

FOCUS ON ROBERT GRAVES

GATHERED AT WHILES BY ELLSWORTH MASON FOR ISSUANCE BETIMES BY THE HOFSTRA UNIVERSITY LIBRARY

Number 1, January 1972.

Invocation and Protestation.

The basic fact is hard to believe. At a time when world scholarship is proliferating at a rate never before known, and when literary subjects have fairly well run dry in most fields, there is still very little scholarship on Graves, the greatest poet writing in English, one of the greatest prose writers of all time, one of the few supremely great living writers. The range and variety of his writings, the richness of their background (which Graves documents rather fully as he goes along), and the counter-cultural tendency that frequently characterizes his views, not to mention the sheer bulk of his writings, would supply the life work of a dozen scholars. He cannot, indeed, be mastered over a weekend, and perhaps this is a cause for his neglect, but while their mentors ignore the man, the surge of student interest in Graves is at an all-time high. Graves is consistently ignored by those who award the Nobel and other major international literary prizes, although few writers have ever been more widely translated and his writing of recent years is his best.

The purpose of this publication, which will take a myriad of forms, is to expose the dimensions of this appalling general ignorance, and to develop a fruitful interrelationship between scholars, collectors, and libraries interested in Graves. In the 1960s, substantial bodies of materials were accumulated in private collections and libraries. We will try to establish for the record in various ways (viz., censuses of inscribed copies of titles, summaries of collections, etc.) where important materials are located now.

We will publish tentative, as well as finished, articles on Graves--articles that seek verification of their material by reaction from readers and collectors. We will record prices in the current Graves market, list new publications by and about Graves. We will try to make clear to neophytes the immense importance of private collectors in the intellectual fabric of our culture. We will do everything possible to help organize the body of knowledge about Graves and his writings, and to adumbrate some directions that can be fruitfully explored at this time in literary history.

All of this we hope to do with enjoyment, and in confidence that such activities cannot kill Robert Graves or his writings. This is no single-headed task. Though the compiler-- a Joyce scholar, Graves collector, and librarian--has avenues into all three fields, the knowledge and energy necessary to make this publication a continuing, companionable voice of interchange and friendly exposition, are widely scattered. You will have to feed us information of every kind. You are all free riding on the year's labor that has gone into this issue. Scholars and collectors, of course, never work more than twenty-four hours a day juggling three or four balls at one time. But this is no excuse. The cause is urgent, the rewards direct, and the opportunities unlimited.

I. Scholarship.

--Names and Numbers of All the Scholars.--

There is a clutch of Robert Graves scholars in the Department of English, University of Wisconsin-Parkside (Kenosha). Robert Canary and James Mehoke are both in the process of writing books about Robert Graves, and Prof. Canary's article on the Claudius novels appears below. In addition, Martin Sey-

mour-Smith, a distinguished English writer, and author of the first biographical-critical work to be published on Graves, is visiting professor at the university this year.

Ben Hijmans, whose article is cited in the bibliographical section of this issue, is in the Department of Classics, Florida State University, Tallahassee.

George Stade, author of Robert Graves, is still at Columbia.

Michael Kirkham of Scarboro College, University of Toronto, author of The Poetry of Robert Graves, now working on a book about Laura Riding, says that he plans no further writing on Graves.

William Blissett, University College, University of Toronto, has written interestingly on Graves in the past.

Fred H. Higginson, Chairman of the Dept. of English, Kansas State University (Manhattan) expects a sabbatical leave, in the fall of 1972, to put into final form the second edition of his Graves bibliography.

Fred Higginson and Ellsworth Mason spoke at the University of Tulsa on 11 October 1971 on the bibliography and collecting of Robert Graves, as part of a symposium on literary research.

Robert Canary is circulating a petition at the Chicago annual meeting of the Modern Language Association in December to organize a Graves seminar for the 1972 meeting in New York.

James McKinley of the University of Missouri-Kansas City English Department is compiling a listing of Graves' letters and manuscripts in American public, private, and university libraries, a project which should be helped by the offerings below.

Are there other Graves scholars hiding in the academic bush? If so, let's flush them out.

II. Feature Article.

History and Fantasy in the Claudius Novels.

by Robert H. Canary

All too often, historical novels over-simplify and otherwise distort the facts of history in order to construct tidily dramatic plots in which a swashbuckling hero wins freedom for his people in the last chapter. In I, Claudius, Robert Graves offers us a stuttering narrator-hero, physically weak, who is generally regarded as mentally below par; though in the last chapter he becomes Emperor of Rome, he has done nothing to win this honor for himself. In a sequel, Claudius the God and His Wife Messalina, Claudius is cuckolded, and unable either to restore the Republic or prevent his own murder. That Graves could win both critical and popular acclaim in presenting such a character is surely a tribute to his literary skill. But how does this skill manifest itself? Graves has an admirable prose style, but this is hardly a necessary ingredient for popular success. A careful examination of the two novels shows that he does not provide a unified plot. It suggests, however, that he may be successfully appealing to fantasies more fundamental than those served by more typical historical novels.

Most of the events in I, Claudius are based solidly on ancient sources--principally Suetonius, Tacitus, and Dio Cassius--and follow them carefully. Graves does not choose to seek greater drama by exaggerating his hero's role in those real events. As Graves tells it, Claudius is a passive observer who does little but survive, a difficult enough task in the Rome of his time. Augustus, with only a daughter, Julia, has to seek elsewhere for male successors. His nephew Marcellus and his leading general, Agrippa, die before him; of his three grandsons, Agrippa Postumus (like his mother, Julia) is exiled and disinherited for his dissolute ways, and Gaius and Lucius die. Few of these or subsequent deaths are natural. Of Augustus's two stepsons by his third wife, Livia, Claudius's father dies, and his brother Tiberius becomes Emperor. Neither Tiberius's adopted son, Germanicus (Claudius's brother) nor his son by Julia survive the intrigues of his reign. The two older sons of Germanicus also die, leaving as possible heirs only their younger brother Caligula and his young cousin Tiberius Gemellus (Tiberius's grandson.) Caligula succeeds Tiberius and has his cousin put to death. When Caligula, in his turn is assassinated, Claudius is left as almost the only male member of the family still alive. In the turmoil, some soldiers find him cowering in the palace, and the army proclaims him Emperor, forcing the Senate to follow suit.

