P-28, 9 x 9 cm – b/w, Seated outside, Idries Shah
Box 6, Folder 8	Photographs, Gr-25-P-29, 9 x 12 cm – b/w, Seated, reading book, Oct 28, 1965, left to right: Ruth Fainlight; Aemilia Laraçuen
Box 6, Folder 8	Photographs, Gr-25-P-30, 9 x 12 cm – b/w, Seated, Oct 28, 1965, left to right: Aemilia Laraçuen; Ruth Fainlight
Box 6, Folder 8	Photographs, Gr-25-P-31, 9 x 9 cm – b/w, Seated, left to right: Robert Graves; Sally Chilver (RG's niece, Dean of Women – University of London)
Box 6, Folder 8	Photographs, Gr-25-P-32a, 9 x 13 cm – b/w, Reclining on ground, Peter Weismiller, guitarist – Aemilia Laraçuen left Robert Graves to go away with PW
Box 6, Folder 8	Photographs, Gr-25-P-32b, 8 x 8 cm – b/w, Inside, Peter Weismiller
Box 6, Folder 8	Photographs, Gr-25-P-32c, 8 x 8 cm – b/w, Inside, Peter Weismiller
Box 6, Folder 8	Photographs, Gr-25-P-32d, 8 x 8 cm – b/w, Inside, Peter Weismiller
Box 6, Folder 9	Letters from Aemilia Laraçuen, Gr-25- P-33 to Gr-25-P-54, Aemilia Laraçuen photographs
Box 6, Folder 9	Photographs, Gr-25-P-33, 9 x 13 cm – colour, On road, Deya? 1964, left to right, Robert Graves; Idries Shah
Box 6, Folder 9	Photographs, Gr-25-P-34, 7 x 11 cm – b/w, On beach at La Cala, Deya, left to right: Jean Christaens (from Paris); Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-35, 9 x 9 cm – b/w, At London Terminal, December 1964, left to right: Robert Graves; Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-36a, 7 x 10 cm – b/w, Deya?, Ralph Jacobs sitting at table, outside
Box 6, Folder 9	Photographs, Gr-25-P-36b, 7 x 10 cm – b/w, Deya?, sitting on log at the beach
Box 6, Folder 9	Photographs, Gr-25-P-36c, 7 x 9 cm – b/w, Deya?, standing on patio?, Mallorca - cropped

Box 6, Folder 9	Photographs, Gr-25-P-37, 9 x 9 cm – b/w, Dior models just before grand opening, left to right: Marjorie Alston; Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-38a, 7 x 8 cm – b/w, Standing on patio?, Mallorca, Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-38b, 6 x 8 cm – b/w, Seated at table outside, Terrero, Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-39, 9 x 13 cm – colour, Outside, Aemilia Laraçuen with painting of Robert Graves by John Ulbricht
Box 6, Folder 9	Photographs, Gr-25-P-40a, 10 x 10 cm – b/w, In Aemilia Laraçuen's Greenwich Village studio, left to right: Aemilia Laraçuen; De Hirsh Margules; Joyce Windom; Bill Windom; Albert Tucker, Australian painter
Box 6, Folder 9	Photographs, Gr-25-P-40b, 10 x 13 cm – b/w, In Aemilia Laraçuen's Greenwich Village studio, Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-41a, 9 x 9 cm – colour, On the way to Mallorca, pyramids in background, Aemilia Laraçuen seated on a stone block
Box 6, Folder 9	Photographs, Gr-25-P-41b, 9 x 9 cm – colour, On the way to Mallorca, pyramids in background, Aemilia Laraçuen standing on the sand
Box 6, Folder 9	Photographs, Gr-25-P-42, 13 x 18 cm – colour, Outside Aemilia Laraçuen's casa above the Cala, left to right: Aemilia Laraçuen; Robert Graves, 2 copies
Box 6, Folder 9	Photographs, Gr-25-P-43, 10 x 15 cm – colour, In Aemilia Laraçuen's N.Y. apartment, Aemilia Laraçuen with 2 dogs
Box 6, Folder 9	Photographs, Gr-25-P-44, 11 x 15 cm – sepia, Robert Graves with daughter Lucia on his shoulder
Box 6, Folder 9	Photographs, Gr-25-P-45, 9 x 14 cm – b/w, Robert Graves holding son William
Box 6, Folder 9	Photographs, Gr-25-P-46, 20 x 25 cm – colour, Deya, Mallorca, left to right: Robert Graves; Aemilia Laraçuen
Box 6, Folder 9	Photographs, Gr-25-P-47, 18 x 23 cm – b/w, Deya Museum poetry reading, 1965, Robert Graves
Box 6, Folder 9	Photographs, Gr-25-P-48, 18 x 24 cm – b/w, In garden, Robert Graves facing camera, Robert Graves's daughter Jennie leaning on stone wall, back to camera
Box 6, Folder 9	Photographs, Gr-25-P-49, 18 x 24 cm – b/w, Head and Shoulders, 1966, RG
Box 6, Folder 9	Photographs, Gr-25-P-50, 22 x 27 cm – b/w, Head and Shoulders, Credit H. Grossman, Robert Graves
Box 6, Folder 9	Photographs, Gr-25-P-51, 9 x 9 cm – b/w, unidentified – Deya?
Box 6, Folder 9	Photographs, Gr-25-P-52, 9 x 9 cm – b/w, unidentified – Robert Graves about to enter Land Rover in Deya? Other people already in vehicle obscured by