The narrative of I, Claudius may be thought of as an attempt to explain how Claudius, the family fool, came to the throne of the Caesars. As such, it must deal with the reigns of three Emperors and the fate of the many potential successors whose death made Claudius's accession possible. As a result, it lacks both an active protagonist and narrative unity; instead, the many separate lines of action are held together by their common relevance to the eventual fate of Claudius.

In the following novel, Claudius the God, as Emperor, Claudius is no longer so passive, even though he is guided by the advice of his freedmen and blind to the infidelities of his wife. He gives directions to his generals and participates himself in the conquest of Britain. He carries out massive engineering projects, like the deep-water harbor at Ostia and two great aqueducts. At home, his ignorance of Messalina's avarice, cruelty, and promiscuity makes him a somewhat awkward narrator for events at Rome, but Graves is able to make comic use of his blindness, and Claudius eventually learns all. Although Messalina's downfall is brought about by his freedmen, Claudius himself is responsible for choosing his niece Agrippina as his next bride and favoring her son Nero as his successor at the expense of his own son, Britannicus. He is naturally unable to narrate his own death, but he foresees it, is ready for it, and knows

what will follow. Graves finishes the story by reprinting accounts from the sources and adding a short sequel giving the later fates of the leading characters.

Yet even as a more active hero Claudius lends unity of viewpoint more than unity of plot to Claudius the God. Before, he was actively concerned in too few events; as Emperor, he is involved in too many. Graves seems to revel in the possibilities for digression that this offers. Chapter 27, for example, contains an account of Claudius's celebration of the Secular Games, references to the recent history of Agrippina, some anecdotes of the childhood of Nero, notes on Claudius's proposed additions to the Latin alphabet, a contest between the Senate and one of Claudius's freedmen, unflattering stories of Roman lawyers, a census, and Claudius's granting of citizenship to southern Gaul. All of these have support in Graves's sources, but their inclusion gives the narrative a miscellaneous character.

Graves's faithfulness to his sources may surprise readers who remember his reputation as an iconoclast. But though no pedant, Graves has always shown a great respect for, almost a love for, facts, while allowing himself great freedom in interpreting them. There is little in his sympathetic portrait of Claudius that would seem radical to modern historians, who have often seen him as an effective Emperor, but it would almost certainly shock the ancient historians who are his sources, for they had a low opinion of Claudius and his reign, reflecting the biases of a Senatorial Order inclined to think the worst of Emperors.

Graves rejects suggestions in the sources that Claudius was lecherous, gluttonous, and bloodthirsty, and defends his motives wherever possible. For example, the sources attribute Claudius's restraint of General Corbulo from attacking the Chaucians to his jealousy and fear. Like most modern historians, Graves sees it as a wise policy of avoiding unnecessary frontier wars, though he does not give Tiberius the benefit of the doubt for a similar restraint exercised over Germanicus.

Graves must take account of Claudius's reputation for foolishness, since his own family clearly thought him weak-minded. Suetonius (Clau iii, 1-2) quotes a letter of Augustus to this effect.^{1**} Claudius himself spoke openly of this problem, claiming that he had feigned stupidity to survive, though Suetonius says (Clau xxxviii, 3) he convinced no one. Graves allows a friend to call Claudius "a fool pretending to be a fool" (CG, p. 18), but devotes I, Claudius to building a character for Claudius capable of the real achievements of his reign. This Claudius is an infirm, naive, fundamentally decent intellectual, retiring by temperament and necessity. His histories of Carthage and of the Etruscans--real works, though unfortunately lost--teach him some general principles of statesmanship, and he has a strong vein of common sense. Ironically, he even writes like a Roman historian. He has a Republican bias, sees history as determined by the personal character of the powerful, quotes omens which inevitably come true, and his portrait of the moral decay of Rome under the Empire is as bleak as that of Tacitus himself.² Though differing in interpretation, Graves thus preserves the tone as well as many of the facts of his sources.

Still, an air of authenticity is not a sufficient substitute for the satisfactions offered by a dramatic hero or a unified plot. To understand the appeal of these novels, we must look further. One possible answer is that readers, as opposed to most critics, often prefer the rapid succession of events that E. M. Forster calls "story" to the ordered unity he calls "plot." This explanation has the moral defect of being condescending and the practical defect of failing to explain the relatively high critical standing of these works among Graves's other novels, several of which are more tightly plotted. A more attractive argument is that these novels do achieve a psychological unity, by appealing to certain basic archetypal patterns.

**Footnotes begin on page 7

The first novel, I, Claudius, is a Cinderella story, and Claudius's helplessness is that of the rejected child, abused and mocked. His protectors are brother-figures--Germanicus, (his real brother) and Agrippa Postumus, who prevents Claudius's tutor from caning him. As he grows older, these protectors are eliminated. As a middle-aged man, he is the butt of Caligula's palace trickery: "Booby traps with buckets of water suspended over doors. And frogs in my bed" (IC, p. 429/375). These schoolboy practical jokes are presided over by Caligula, a school-bully type who roams the streets at night with an early Roman teen-age gang. The sole virtue Claudius can practice is the boy's virtue of loyalty to his friends. Graves may well have been drawing on his own school experience here, rather as George Orwell did for the grim world of 1984.

But the appeal of the Cinderella story--and of such other versions as the Ugly Duckling and all fairy stories featuring the younger son--does not rest on the experiences of boys at boarding school. Infants and young children have an insatiable need for love--perhaps we all do, though we learn to control it--so that most of us have figured ourselves as the rejected or perhaps adopted child. In this connection, it is worth noting the treatment of Claudius's grandmother Livia. This "abominable woman" (IC, p. 14/6) actually gives the first half of I, Claudius some unity, since she is blamed for the death of Claudius's grandfather, father, and son, as well as of Marcellus, Agrippa, Lucius, Gaius, Agrippa Postumus, Augustus himself, and many others. She murders to resist the restoration of the Republic and gain the succession for Tiberius, whom she believes she can control. This treatment goes beyond the sources--particularly in treating Agrippa Postumus as a good youth victimized by Livia--although it is not contradicted by them.

Claudius's father says on his death-bed, "Rome has a severe mother: Lucius and Gaius have a dangerous stepmother" (IC, p. 61/47), and Livia is the wicked stepmother par excellence. She cannot bear to have Claudius in the same room with her; she even prevents him from writing histories of his father and grandfather. But as she loses power--ceases to be an authority-figure--Livia becomes less rejecting and more a protective force. Tiberius is worse after her death than before.

Claudius's real mother, Antonia, regards him as a monster and an affliction. It may also be significant that his first wife, Urganilla, is much larger than he is, and that she comes close to strangling him in his sleep. All of these women are punished in the novel: Livia loses much of her power and foreseeing Claudius as a future emperor, begs him to have her deified, lest she suffer in Hell for her sins. Antonia's other children all perish, and Caligula orders her to commit suicide. Urganilla is put away, although allowed to die a natural death. Even these departures are rejections of a sort, which leave Claudius in the school-situation of Caligula's palace, defended only by his reputation for idiocy.

In a novel dominated by powerful, rejecting women, it is no surprise to find a general rejection of sensuality. All really passionate loves in I, Claudius are preludes to underhanded political intrigues and betrayals. Claudius himself has stable relationships with two prostitutes. Acte and Calpurnia, who seem to be valued primarily for their good sense; passion is not a factor. His true love early in life, a sweet young girl, is murdered shortly before they are to be married. His first two marriages are largely asexual affairs. Urganilla's affections are primarily Lesbian, and he and Aelia "were man and wife only in name" (IC, p. 371/323), although out of political motives she later bears his child. His third marriage, to Messalina, based partly on sexual attraction, although Caligula suggests it, is barely touched on in I, Claudius and otherwise reserved for its sequel.

The passivity of Claudius in this novel recalls the passive character

Graves assumes in his own autobiography, Goodbye to All That. The cruelty of Livia and other women suggests the masochism implicit in the myth of the White Goddess. And the attraction-repulsion in the face of the sensual flesh, so prominent in Graves's poetry, is clearly present here. But one cannot simply assume that the Cinderella story pattern of the novel is a projection of Graves's own psychic needs. Everyone likes to see Cinderella marry the Prince, and two generations of readers have enjoyed seeing Claudius become Emperor. Consciously or unconsciously, Graves has shaped the story of Claudius's youth to fit an archetypal human theme.

The passivity we have noted in I, Claudius appears in Claudius the God as well, despite Claudius's superficially more active role. Where once Claudius was the observer, in this novel he is the victim, and the theme of the novel is betrayal.³ Claudius's friend Herod Agrippa warns him, "Never trust your most grateful freedman, your most intimate friend, your dearest child, the wife of your bosom, or the ally joined to you by the most sacred oath" (CG, p. 158). Claudius later responds that he will trust no one but "Messalina, Vitellius, Rufrius, and my old school-fellow," Herod himself (CG, p. 224). But Messalina cuckolds him; Vitellius is an opportunistic flatterer; Rufrius joins a conspiracy against him; and his friend and ally Herod tries to raise the East against Rome. Claudius has no illusions about Agrippina's character, but his death at her hands is a final betrayal.⁴

Women and sexuality remain evil in Claudius the God, as we can see by comparing the treatment of the two most important betrayals. Herod is classed with "the scoundrels with golden hearts" (CG, p. 17), and the reader is invited to be charmed and amused by his roguery, even as he tries to betray Claudius. But Messalina is "the worst woman in Rome" (CG p. 527), with Agrippina as her only rival for the title.

Although certain elements of the psychological constellation of this novel are carried over from its predecessor, it is clear that we are dealing with a different underlying pattern; Cinderella is not betrayed but lives happily ever-after. We are no longer dealing with the rejected child who finally wins his heart's desire, but with a man who has his heart's desire and is betrayed. To say why this betrayal may be psychologically satisfying, we must first see what desire is being gratified.

The first part of our answer is fairly obvious. Man wishes to be a God, and this is a story of Claudius the God. It is against his own expressed wish that he achieves divinity, but by the end of the novel he is already being publicly worshipped in the provinces; after his death, he was worshipped in Rome. The desire to be a god can be traced to infantile fantasies of omnipotence. Like the Cinderella pattern, the "if-I-were-king" story appears in many variants and has shown enduring appeal. Claudius is king. Moreover, by his own lights he is a god, for judging by his own devout worship of Augustus (CG, pp. 393-94), he believes that the gods are emotional projections of the worshipper but nonetheless genuine, so that a man worshipped as a god is one in fact.⁵

For man to be more than man is traditionally dangerous, an act of hubris, even if one endeavors to avoid it, as Claudius does. His friend Herod who allows a flatterer to address him as God is struck with maggots in the flesh by the jealous God of the Jews. A wealth of references to Christ bring to the novel echoes of another form of godhead betrayed. But it will not do to see Claudius as a Christ figure. He is no Savior, and his betrayal can be emotionally satisfying only if seen as ultimately deserved punishment.