	windshield
Box 6, Folder 9	Photographs, Gr-25-P-53, 9 x 9 cm – b/w, unidentified – Robert Graves on street in Deya?
Box 6, Folder 9	Photographs, Gr-25-P-54, 10 x 14 cm – b/w, Robert Graves with cigar, holding object December 1960, sent by Idries Shah to Robert Graves, and from Robert Graves to Aemilia Laraçuen
Box 6, Folder 10	Letters from Aemilia Laraçuen, Gr-25, Aemilia Laraçuen other material, includes adoption papers, photocopies, poems and notes, correspondence
Box 6, Folder 10	Other Material, Gr-25, Film Negative, Deya, at house rented for them by Robert Graves, Lee Bonteceau, Canadian? painter sitting, Aemilia Laraçuen standing in the doorway
Box 6, Folder 10	Other Material, Gr-25, Adoption Papers, Aemilia Laraçuen and Kashfi Shah - adopting each other as sisters, Aemilia Laraçuen and Idries Shah – adopting each other as brother/sister, - dated July 31 1963, witnessed by Helen Morningstar, Robert Graves, Aemilia Laraçuen adopted by Alan Sillitoe as sister, with seal, Aemilia Laraçuen, Ruth Fainlight as sister, photocopy, - dated December 26, 1964, witnessed by Howard Hart
Box 6, Folder 10	Other Material, Gr-25, Copies, Photocopy of Aemilia Laraçuen and Ralph Jacobs in the doorway of Aemilia Laraçuen's casa "Withering Heights", Photocopy of Aemilia Laraçuen's head and shoulder drawing of Robert Graves 1966, Colour laser copy of Robert Graves photograph, signed – at Deya Museum poetry reading 1965
Box 6, Folder 10	Other Material, Gr-25, Holograph Poems and Fragments – by Robert Graves, "A Lizard ..." - fragment, "Loving True, Flying Blind" – Deya 1965, photocopy of 6 poems and notes
Box 6, Folder 10	Other Material, Gr-25, Correspondence, Note from Robert Graves March 13, 1965, hls, with envelope, from Robert Graves July 30, 1965 "My favourite letter", Nov 6th 1965, Nov 26 1967, hls from Ruth Fainlight December 5th '69
Box 6, Folder 11	Letters from Aemilia Laraçuen, Gr-25, additional photographs
Box 6, Folder 11	Photographs, Gr-25-P-55a, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55b, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun,
Box 6, Folder 11	Photographs, Gr-25-P-55c, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working

Box 6, Folder 11	Photographs, Gr-25-P-55d, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55e, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves standing outside
Box 6, Folder 11	Photographs, Gr-25-P-55f, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves standing outside
Box 6, Folder 11	Photographs, Gr-25-P-55g, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55h, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves standing outside – to waist
Box 6, Folder 11	Photographs, Gr-25-P-55i, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves outside his home
Box 6, Folder 11	Photographs, Gr-25-P-55j, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55k, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55l, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated inside at table, working
Box 6, Folder 11	Photographs, Gr-25-P-55m, 6 x 9 cm – b/w, all taken by Owen Lee, Aemilia Laraçuen's 1st husband, in 1961 at Canellun, Robert Graves seated on wall, with child standing
Box 6, Folder 11	Additional Material, Gr-25, photocopies of correspondence Robert Graves to AE, 3 letters 1964-65, - 1st letter also has holo. poem
Box 6, Folder 11	Additional Material, Gr-25, holo. poem, photocopy of 2 poems incl. above
Box 6, Folder 11	Letters from Aemilia Laraçuen, Gr-25, additional negatives
Box 6	Letters from Aemilia Laraçuen, Gr-25, loose envelopes, folders
Box 6	Letters to John Auerbach, 1956-1986, Gr-27
Box 6, Folder 12	Letters to John Auerbach, Gr-27-1 to Gr-27-25
Box 6, Folder 12	Letters to John Auerbach, Gr-27-1, typed letter signed, A.P. Watt & Son to John Auerbach, 11 Dec. 1956, 01 Envelope 11.XII.56
Box 6, Folder 12	Letters to John Auerbach, Gr-27-2 to Gr-27-3, autograph letter signed, Robert