One plausible answer is that in becoming a god, Claudius has occupied the full range of possible authority-figures. He is the head of the State; he is even described as a school-master (CG, pp. 128, 264). Behind all of these figures is that of the father, and in this novel, unlike I, Claudius, Claudius plays the sexual role of the father. The relatively pure dream of omnipotence

is blended with the desire to replace the father and thus colored with Oedipal guilt. In I, Claudius, Claudius achieves the triumph without the guilt of seeking it; in Claudius the God, he must exercise his new powers and be punished for it, if he is to satisfy both the fantasy of power and the need for punishment it produces. One notes again the resemblance to the White Goddess, who offers her devotees the same combination of sexual satisfaction and power followed by betrayal and death.

The well-made plot is not the ultimate in literary art. By being true to the tone and facts of his sources, Graves achieves an air of realism lost in many a carefully-plotted historical novel; by being true to himself, he shapes the Claudius novels into new versions of fantasies as old as man himself. The result has been a critical and popular success, and it detracts nothing from Graves's achievement to find the source of the novels' appeal in basic archetypal patterns. As he wrote of the Goddess, "There is one story, and one story only."

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FOOTNOTES.

1. Graves quotes this in I, Claudius (London, Barker, 1934), pp. 147-48 (hereafter cited as IC, followed by page references in both the Barker edition and the N.Y., Vintage Books, n.d. edition, in this case IC, pp. 147-48/123-24). Claudius the God and His Wife Messalina (hereafter cited as CG) has identical pagination in the N.Y., Smith and Haas, 1935 edition and the N.Y., Vintage Books, n.d. edition.

2. For an argument that the progressive triumph of evil is the organizing principle of the Annals, see Bessie Walker, The Annals of Tacitus (Manchester University Press, 1952), pp. 78-81.

3. George Stade, Robert Graves (New York, Columbia U. 1967), p. 35, says Claudius "does his best to bring Caesardom into disrepute by playing the fool. When the demoralized Romans stand for every one of his antics, no matter how outrageous, he becomes bitter, starts to out-Caligula Caligula, and chooses as his successor Nero." This almost completely inaccurate summary is apparently based not on a reading of Claudius the God, but on Graves's original notions for the novel, recorded in some notes published in But It Still Goes On (London, Cape, 1930), pp. 134-36. Unfortunately for Stade, Graves changed his mind considerably in the novel, abandoning also such notions as a successful attempt to save Britannicus, Claudius's death as a suicide, and Claudius's own authorship of Seneca's "Pumpkinification of Claudius."

4. Graves reprints accounts of Claudius's death by Suetonius, Tacitus, and Dio Cassius, along with Seneca's "Pumpkinification." Graves has Claudius say earlier (CG, p. 518), "I always pictured God as an enormous pumpkin." In "New Light on an Old Murder," Food for Centaurs (New York, Doubleday, 1960), pp. 201-208, Graves suggests that Seneca's Apocolocyntosis does not mean apothecosis by colocynthus (pumpkin) but by colocynthus in the sense of a wild gourd which may have been the poisoning agent used.

In a 1946 essay, "Caenis on Incest, A.D. 75," first printed in Occupation: Writer (New York, Creative Age, 1950; also New York, Universal Library, n.d.), pp. 244-56, Graves suggests that many of the murders of I, Claudius were motivated by a practice of divine incest, started by Augustus fathering Marcellus on his sister Octavia (as Augusta)-- which would explain Augustus's initial choice of Marcellus as his heir. The Claudius story has obviously continued to fascinate Graves.

5. This attitude is rather like Graves's own ambivalent religious views-- see particularly "The Autobiography of Baal" in But It Still Goes On, pp. 161-207. It also suggests the tension in his thought between seeing the poetic trance in psychological or in mythic terms.

The continuing appeal of omnipotence fantasies in literature is obvious, though rarely as blatant in adult literature as in, say, the Superman comics. Science-fiction contains many examples, some of them artistically satisfying as well--see almost any work of Roger Zelazny, such as This Immortal (New York, Ace Books, 1966), Lord of Light (New York, Avon Books, 1967), Isle of the Dead (New York, Ace Books, 1969), or Creatures of Light and Darkness (New York, Doubleday, 1969). After making such comparisons, perhaps it is wise to state again that this analysis is not meant to disparage Grave's achievement; such themes are artistically neutral, and it is their treatment which determines whether they become fine or shoddy art. That they appeal to readers regardless of their artistic merit is simply a fact.

III. Prices.

- Adam's Rib. 1st Eng. \$108 (Cov Gdn 9/70, also 5/71); 1st Amer. \$72 (Cov Gdn 9/70, also 5/71).
- But It Still Goes On. \$110 (J & S 10/70; also 11/71).
- Country Sentiment. \$125 (J & S 10/70; also 11/71); \$85 (West 9/71); \$75 (Edwrds 11/71).
- Fairies and Fusiliers. 1st, \$75 (West 11/70); \$50 (LeVly 12/71); In d.w. \$150 (J & S 11/71).
- Feather Bed. \$265 (J & S 2/71; also 11/71).
- Goliath and David. \$264 (Sthby 12/70); \$530 (Bkwl 4/71); \$375 (Srndpty 7/71). Pres. copies \$480 (Rota 7/70); \$650 (West 11/70).
- Good-Bye to All That. 1st issue \$85 (Cov Gdn 9/70); \$150 (BluHern 10/70); \$145 (J & S 10/70); \$108 (Hfr 11/70); \$75 (Garnett 12/70); \$144 (Bkwl 4/71); \$165 (J & S 11/71).
- John Kemp's Wager, Ltd. \$175 (West 7/70); \$120 (Cov Gdn 9/70); \$285 (J & S 11/71).
- Man Does, Woman Is. Ltd. \$75 (Rchrds 10/70).
- Marmosite's Miscellany. \$84 (Rota 7/70); \$75 (West 2/71); \$125 (J & S 11/71); \$110 (Edwrds 11/71).
- Old Soldier Sahib. 1st Amer., inscr. "Honor, with love from Robert" \$228 (Qrtch 7/70). Same copy offered by Brampton at \$180 on 2/69.
- On English Poetry. \$165 (J & S 11/71).
- Over the Brazier. 1st. \$240 (Rota 7/70); \$600 (Bkwl 7/70); \$432 (Sthby 12/70); \$530 (Dghtn 1/70); \$850 (J & S 2/71); \$450 (Dghtn 6/71) \$325 (LeVly 12/71). 2nd Ed \$350 (J & S 10/70); \$250 (J & S 11/71); All 3 states \$1,350 (J & S 11/71).
- Pier-Glass. \$100 (West 9/71); \$135 (J & S 11/71).
- Poems, 1914-26. \$90 (West 11/70); \$75 (West 1/71).
- Poems, 1914-27. \$250 (West 9/71); \$285 (J & S 11/71).
- Poems, 1926-30. \$75 (West 9/71).
- Poems, 1929. \$84 (Bkwl 4/71); \$112 (LeVly 12/71).
- Poetic Unreason. \$165 (J & S 11/71).
- The Shout. \$144 (Qrtch 7/70); \$85 (Rchrds 10/70); \$125 (J & S 10/70); \$58 (Edwrds 5/71); \$80 (Minkoff 6/71); \$84 (Bkwl 10/70); \$75 (Phnx 9/71); \$100 (Dchns 9/71); \$165 (J & S 11/71); \$125 (Edwrds 11/71).
- Ten Poems More. \$96 (Rota 7/70); \$120 (West 7/70); \$125 (Rchrds 10/70) \$72 (Cov Gdn 5/71); \$65 (Rchrds 7/71).
- To Whom Else. \$85 (BluHern 10/70); \$125 (J & S 10/70); \$90 (West 11/70); \$144 (Qrtch 9/71, also 11/71); \$125 (J & S 11/71).
- Treasure Box. Uninscribed. \$192 (Sthby 12/70); \$900 (Cov Gdn 5/71); \$480 (Bkwl 10/70). Signed Graves only \$225 (Cury 11/70); Pres. Graves to Huxley \$425 (Srndpty 7/71); Pres. by Graves & Nancy \$890 (Cov Gdn 9/70); This same offered by same firm at \$1,200 on 7/70).
- Welchman's Hose. \$90 (West 7/70); \$75 (BluHrn 10/70); \$84 (Hfr 11/70); \$86 (Edwrds 12/70); Signed \$107 (Edwrds 5/71); \$130 (J & S 11/71).
- Whipperginny. \$110 (J & S 10/70, also 11/71).
- Focus, 1-4. \$204 (Cov Gdn 2/71); They offered one for \$264 on 2/70).
- Wilfred Owen - Poems, 1920. 1st. Graves' sig. on fly leaf, \$180 (Rota 7/70).
- The Owl No. 1-2 & Winter Owl. \$100 (Updke 11/70).
- The Owl No. 1, signed all contrib. \$325 (J & S 2/71); \$200 (Rchrds 2/71).
- Ransom-Grace After Meat. \$72 (Cov Gdn 5/71).
- Seizin 1. Riding - Love as Love. \$95 (J & S 10/70); \$84 (Edwrds 5/71)
- Seizin 2. Stein - Acq. w. Description \$125 (Rchrds 10/70); \$120 (Bkwl 4/71).
- Seizin 5. Riding - Though Gently. \$85 (J & S 10/70); \$84 (Bkwl 4/71)
- Seizin 7. Riding - Laura & Francisca. \$85 (J & S 10/70); \$84 (Bkwl 4/71).

Sotheby Auction, May 1971.

#186. Fairies & Fusiliers. \$72.

187. Treasure Box. \$288.

188. Country Sentiment. \$38.

189. Pier-Glass, uncut, in d.w. \$53.

190. Same, not uncut, no d.w. \$24.

191. Feather Bed. No limit. label,
soiled. \$53.

192. Poetic Unreason. \$24.

193. My Head! My Head! \$38.

194. Contemporary Techniques of Poetry
and Another Future of Poetry,
both soiled. \$26.

195. Welchman's Hose. \$62.

196. Poems, 1926-30. \$31.

475. Marmosite's Miscellany. \$72.

476. Same. \$67.

477. Same. \$55.

478. Mrs. Fisher, \$28.

479. Colophon to Love Respelt. \$39.

Sotheby Auction, July 1971 (an unexpected time for a 20th century sale, and prices are disastrous.)

4. The Shout. \$43.

122. The Winter Owl. \$38.

123. Love Respelt. \$24.

360. Country Sentiment. \$24.

361. On English Poetry. \$28.

362. Poems, 1926-30. \$14.

363. Poems, 1938-45. \$12.

366. Colophon to Love Respelt. \$14.

367. Beyond Giving. \$16.

427. Whipperginny. \$28.

428. Poems, 1926-30. \$19.

429. Contemporary Techniques of Poetry
(plus an Edith Sitwell). \$14.

This section will continue to record prices of all Graves books of any significance sold at Sotheby auctions, and all Graves books offered from \$75 up, (but not including prices of specially inscribed copies unless of the greatest interest). Our purpose is to follow the market in basic copies.