	Graves to John Auerbach, n.d., 02 Envelope 10-1-57
Box 6, Folder 12	Letters to John Auerbach, Gr-27-4, autograph letter signed, Robert Graves to John Auerbach, Nov 5
Box 6, Folder 12	Letters to John Auerbach, Gr-27-5, autograph letter signed, Robert Graves to John Auerbach, Jan 30, 03 Envelope
Box 6, Folder 12	Letters to John Auerbach, Gr-27-6, autograph letter signed, Robert Graves to John Auerbach, July 12 1958, 04 Envelope 21-7-58
Box 6, Folder 12	Letters to John Auerbach, Gr-27-7, autograph letter signed, Robert Graves to Irene Auerbach, Dec 18 1958
Box 6, Folder 12	Letters to John Auerbach, Gr-27-8, autograph letter signed, Robert Graves to John Auerbach, Dec 22 1958, 05 Envelope
Box 6, Folder 12	Letters to John Auerbach, Gr-27-9 to Gr-10, autograph letter signed, Robert, Beryl, and others to John Auerbach; 18/I verso, Aerogram 19-1-59
Box 6, Folder 12	Letters to John Auerbach, Gr-27-11 to Gr-12, autograph letter signed, Beryl to Irene Auerbach, 27th Ja [1959?], 06 Envelope 28.I [59?]
Box 6, Folder 12	Letters to John Auerbach, Gr-27-13, autograph letter signed, BG to Irene Auerbach, n.d.
Box 6, Folder 12	Letters to John Auerbach, Gr-27-14, typed letter signed, Beryl & autograph letter signed Robert to John Auerbach, February 5 [1959], 07 Envelope
Box 6, Folder 12	Letters to John Auerbach, Gr-27-15, autograph letter signed, Robert & 11 lines As Beryl to John Auerbach, March 8 1959, 08 Envelope, 9 Mar [?9]
Box 6, Folder 12	Letters to John Auerbach, Gr-27-16, autograph letter signed Robert & 15 lines As Beryl to John Auerbach, March 22 1959, 09 Envelope, 25 March 59
Box 6, Folder 12	Letters to John Auerbach, Gr-27-17, typed letter signed, A.P. Watt & Son to Mrs. Ruth Auerbach, 2nd April, 1959
Box 6, Folder 12	Letters to John Auerbach, Gr-27-18, Israeli document typed in Hebrew dated 13.2.1959 stamped 15.2.59
Box 6, Folder 12	Letters to John Auerbach, Gr-27-19, Carbon copy of a letter typed dated 25.4.59 in Hebrew, stamped 26.4.59
Box 6, Folder 12	Letters to John Auerbach, Gr-27-20 to Gr-21, autograph letter signed, Robert Graves to I & John Auerbach, May 11th 1959, 010 Envelope
Box 6, Folder 12	Letters to John Auerbach, Gr-27-22, autograph letter signed, Robert Graves to John Auerbach, July 12 195[9?], 011 Envelope
Box 6, Folder 12	Letters to John Auerbach, Gr-27-23, typed letter signed, BG to I and John Auerbach, July 16 [1959?], 012 Envelope, 27.7.59
Box 6, Folder 12	Letters to John Auerbach, Gr-27-24, autograph letter signed, Robert Graves to J & Irene Auerbach, n.d., 013 Envelope, 19 Oct. 1959