We cover regularly catalogs from Ampersand Books/ Blackwell's/ Blue Heron/ Covent Garden/ L.W. Currey/ Deighton, Bell/ Duschnes/ Francis Edwards/ Gotham Book Mart/ J & S Fine Books/ Geo. Minkoff/ Phoenix Book Store/ Wm. Pieper/ Quaritch/ Paul Richards/ Rota/ Serendipity Books/ L. A. Wallrich/ Herbert West. Please report to us by postcard any prices, in the range covered, in any other catalogs as soon as you see them.

IV. Collections.

SUNY at Buffalo Library

7,500 to 8,000 sheets of poetry manuscripts from Graves's earliest writings to about 1962.

X Letters, number undetermined, the most important is a correspondence with Alan Hodge from 1935 to 1942.

Good-Bye To All That containing Graves's autograph revisions for the revised edition.

John Ulbricht's large, brilliant oil portrait, and a plaster bust by Dorothy Simmons, circa 1948.

Memorabilia, especially Grave's knapsack from World War I.

Lilly Library - Indiana University

First English and American editions of Graves work. Translations excluded.

University of Nevada Library

About 180 books, including first editions and translations of Graves and anthologies beyond Higginson's definition of first book appearances. Also 520 periodicals.

Northwestern University Library

A "thorough" collection of Graves publications, in English editions only.

University of Otago, Dunedin, New Zealand.

First and early editions of books.

University of San Francisco Library

Approximately 225 books and 48 periodical issues.

4 manuscripts of poems and 2 typescripts of articles, which became part of The White Goddess.

X 25 letters of Graves to W. J. Turner (lot 760 of Sotheby sale of 15 December 1970).

X 29 letters of Graves to James Reeves.
Seizin Press and Laura Riding material.

Southern Illinois University Library, Carbondale. ✓

MANUSCRIPTS:

Abram's Ancestry.
Account of two days with Thomas Hardy.
The Anger of Achilles.
Anthologies.
Antigua, Penny Puce.
The Ballad: A Survey
Christmas Truce.
Claudius the God material.
Notes, sketches, ALS.
Collected Poems 1914-1941 - galley sheets.
The Common Asphodel.
Contemporary Techniques of Poetry.
"Control" by Spirits and Poetic Intuition.
The Cross and the Sword.
Defense of Poetic Analysis.
The Dour Man.
Dreams and Poetry.
The Eagle and the Wren.
Esta en su Casa.
Ever Had a Guinea-Worm?
Fame is a queer concept.
Forgotten Loyalists.
The Future of English Poetry.
The Future of Poetry.
The Ghost of Milton.
The Girl from Andros.
The Golden Fleece.
The Great.
How Poets See.
In Search of the Slingers (Film Script).
An Introduction to Roman Sport.
Introduction to Selected Poems

Israel Is an Island.
John Skelton, Laureate.
Julius C.
Unpublished, untitled libretto (3 acts).
Lollia.
The Lost Chinese
Loving Mad Tom.
Lucretius & Jeans.
Modernist Poetry.
My Head! My Head!
The Nativity (with Podro).
The Nazarene Gospel (with Podro).
Nine Years of War
Occupation - Writer
The Old Black Cow .
Old Soldier Sahib.
Old Soldiers Never Die.
On Light.
The Pharisees of the Time of Jesus.
Poem Drafts from April 1964 to July 4, 1965.
Poetic Drama.
Poetry and Politics.
Poetry of World War II.
The Possibility of Criticism.
Proceed Sergeant Lamb.
The Proper Habit of English.
Puck, Queen Mab, Billy Blin, and Others.
Reviewing Poetry.
Rudyard Kipling: A Scrutiny.
Sergeant Lamb of the Ninth.
She Landed Yesterday.
The Sources of the Tempest
Takes It Out of One.

The Tempest: An Analysis.	The Waterfall.
The Theory of Conflict.	What is Asphodel.
They Hanged My Saintly Billy.	What is Bad Poetry.
The Trenches Were Our Homes	The Whirlwind.
Turtle Fold	Wife to Mr. Milton.
Twenty Childrens' Rhymes	The Word Baraka
The Village Green of Campden	Why Latin?
Saltatorium.	The Would-be Jews.
The Viscountess and the Short- Haired Girl.	You Win, Houdini!

LETTERS TO ROBERT GRAVES:

About 400 letters to Graves by various people, including:

Edmund Blunden (43).
 W. H. Davies (7).
 T. S. Eliot (7).
 E. M. Forster (12).
 Edmund Gosse (7).
 Graves Family letters (13).
 Florence Hardy (5).
 Eric Kennington (16), including 2 sketches.
 Wyndham Lewis (9).
 Robert Nichols (23), holograph poems with note by Graves.
 Sir William Nicholson (57), including sketches.
 Peter Quennell (22).
 W. O. N. Rivers (15).
 Siegfried Sassoon (125), including poems and proofs.
 Ralph Vaughn-Williams (7), including 1 music manuscript.

(This essentially is the "most embarrassing pile of letters" that Graves was offering through a dealer in 1964. Graves thought six-thousand dollars a bit low, asked him to try for \$8,000 and accept \$7,500. At present prices, they would sell for more than \$50,000.)

Working Materials and Letters Relating to Antigua, Penny, Puce.

28 letters mostly to Graves from Harold Cooke and W. A. Fuller.

Letters Relating to "Christmas Truce."--9 letters to Graves from Charles Frend.

Letters Relating to Old Soldiers Never Die and Old Soldier Sahib.

70 letters to Graves from Geoffrey Faber, C. L. Morris Jenkins, F. V. Morley, and Frank Richards.

University of Texas Humanities Research Center.

1,200 pages of manuscripts, typescripts, and carbon typescripts of Graves's works, including the heavily corrected manuscript of Count Belisarius (1,000 pages).

X 300 letters from Graves to Arrowsmith, Blunden, Ronald Bottrell, Richard Church, A. E. Coppard, Ronald Duncan, John Lehmann, Simon Nowell-Smith, Herbert Palmer, The Pinkers, James Reeves, Martin Seymour-Smith.

University of Victoria Library, British Columbia.

DIARY:

A complete autograph diary--Mallorca, Lugano, England, Brittany, Pennsylvania--22 February 1935 - 6 May 1939. 1,541 pages. This is probably the most

important biographical document in public hands, accessible only by permission from Robert Graves, and he refuses everyone access to it.

LETTERS:

Aemilia Laracuen, from 1959-1968.

406 letters (1,350 pages) to Laracuen.

62 letters (325 pages) from Laracuen.

Margot Callas Nichols. 2 letters to her, 1 document settling their "account".

X James Reeves, 9 letters.

MANUSCRIPTS:

Adam's Rib. (fragment).

Adventures of Mr. Pfeiffer and Thrustle.

A lo divino

Appreciation of "The Solomons Story".

The Art of Translation.

John Auerbach, three short stories, heavily revised by Graves.

The Authentic Rubaiyyat.

The Bible in Europe.

The Big Green Book.

The Birth of Magic.

The Blunder.

Borrowing from Friends.

Bulfinch, foreword.

The Crane Bag.

The Dear Children.

Do You Believe in Reincarnation?

The Economic Background, Clarke Lecture I, entitled "Professional Standards in English Poetry."

A False Atlantis.

Fighting Courage.

First Amorous Adventure.

Folklorists.

Genius.

God Grant Your Honour Many Years.

The Gospel in Europe.

The Heart of the Book (on T. E. Lawrence).

Hebrew Myths: The Book of Genesis (three drafts, typescripts, corrected galleys, 7 letters from Patai.)

Homer's Daughter (corrections).

How to Hold the Reader's Attention.

The Iliad, B.B.C. Drama in Three Parts.

The Islands of Unwisdom (fragment).

Jesus in Rome (3 chapters).

John Masefield, O.M., 1875-1967.

The Kaiser's War.

Kill Them! Kill Them!

King Jesus, foreword to a new edition.

The Meaning of Monsters.

Miss Britton's Lady Companion.

Mr. Nabokov's Democratic Eclecticism.

Mythologie General, Foreword.

The Nazarene Gospel Restored (additions and corrections & foreword to a new edition).

Nine Hundred Iron Chariots.

The Nine of Diamonds, the Pentagon, Solomon's Seal, and The Heart Shape.

Non-Tourist Mallorca.

Nov. 5th Address.

Off-Beat Travel in Spain.
 Ovid and the Libertines.
 Oxford Lectures: "Technique, a Dirty Word," "Vulgarity," "The Valley of
 Dry Bones."
 Party of One: Why Read Poetry?
 The Poet Laureateship.
 The Poor Boy Who Followed His Star.
 Psychoanalysis.
 Queen Sabbath.
 The Rose Bowl.
 Salamanca This Year.
 George Sand, Winter in Majorca, Tr. by Graves (fragment).
 Scenario for a Ballet: Cophetua and the Beggarmaid.
 Ramon Sender-Dogs Watch the Moon, tr. by Graves (unpublished).
 Six Pair Flesh Coloured Tights.
 Six Valiant Bulls.
 Suetonious, The Twelve Caesars, tr. Graves (fragments).
 Superstition.
 David Sutton-Out On a Limb, foreword.
 Speech in Spanish about Deyá.
 Speech on being made "Hijo Adoptivo" of Deyá.
 Tales of the Dervishes.
 The Tomb of Jesus.
 Treacle Tart.
 The Two Births of Dionysus.
 Tyger, Tyger.
 Week-end at Cwm-Tatws.
 What About Those Nice Cheap Islands?
 What Food the Centaurs Ate.
 The Whitaker Negros.
 Who was S.A. (also draft of letter on T. E. Lawrence's S. A.).
 Witchcraft.

PHOTOGRAPHS:

Color slides and photographs of Graves and Laracuen.

V. Robert's Corner (Chiefly Biographical).

This section will record recent biographical facts and unusual items about Graves, gathered from word of mouth, letters, newspaper snippets, the I.G. P.U., and Women's Lib. These sources are not equally reliable, and corrections, emendations and additions are welcome and will be published.

1. Mediterranean Institute - Graves spoke to the students of the Mediterranean Institute of Dowling College, held at Deyá in 1969-70, which was located in the pension Can Gelat, run by Graves's oldest son of his second family, William. On the first occasion, he invited students to his little amphitheatre, located in a grove of olive trees opposite his house, with a view across the valley, and talked about Mallorcan history, "a most amusing, poetic and inaccurate account, but full of charm, and delightful." In November, he read his poems, interspersed with many comments, in an instructor's home. After Christmas, in the Spring, he spoke again in an instructor's home on magic, drugs, poetry and myth, and at another time gave another reading of his poems.

2. 1970 - About May, he attended a Poetry Congress in Budapest. September 6, "Poetry; an Evening with Robert Graves", at Albert Hall. October 18 he read poetry in London (location unknown), later in October went to lecture in Belgrade.

1971 - Summer, operation on his nose, St. Thomas Hospital, London. Late October and early November, in George's Ward, St. Thomas Hospital. Early

December, a reading at Oxford and a reading of his "St. Paul play" (???) at the Mermaid Theatre.

3. Under Army regulations, Graves's records of service will not be available for one hundred years (do you have 45 years?), but the battalion war diaries for World War I are available at the Public Record Office.