Box 6, Folder 12	Letters to John Auerbach, Gr-27-25, autograph letter signed, Robert Graves to J & Irene Auerbach, Nov 16 [1959]
Box 6, Folder 13	Letters to John Auerbach, Gr-27-26 to Gr-27-50
Box 6, Folder 13	Letters to John Auerbach, Gr-27-26 to Gr-27, autograph letter signed, Robert to I & John Auerbach, March 11, 1960, typed letter signed BG to Irene Auerbach, March 14th, 014 Envelope, 21.4.60
Box 6, Folder 13	Letters to John Auerbach, Gr-27-28, autograph letter signed, Robert Graves to J & Irene Auerbach, June 4 1960, 015 Envelope, 6 Jun. 60
Box 6, Folder 13	Letters to John Auerbach, Gr-27-29 to Gr-30, autograph letter signed, Robert Graves to J & Irene Auerbach, Sep 13 1960
Box 6, Folder 13	Letters to John Auerbach, Gr-27-31 to Gr-32, autograph letter signed, Robert Graves to John Auerbach, Dec 30 1960, 016 Envelope, 1 ENE 1961
Box 6, Folder 13	Letters to John Auerbach, Gr-27-33, autograph letter signed, Robert Graves to John Auerbach, May 31 1961, 017 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-34 to Gr-35, autograph letter signed, Robert Graves to John Auerbach, Nov 27 [1961], 018 Envelope, 28 Nov 1961
Box 6, Folder 13	Letters to John Auerbach, Gr-27-36, autograph letter signed, Robert Graves to John Auerbach, Jan 10 1962, 019 Envelope, 10??
Box 6, Folder 13	Letters to John Auerbach, Gr-27-37, autograph letter signed, Robert Graves to John Auerbach, Feb. 21 1962, 020 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-38, autograph letter signed, Robert Graves to John Auerbach, Sept. 25 1962, 021 Envelope, 2.10.62
Box 6, Folder 13	Letters to John Auerbach, Gr-27-39, autograph letter signed, Robert Graves to John Auerbach, Jan 5 1963, 022 Envelope, 7 EN?
Box 6, Folder 13	Letters to John Auerbach, Gr-27-40, autograph letter signed, Robert Graves to John Auerbach, Jan 12, 1963, 023 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-41, autograph letter signed, Robert Graves to John Auerbach, March 26, 1963, 024 Envelope, 26 Mar 63
Box 6, Folder 13	Letters to John Auerbach, Gr-27-42, autograph letter signed, Robert Graves to John Auerbach, May 20 [1963], 025 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-43, autograph letter signed, Robert Graves to John Auerbach, n.d., 026 Envelope, 22 Oct. 1963
Box 6, Folder 13	Letters to John Auerbach, Gr-27-44, autograph letter signed, Robert Graves to John Auerbach, Dec 16 1963, 027 Envelope, 18 Dec 63
Box 6, Folder 13	Letters to John Auerbach, Gr-27-45, autograph letter signed, Robert Graves to John Auerbach, Jan 16 1964, 028 Envelope, 17 Jan 1964
Box 6, Folder 13	Letters to John Auerbach, Gr-27-46, autograph letter signed, Robert Graves to

	John Auerbach, May 19 1964, 029 Envelope, 18 May 6?
Box 6, Folder 13	Letters to John Auerbach, Gr-27-47, autograph letter signed, Robert Graves to John Auerbach, July 1 1964, 030 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-48, autograph letter signed, Robert Graves to John Auerbach, Aug 15 1964, 031 Envelope
Box 6, Folder 13	Letters to John Auerbach, Gr-27-49, autograph letter signed, Robert Graves to John Auerbach, n.d., 032 Envelope, 21 Nov 1964
Box 6, Folder 13	Letters to John Auerbach, Gr-27-50, autograph letter signed, Robert Graves to John Auerbach, Ap 30 1965, 033 Envelope, 3.5.65
Box 6, Folder 14	Letters to John Auerbach, Gr-27-51 to Gr-27-76
Box 6, Folder 14	Letters to John Auerbach, Gr-27-51, autograph letter signed, Robert Graves to John Auerbach, Aug 29, 1965, 034 Envelope, 5.9.65
Box 6, Folder 14	Letters to John Auerbach, Gr-27-52, autograph letter signed, Robert Graves to John Auerbach, Feb 28 1966, 035 Envelope, 13.3.66
Box 6, Folder 14	Letters to John Auerbach, Gr-27-53 to Gr-54, autograph letter signed, Robert Graves to John Auerbach, Aug 6 1966, 036 Envelope, 11.8.66
Box 6, Folder 14	Letters to John Auerbach, Gr-27-55, autograph letter signed, Robert Graves to John Auerbach, Dec. 14 1966, 037 Envelope, 16. Dec. 66
Box 6, Folder 14	Letters to John Auerbach, Gr-27-56, autograph letter signed, BG to John Auerbach, Jan 6 1967, 038 Envelope with note by John Auerbach, 11.1.67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-57, autograph letter signed, Robert Graves to John Auerbach, Feb. 6, 1967, 039 Envelope, 7 Feb. 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-58, autograph letter signed, Robert Graves to John Auerbach, Feb 27, 1967, 040 Envelope, 27 Feb 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-59 to Gr-60, autograph letter signed, Robert Graves to John Auerbach, March 3, 1967, 041 Envelope, ? 3, 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-61 to Gr-62, autograph letter signed, Robert Graves to John Auerbach, March 21 1967, 042 Envelope, 3 Apr 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-63 to Gr-64, autograph letter signed, Robert Graves to John Auerbach, June 7, 1967, 043 Envelope, 12 Jun 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-65, autograph letter signed, Robert Graves to John Auerbach, July 14 1967, 044 Envelope
Box 6, Folder 14	Letters to John Auerbach, Gr-27-66, autograph letter signed, Robert Graves to John Auerbach, Sept. 17 1967, 045 Envelope, 19 Sep 77
Box 6, Folder 14	Letters to John Auerbach, Gr-27-67, autograph letter, Robert Graves to John Auerbach, Sep 29, 1967, 046 Envelope, 20 OT 67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-68, autograph letter signed, Robert Graves to