4. Famous Robert quotes: "Me, write pot-boilers?? Name six!!"
BBC Program, 5 August 1960.

5. Graves is the only living poet with a statue in the city of London (which proscribes statues for the living). He was the model for one of three figures which form the World War I memorial in Battersea Park entitled "The 24th Division War Memorial," sculpted about 1924 by Eric Kennington. Three soldiers in W.W. I uniform and weaponry, mounted in cylindrical fashion on a column five feet high and three feet in diameter, are trampling a serpent. Robert, including the broken nose, is the figure with his rifle at right shoulder arms position (U.S. nomenclature; apologies to the Commonwealth). The name of the memorial is cut in stone at the top of the column.

This statue is set in a small, diamond-shaped fenced area, at the center of the walkways just south of the roller coaster near the southeast gate of the park, near Battersea Bridge Road. Most of the park caretakers do not know where the statue is located. After carefully describing to one of them exactly what I was looking for, he said, "Oh, you mean the Three Naked Ladies?" (which I still have to see).

VI. New Graves.

1. HIS Books.

Advice from a Mother. London, Poem-of-the-Month Club, 1970.
Broadside, signed.

The Green-Sailed Vessel. London, Rota, 1971. 500 copies, signed
Poems: Abridged for Dolls and Princes. London, Cassell, 1971.
Poems, 1968-1970. London, Cassell, 1970; Garden City, Doubleday, 1971.

Queen-Mother to New Queen. A handsome, two-color folded-quarto (10.5" x 14"), including a blown-up photoreproduction of a line drawing of Graves from the New Statesman, photoreproduction of the ms., dated March 20, 1951 (in the Gleeson Library), and a fine setting of the text in large italics. Two-hundred copies, printed by Lawton and Alfred Kennedy for the Gleeson Library, University of San Francisco, and presented to the joint meeting of the Roxburghe and Zamorano Clubs in Los Angeles, September 26-27, 1970.

Seven handwritten new poems, illustrated by Paul Hogarth, limited to 75-100 copies, to be published by Motif Editions, presumably in 1972. Copies can be reserved through Larry Wallrich, and I presume other English dealers.

Poems, Selected by Himself. 4th revised Penguin Books edition (the first was 1957, 2nd 1961, 3rd 1966), in 1972.

The Rūbaiyyat of Omar Khayaam. 1st Penguin Books edition, including Edward Fitzgerald's translation for comparison, in 1972.

Proposed, but aborted (?)--Song of Songs, lithographs by Hans Erni, introd. & trans. by Graves. Press unknown.

Samuel Barber, Despite and Still; song cycle for voice and piano. N.Y., G. Schirmer, 1969. Contains settings of 3 Graves poems.

Elizabeth Brayne (ed.), House & Garden Weekend Book. London, Conde-Nast, 1969. First book publication of "Houses in My Life."

2. HIS Periodical Appearances (*signifies poems).

- Atlantic, May 1969, "Unicorn and the White Doe."*
- , February 1970, "The Divine Rite of Mushrooms."
- , March 1970, "Robbers Den."*
- , January 1971, "My Ghost."*
- Daily Telegraph Magazine, 18 July 1969, Five poems and an Interview.
- Esquire, September 1970, Interview.
- La Estafeta Literaria (Madrid), 15 September 1969, Interview.
- Impact of Science on Society, October-December 1969, "Flawed Science, Damaged Human Life." Interview.
- Listener, 28 May 1970, "Where the Crakeberries Grow," four poems and an Interview.
- Mediterranean Review (Orient, N.Y. 11957), v. 1 no. 1, Fall 1970, "Angry Gardner,"* and an Interview.
- Le Monde des Livres, 15 March 1969, "Le Poète Anglais Robert Graves a la Parole, de la Bêtise, de la Folie et de la Création." Interview.
- New Statesman, 27 March 1970, "The Lily Bed."*
- , 27 November 1970, Review of Borges' Book of Imaginary Beings.
- N. Y. Times Magazine, 21 December 1969, "Carols for Christmas."*
- New Yorker, 26 April 1969, "Troublesome Fame."*
- , 11 April 1970, "Brief Reunion."*
- , 25 April 1970, "The Judges"*
- , 20 March 1971, "The Green-Sailed Vessel."*
- Paris Review, Summer 1969, "Broken Neck,"* and an Interview.
- Playboy, December 1969, "Genius."
- , December 1970, Interview.
- , January 1972, "My First Amorous Adventure."
- Poetry Review, Spring 1970, "Tolling Bell."*
- Poetry Wales, Autumn 1970, "Women and Masks."
- Queen, 31 March 1970, "What the Gods Turned On On."
- Sunday Times Weekly Review, 26 January 1969, "A Place for the Old Magic." , 3 January 1971, Telephone Interview.
- Times Literary Supplement, 4 September 1970, "Eight Poems."*
- , 28 May 1971, "A Reduced Sentence."
- Western Mail (Cardiff, Wales), 21 December 1970, "Obscenity in Snowdonia." Letter.

ENVOI AND PRAYER.

The next issue of Focus, On Robert Graves will include a summary of significant holdings of private collectors, a list of dissertations on Graves, a bibliography of scholarly and critical articles on Graves, and a few deferred items. Articles are solicited.

I pray you all, join this enterprise by sending additions and corrections to all items above, and join in two projects: (1) Write The Nobel Foundation, Nobelstiftelsen, Nobel House, Sturegatan 14, 114 36 Stockholm, Sweden protesting the fact that they continue to ignore the finest poet writing in English and a great world literary figure. (2) Report to me as soon as possible for publication your holdings, personal or institutional, of proof copies (early, called Advance Copies, or Advance Review copies, sometimes flatbound in the book's dust wrapper) to determine whether a complete set exists. Please state whether they are corrected or uncorrected proof copies.

Hofstra University Library
Hempstead, N.Y., 11550, USA