	John Auerbach, Dec 12th, 1967, 047, typed letter signed from Robert Graves's NY agent to Robert Graves, 6 Dec, 1967 returning John Auerbach's ms, 048 Envelope note by John Auerbach, 17.12.67
Box 6, Folder 14	Letters to John Auerbach, Gr-27-69 to Gr-70, autograph letter signed, Robert Graves to John Auerbach, Dec 29 1967, 049 Envelope, 5.1.68
Box 6, Folder 14	Letters to John Auerbach, Gr-27-71, autograph letter signed, Robert Graves to John Auerbach, Feb 27, 1968, 050 Envelope, 28 Feb 68
Box 6, Folder 14	Letters to John Auerbach, Gr-27-72 to Gr-73, autograph letter signed, Robert Graves to John Auerbach, July 27, 1968, 051 Envelope
Box 6, Folder 14	Letters to John Auerbach, Gr-27-74, autograph letter signed, Robert Graves to John Auerbach, Nov 2, 1968, 052 Envelope, 4 Nov [68]
Box 6, Folder 14	Letters to John Auerbach, Gr-27-75 to Gr-76, autograph letter signed, Robert Graves to John Auerbach, Apr 13, 1969, 053 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27-77 to Gr-27-97
Box 6, Folder 15	Letters to John Auerbach, Gr-27-77 to Gr-78, autograph letter signed, Robert Graves to John Auerbach, May 10, 1969, 054 Envelope, 10 Jun 69
Box 6, Folder 15	Letters to John Auerbach, Gr-27-79, autograph letter signed, Robert Graves to John Auerbach, March 4, 1970, 055 Envelope, 5 Mar 70
Box 6, Folder 15	Letters to John Auerbach, Gr-27-80, autograph letter signed, Robert Graves to John Auerbach, Feb 16, 1971, 056 Envelope, 16 Feb 71
Box 6, Folder 15	Letters to John Auerbach, Gr-27-81, autograph letter, Robert Graves to John Auerbach, June 4, 1971, 057 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27-82, autograph letter signed, Robert Graves to John Auerbach, Aug 23, 1971, 058 Envelope, 24 AGO 71
Box 6, Folder 15	Letters to John Auerbach, Gr-27-83 to Gr-84, autograph letter signed, Robert Graves to John Auerbach, Jan 1 1972, 059 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27-85, autograph letter signed, Robert Graves to John Auerbach, Jan 29, 1972, 060 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27-86, autograph letter signed, Robert Graves to John Auerbach, Nov 2 1972, 061 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27-87, autograph letter signed, Robert Graves to John Auerbach, n.d., 062 autograph letter signed, BG to John Auerbach, April 29th '74, 063 Envelope, 30 ABR 74
Box 6, Folder 15	Letters to John Auerbach, Gr-27-88, autograph letter signed, BG to John Auerbach, June 3rd 1974, 064 Envelope, 4 June 74
Box 6, Folder 15	Letters to John Auerbach, Gr-27-89, typed letter signed, BG to John Auerbach, July 8th, 065 Envelope, 8 Jul 7[4]?

Box 6, Folder 15	Letters to John Auerbach, Gr-27-90, autograph letter signed, Robert & Beryl (RG's hand) to John Auerbach, n.d., 066 Envelope, 17 DIC 74
Box 6, Folder 15	Letters to John Auerbach, Gr-27-91 to Gr-92, autograph letter signed, Robert Graves to John Auerbach, n.d., & 4 lines s. Beryl, 067 Envelope
Box 6, Folder 15	Letters to John Auerbach, Gr-27- 93, autograph letter signed, BG to John Auerbach, May 10 1975, 068 verso, Aerogram, 12 May 75
Box 6, Folder 15	Letters to John Auerbach, Gr-27-94, typed letter signed, Robert Graves to John Auerbach, Feb 6th 1976, 069 verso, Aerogram, 7 Feb 76
Box 6, Folder 15	Letters to John Auerbach, Gr-27-95, autograph letter signed, BG to John Auerbach, Aug 5, 070 verso, Aerogram?? 77
Box 6, Folder 15	Letters to John Auerbach, Gr-27-96 to Gr-97, autograph letter signed, BG to John Auerbach, 7/1/86, 071 Envelope, 8.1.86, 072 Envelope with no matching letter, 31 ENE 61 addressed to John & Irene Auerbach
Box 6, Folder 16	Letters to John Auerbach, Gr-27-98 to Gr-27-111
Box 6, Folder 16	Letters to John Auerbach, Gr-27-98, typed letter signed, John Auerbach to Univ. of Victoria Librarian, Feb 6th 1989, 073 Memo to Howard Gerwing from Marnie Swanson, n.d.
Box 6, Folder 16	Letters to John Auerbach, Gr-27-99, typed letter, copy Howard Gerwing to John Auerbach, March 20, 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-100, typed letter signed, John Auerbach to H. Gerwing? 1989, 074 Photocopy of one Robert Graves letter, 075 Envelope, 29 March 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-101, A memo Howard Gerwing to Marnie Swanson, 6 April 89
Box 6, Folder 16	Letters to John Auerbach, Gr-27-102, A memo Marnie Swanson to HG, n.d.
Box 6, Folder 16	Letters to John Auerbach, Gr-27-103, typed letter signed, (copy) HG to John Auerbach, April 18, 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-104, typed letter signed, John Auerbach to HG, April 23, [1989], 076 Envelope, April 24, 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-105, A memo HG to Marnie Swanson, 4 May '89 (Initialed "OK" by MS)
Box 6, Folder 16	Letters to John Auerbach, Gr-27-106, typed letter (copy) HG to John Auerbach, May 15, 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-107, autograph letter signed John Auerbach to HG, May 20th 89, 077 verso, Aerogram, 22 May 1989
Box 6, Folder 16	Letters to John Auerbach, Gr-27-108, Large Envelope for collection of Robert Graves letters, May 23, 1989

Box 6, Folder 16	Letters to John Auerbach, Gr-27-109, autograph letter signed, John Auerbach to HG, 25/V/89, 078 verso, Aerogram, n.d.
Box 6, Folder 16	Letters to John Auerbach, Gr-27-110, Memo to Chris [Petter] n.d.
Box 6, Folder 16	Letters to John Auerbach, Gr-27-111, Invoice (typed copy) US \$1,000, June 5th, 1989
Box 7	Photocopies
Box 7	Photocopies of Robert Graves correspondence

Accession No. 1976-004

1943-1944

1 File

Note: This accession was integrated with Acc. 1969-003 (5.3)

Accession No. 1977-002

1963-1966

1 File

Note: This accession was integrated with Acc. 1969-003 (5.7-5.22, 6.1-6.11)

Accession No. 1977-006

1964-1970

1 File

Note: This accession was integrated with Acc. 1969-003 (6.5)

Accession No. 1977-007

1934-1972

1 File

Note: This accession was integrated with Acc. 1969-003 (5.4)

Accession No. 1977-043

1965

1 File

Note: This accession was integrated with Acc. 1969-003 (5.7-5.22, 6.1-6.11)

Accession No. 1977-066

1962

1 File

Note: This accession was integrated with Acc. 1969-003 (5.5)

Accession No. 1984-003

1972

1 File

Note: This accession was integrated with Acc. 1969-003 (4.10)

Accession No. 1991-035

1969

1 File

Note: This accession was integrated with Acc. 1969-003 (5.14)

Accession No. 2002-030

1975

3 Files

Box 6

Bill Thomas Photographs at Robert Graves 80th Birthday Party

Box 6, Folder 17	Photograph by Bill Thomas, #1, Robert Graves in car (back view)
Box 6, Folder 17	Photograph by Bill Thomas, #2, Trolley car (in Deya?)
Box 6, Folder 17	Photograph by Bill Thomas, #3, Martin ? standing in front of a wall with plaque
Box 6, Folder 17	Photograph by Bill Thomas, #4, Robert Graves, Robin Skelton standing in front of a shop
Box 6, Folder 17	Photograph by Bill Thomas, #5, Robert Graves standing in doorway of a shop
Box 6, Folder 17	Photograph by Bill Thomas, #6, Youth, Robert Graves, Robin Skelton standing in front of a wall
Box 6, Folder 17	Photograph by Bill Thomas, #7, Young woman with guitar, Robert Graves, young woman
Box 6, Folder 17	Photograph by Bill Thomas, #8, Young woman with guitar, Robert Graves, young woman
Box 6, Folder 17	Photograph by Bill Thomas, #9, Young woman with guitar, Robert Graves, young woman
Box 6, Folder 17	Photograph by Bill Thomas, #10, Robert Graves, head and shoulders
Box 6, Folder 17	Photograph by Bill Thomas, #11, Robert Graves, head and shoulders
Box 6, Folder 17	Photograph by Bill Thomas, #12, Harbour (Deja?)
Box 6, Folder 17	Photograph by Bill Thomas, #13, Robert Graves seated on bench with a woman
Box 6, Folder 17	Photograph by Bill Thomas, #14, Gnarled tree (olive?)
Box 6, Folder 17	Photograph by Bill Thomas, #15, Gnarled tree (olive?)
Box 6, Folder 17	Photograph by Bill Thomas, #16, Youth, Bill Thomas, Robert Graves, woman
Box 6, Folder 17	Photograph by Bill Thomas, #17, Robert Graves seated on bench
Box 6, Folder 17	Photograph by Bill Thomas, #18, Robert Graves seated on bench with 2 women
Box 6, Folder 17	Photograph by Bill Thomas, #19, Robin Skelton standing next to (rock sculpture?)
Box 6, Folder 17	Photograph by Bill Thomas, #20, Robin Skelton, Robert Graves, youth
Box 6, Folder 17	Photograph by Bill Thomas, #21, Man, Robin Skelton, Bill Thomas, Robert Graves
Box 6, Folder 17	Photograph by Bill Thomas, #22, Youth, Robert Graves, Robin Skelton,

woman

Box 6, Folder 17	Photograph by Bill Thomas, #23, Robert Graves, Robin Skelton
Box 6, Folder 17	Photograph by Bill Thomas, #24, Robin Skelton, Robert Graves, youth
Box 6, Folder 17	Photograph by Bill Thomas, #25, Robin Skelton, Robert Graves, youth
Box 6, Folder 17	Photograph by Bill Thomas, #26, Youth, Robert Graves, Robin Skelton on steps
Box 6, Folder 17	Photograph by Bill Thomas, #27, Man, Robin Skelton, Robert Graves, with youth in front
Box 6, Folder 17	Photograph by Bill Thomas, #28, Youth, Robin Skelton, Robert Graves
Box 6, Folder 17	Photograph by Bill Thomas, #29, Robert Graves, youth, man
Box 6, Folder 17	Photograph by Bill Thomas, #30, Woman, man, youth, Robert Graves, Robin Skelton
Box 6, Folder 17	Photograph by Bill Thomas, #31, Robert Graves seated on bench, man standing
Box 6, Folder 17	Photograph by Bill Thomas, #32, Man, Robert Graves, Robin Skelton
Box 6, Folder 17	Photograph by Bill Thomas, #33, Robin Skelton, youth, Robert Graves
Box 6, Folder 17	Photograph by Bill Thomas, #34, Robert Graves seated on bench
Box 6, Folder 17	Photograph by Bill Thomas, #35, Robert Graves head and shoulders
Box 6, Folder 18	Photograph by Bill Thomas, #36, Robert Graves in doorway?
Box 6, Folder 18	Photograph by Bill Thomas, #37, Woman with guitar, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #38, Woman with guitar, woman, Robert Graves seated
Box 6, Folder 18	Photograph by Bill Thomas, #39, Woman, man, youth, Robert Graves, Robin Skelton
Box 6, Folder 18	Photograph by Bill Thomas, #40, Woman, Robert Graves, other people in background
Box 6, Folder 18	Photograph by Bill Thomas, #41, Part of Robin Skelton, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #42, Man, Robin Skelton, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #43, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #44, Robin Skelton, Robert Graves on street
Box 6, Folder 18	Photograph by Bill Thomas, #45, Part of Robin Skelton, Robert Graves on path
Box 6, Folder 18	Photograph by Bill Thomas, #46, Part of Robin Skelton?, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #47, Woman, man, Robert Graves seated, man standing
Box 6, Folder 18	Photograph by Bill Thomas, #48, Robert Graves seated, Beryl Graves standing, other people in background
Box 6, Folder 18	Photograph by Bill Thomas, #49, Robert Graves seated, 2 men standing

Box 6, Folder 18	Photograph by Bill Thomas, #50, Man, woman, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #51, Man, Robert Graves, Robin Skelton seated at table
Box 6, Folder 18	Photograph by Bill Thomas, #52, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #53, Robert Graves, man, woman, Beryl Graves on driveway
Box 6, Folder 18	Photograph by Bill Thomas, #54, woman, Robert Graves seated on bench, woman standing
Box 6, Folder 18	Photograph by Bill Thomas, #55, Robert Graves seated on bench, young girl standing, trying on Robert Graves's hat
Box 6, Folder 18	Photograph by Bill Thomas, #56, Robert Graves, man woman seated on bench
Box 6, Folder 18	Photograph by Bill Thomas, #57, Robert Graves, woman
Box 6, Folder 18	Photograph by Bill Thomas, #58, woman, Robert Graves seated on bench
Box 6, Folder 18	Photograph by Bill Thomas, #59, Robert Graves seated on bench
Box 6, Folder 18	Photograph by Bill Thomas, #60, Woman, Robert Graves, woman seated on bench
Box 6, Folder 18	Photograph by Bill Thomas, #61, part of Robin Skelton, Robert Graves on path
Box 6, Folder 18	Photograph by Bill Thomas, #62, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #63, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #64, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #65, 2 women, Robert Graves outside shop
Box 6, Folder 18	Photograph by Bill Thomas, #66, man on sidewalk, Robin Skelton, youth, Robert Graves on street
Box 6, Folder 18	Photograph by Bill Thomas, #67, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #68, Youth, Robert Graves, Robin Skelton on street?
Box 6, Folder 18	Photograph by Bill Thomas, #69, Man, Robin Skelton, Bill Thomas, Robert Graves
Box 6, Folder 18	Photograph by Bill Thomas, #70, Youth, Robert Graves, Robin Skelton, woman
Box 6, Folder 19	Photograph by Bill Thomas, #71, Man, woman, youth, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #72, Man, woman, youth, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #73, Robert Graves standing against wall
Box 6, Folder 19	Photograph by Bill Thomas, #74, Robert Graves in sunglasses and hat, 75, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #75, Robert Graves

Box 6, Folder 19	Photograph by Bill Thomas, #76, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #77, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #78, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #79, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #80, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #81, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #82, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #83, Robert Graves, outside, smoking cigar
Box 6, Folder 19	Photograph by Bill Thomas, #84, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #85, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #86, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #87, Robert Graves, outside, smoking cigar
Box 6, Folder 19	Photograph by Bill Thomas, #88, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #89, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #90, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #91, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #92, Robert Graves, outside, smoking cigar
Box 6, Folder 19	Photograph by Bill Thomas, #93, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #94, Robert Graves, outside, smoking cigar
Box 6, Folder 19	Photograph by Bill Thomas, #95, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #96, Robert Graves, outside, seated at table
Box 6, Folder 19	Photograph by Bill Thomas, #97, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #98, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #99, Robert Graves, outside
Box 6, Folder 19	Photograph by Bill Thomas, #100, Beryl Graves with dog
Box 6, Folder 19	Photograph by Bill Thomas, #101, Robert Graves, young girl putting on Robert Graves's hat, man
Box 6, Folder 19	Photograph by Bill Thomas, #102, Man, Robin Skelton, youth, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #103, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #104, Robert Graves
Box 6, Folder 19	Photograph by Bill Thomas, #105, Robert Graves, Robin Skelton seated at table
Box 6, Folder 19	Photograph by Bill Thomas, #106, Robert Graves, Robin Skelton seated at table
Box 6, Folder 19	Photograph by Bill Thomas, negatives of #103-106 plus four other negatives

Accession No. 2002-047

1995

1 File

Box 6

Box 6, Folder 20

Student Essays

White to Black Goddess: a Substantive Inquiry into Robert Graves' A Dream of Hell by V. Angela Bowcott and Janice Halko, typescript photocopy, 20 leaves plus 13 leaves of poems

Accession No. 2002-048

1995

1 File

Box 6

Box 6, Folder 21

Student Essays

Six Letters from Robert Graves to Keidrych Rhys by Troy Harwood-Jones,
typescript photocopy, [2], 32, xiii leaves

Accession No. 2002-049

1995

1 File

Box 6

Student Essays

Box 6, Folder 22

Five Letters of Robert Graves to Arnold Snodgrass by Susan Keelor and Stephen Ranney, typescript photocopy, [1], 16, [1] leaves

Accession No. 2004-014

1961-1969

4 Files

Note: This accession was integrated with Acc. 1969-003 (6.8-6.11)

Accession No. 2005-027

1961-1969

1 File

Note: This accession was integrated with Acc. 1969-003 (6.11)

Accession No. 2009-028

2008

1 File

Box 6

Correspondence with Lionel Harrison

Box 6, Folder 23

Autograph letter signed, 2 l., Robert Graves to Lionel Harrison (faculty member at the University of British Columbia's chemistry department), photocopy

Box 6, Folder 23

Lionel Harrison obituary, photocopy

Box 6, Folder 23

TS, 7 l., *Double star and other verses* by Lionel G. Harrison, photocopy

Accession No. 2010-021

1968

1 Drawing ; 56.5 x 79 cm (sight) in frame 74 x 97.5 x 4 cm

MD (A005e)

Portraits

MD (A005e)

Framed portrait of Robert Graves by John Ulbricht, 1968.

Accession No. 2010-044

2008

1 File

Box 6

Correspondence with Lionel Harrison

Box 6, Folder 24

Autograph letter signed, 2 l., Robert Graves to Lionel Harrison (faculty member at the University of British Columbia's chemistry department), photocopy

Box 6, Folder 24

Lionel Harrison obituary, photocopy

Box 6, Folder 24

TS, 7 l., *Double star and other verses* by Lionel G. Harrison, photocopy

Accession No. 2011-051

1914, 2008

1 File

Box 6

Box 6, Folder 25

Manuscripts

Photocopies of *The Carthusian*, February to June, 1914, Editor: Robert Graves; plus covering tls, 2008

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Graves, Robert, 1895-1985

Graves, Robert, 1895-1985--Correspondence

Graves, Robert, 1895-1985--Portraits

Harrison, Lionel G.

Jepson, Selwyn, 1899-1989

Laraçuen, Aemilia, 1925-2007

Mylett, Andrew

Patai, Raphael, 1910-1996